

Rashwan, Hany Mohamed Ali (2016) Literariness and aesthetics in ancient Egyptian literature : towards an Arabic-based critical approach : Jinās as a case study. PhD Thesis. SOAS, University of London

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**Literariness and aesthetics in ancient
Egyptian literature: towards an
Arabic-based critical approach - *Jinās*
as a case study**

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Thesis submitted for the degree of PhD

2016

Centre for Cultural, Literary and Postcolonial Studies
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Declaration

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Acknowledgements

In the beginning of discovering my way into this topic, I felt that the Arabic/ancient Egyptian comparison was like a heavy bird with no special marks that would allow it to be recognized or even acknowledged. This bird was originally created without wings, given the limited space offered to him for flying. With endless encouragement and careful supervision, this bird could eventually generate two real wings and sharp eyes that enable him to penetrate the forbidden areas and feel the available space in the sky of current academia. This small bird is indebted foremost to my dissertation committee: Stephen Quirke, Ayman Al-Desouky, Stefan Sperl and Bernhard Fuhrer.

This dissertation would have never touched the light without the help, support and guidance of Stephen Quirke (UCL) and Ayman Al-Desouky (SOAS). They paved the way for this unmarked bird to feel the space of the sky for the first time.

I would like to acknowledge the insights I gained from engaging with my examination committee members, the Egyptologist John Tait (UCL) and the Arabist Devin Stewart (Emory University), and their invaluable encouragement and feedback.

I am also grateful to insights I gained from engaging with the Arabist Geert Jan van Gelder (University of Oxford), the Arabist Wen-chin Ouyang (SOAS), the Egyptologist Rune Nyord (University of Cambridge), the Egyptologist Richard Bussmann (UCL), the Semitist Shlomo Izre'el (Tel Aviv University) and the Egyptologist Stefan Bojowald (University of Bonn). I have benefited immensely from their careful reading and the many suggestions they have offered to me.

Throughout my learning journey, I was fortunate enough to have so many dedicated colleagues and friends who have nurtured my love for learning. I would like to express my gratitude to Richard Parkinson (University of Oxford), Robert Anderson, May Trad (Egyptian Museum, Cairo), Fayza Haikal (AUC), Sarah Doebbert Epstein (SOAS), Elizabeth Thornton (UCLA), Sara Marzagora (SOAS), Nadia Ghanem (SOAS), Maddalena Italia (SOAS), Tareq Alrabei (SOAS), Angela Becher (SOAS), Qingchao Wang (SOAS), Sayam Patthanuprawat (SOAS), Demetra Loizou (SOAS), Virginia Rouas (SOAS) and Jonathan Bashi (SOAS).

Finally, my deepest thanks go to Peter Phillips and Topy Fiske for their great effort in dealing with such difficult English readings.

I dedicate this study with great meekness, admiration, and affection to the ones who endured the most during the past four years, to the ones I call 'superwomen heroes': my mother, my wife and my two-year-old daughter, Layla Nuria. They have never ceased their support during the entirety of this wild process.

Abstract

The main focus of this study is to examine the impact of using Arabic literary traditions in identifying ancient Egyptian notions of literariness. It argues that ancient Egyptian literary rhetorical devices are most productively studied on a comparative basis, and that Arabic, as a cognate language, offers a new and closer platform for exploring and studying these literary devices. Arabic literary *Balāgha* - as a wide field, intensively studying the various forms of the text's literary devices - can be used to help the ancient Egyptian text speak for itself. It offers modern literary researchers, via many layers of comparisons, a chance to establish a self-generated secure platform, addressing broader literary questions of ancient writings. The study challenges the academic commonplace that Athenian or Western traditions are foundational to understanding non-Western systems, raising also questions about the application of Western rhetorical concepts to these ancient non-Western cultures.

In this investigation the primary case study is the Arabic concept of *Jinās*, defined as two words similar phonetically but different semantically. The aim in deploying this case study is to gain a deeper understanding of what one concept may convey in two different cultures, the Western and the Arabic, and how that could affect our modern understanding of the ancient Egyptian practice. It also takes into account in particular the pictorial nature of the core hieroglyphic script, which provided ancient Egyptian writers with many visual elements that have become ignored in our modern treatments. Translation may thus be considered as a modern obstacle that increases a separation between the original form and content. An Arabic-based textual analytic method is proposed as a viable comparative critical method for working across kindred languages and different connected fields such as Comparative Rhetoric and Comparative Poetics.

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Chapter 1. Introduction

My increased passion for studying the ancient Egyptian (henceforth AE) literature began with my BA course in Ancient Near Eastern civilizations at Helwan University at Cairo, to be more precise in the AE grammar and literature classes¹. From the early beginning, I have realized that reading the AE literary texts is the most vital challenge I have to go through, in order to get closer to the studied culture. Afterwards, I became conscious that this reading is the main root that enables any scholar to produce dictionaries and linguistic-literary-historical studies. If I do not understand the AE literary mechanism, I will not be able to produce any reliable knowledge about the studied culture. During my early study, I have been introduced to the AE grammar from the standard Egyptological book of A.H. Gardiner, *Egyptian Grammar*, in its 1960 edition but first published in 1927: a monumental book that still survives until now, as one of the main teaching references. In the introduction to the book, Gardiner confirmed the close genetic relation between the AE, Semitic and African languages, giving examples of cognates and shared features.

With every AE grammar lesson, my passion increased towards the AE language and I became aware that the Arabic language with its similar syntactical nature can turn the learning process into something more fruitful and easier. However, for many decades every native Egyptian student has to face this continuous paradox: the absence of any reliable materials written in Arabic that study the AE language generally. To date (2015), no Arabic translation exists for AE literary religious corpora (Pyramid Texts, Coffin Texts, Book of the Dead), or historical inscriptions, or even more famous literary compositions such as the Dialogue of a Man and his Soul. Only secondary translations have been produced, from the German, French and English. The most influential publication presenting Arabic translations, by the foremost excavator of Egyptian Egyptology of the early 20th century,

¹ I had been taught these two classes by two Egyptian professors, one gained her PhD from Germany and the other from France. Both of them were specialists in AE archeology and have contrasting views of the linguistic relation between the AE language and Arabic. The first was pro-Arabic engagement in teaching the AE language generally, but she never published any thesis on this subject. The other saw the Arabic language as a completely different language that should not be compared with the AE language. He was always saying, in the class, that we cannot consider the English language as a kindred language to Arabic, simply because the British colonized Egypt and we use some English words in our colloquial. The same argument should be applied to the Arabs who colonized Egypt and changed its tongue.

has been reprinted six times, but, like many others, derives from the popular anthology of Adolf Erman. (Selim Hassan, 1990)

Inside Egypt no academic study at master and doctoral level yet offers direct Arabic translation from AE literary output. Compounding this absence of comparative literary studies, there is still no AE–Arabic dictionary to set beside those of German, French, English, beyond a single small volume not ranked among the reference works of the discipline. (Ahmad Badawi, Hermann Kees, 1958) Nor are there any Arabic grammars for the AE language, to match the research standards of AE in European languages, from Dutch to Russian. The few recent grammars written in Arabic follow the methods and views of Western grammar books, and Egyptian professors continue to depend on Gardiner's book. All the Egyptian students have to learn by heart the grammatical terms that Gardiner used, without even any knowledge about what they mean in Western linguistic practice. In sum, there is no Egyptian Egyptological approach developed alongside the foreign national approach, and thus Egyptian Egyptologists have been omitted from the century-long formation and evolution of AE literature studies.

The biblical scholar Carl Ehrlich claimed that the slow development of the Egyptian Egyptology School is related to the religious beliefs of recent Egypt, considering that Islamic-Christian identity tended to eliminate any feelings of kinship or curiosity with the former pagan past.

While the predominantly Muslim world at home there kept alive the philosophical and scientific knowledge of the ancient classical world, knowledge of the even more ancient Near East had died with the civilizations that had constituted it. Nor did the indigenous cultures devote much attention to what came beforehand or its recovery, presumably in part because these ancient civilizations belonged to the “Age of Ignorance” (Jahiliyah) before the rise of Islam. (Ehrlich, 2009, 2)

By seeing the problem through this incomprehensive perspective², that denies the appreciation of recent Egypt and the Medieval Egyptians interest of their ancient past, the

² Only recently have scholars begun to pay serious attention again to the Medieval Arabic manuscripts about how Muslim Arabic Egypt was concerned with studying (Haarmann, 1996) and preserving the ancient heritage of Egypt. (Dykstra,1994) Okasha El-Daly provides an account of a thirteenth century A.D. historian Aby Ja'far Al-Idrisi, who applied various methods to describe the pyramids. He detailed where they were situated and described their exterior and interior details. He analyzed their construction by contrasting his conclusions with those of the other scholars before him, and repeated visits to clarify and re-examine his

Western hegemony paves the way for itself to claim the full rights of knowledge and hence kinship. This Eurocentric viewpoint has had a more serious impact, namely that of denying continuity between ancient Egypt, Christian Egypt (Naguib, 2008, 1-4) Medieval Islamic Egypt and the present day Egyptians. (Whitehouse, 1995, 15) No one can deny the Western leadership in creating the discipline of Egyptology. It was Europeans who convinced the Egyptians to found an antiquities service in 1858 and to open a museum in 1863. However, the Frenchmen monopolized the position in these institutions for ninety-four years. They worked together with the British to exclude the Egyptians from working in the field of archaeology or teaching many Egyptians the AE language from the beginning, as is stated by many contemporary Egyptian pioneers, for political reasons, in order to avoid awakening pride in their ancient glory and thus encouraging demands for independence. (Quirke, 2013, 381)

Egyptology and modern Western imperialism grew up together hand in hand. Egyptology as an academic discipline was created by European scholars and they kept watering its knowledge branches, until they thought that this ancient non-Western culture was appearing to them as part of their own Western world heritage. Donald Reid, like many other Egyptologists, notices that the Western scholars of Egyptology adopted ancient Egyptians as their own distant ancestors and they show themselves as triumphantly subduing the globe by their Eurocentric domination of the knowledge of this discipline.

The term Egyptology itself would never have been coined by Egyptians. Its illogical limitation to the study of ancient Egypt implies Western denigration of Coptic and Islamic Egypt. Ancient Egyptians became "honorary Westerners" on the onward and upward track that was presumed to culminate in the contemporary West. This world view remains entrenched in many Western civilization and "world history" courses in the United States. Modern Egyptians could not leave such an interpretation un-challenged once they began to reestablish their own links with their severed pharaonic past. (Reid, 1985, 243)

previous observations under different hypotheses. El-Daly's research shows many other Arabic manuscripts detailing the number of travel accounts made by the Arabs, with a wide variety of sources available giving information about, and respect to, the AE monuments. He explains this notable interest, by Muslim Arabic Egypt to its past, as a religious order from God to Muslims to "travel through the earth and see how creation started". This Quranic verse was the major incentive that protected these ancient monuments until now from the conservative Muslim groups. (2003, 40)

It seems obvious that this Eurocentric problem is not restricted only to the discipline of Egyptology but also surrounds the other African studies.

At present, Western scholars are very much in control of African archaeology, as they control all other fields of African studies, largely as an outcome of Africa's recent colonial experience. For about 200 years, the West has controlled both African affairs and African studies. The "experts" in African affairs and the various fields of history, anthropology, and other social sciences are Europeans. The sources students are expected to consult – museum collections, libraries, archives, and so forth – are also overwhelmingly European. In sum, the documented history of Africa is found in sources that are European, not African. (Andah, 1995, 149)

That is why many scholars call for freeing African studies from the negative effects of the European hegemony, as we find Peter Schmidt asking for "liberating the historical knowledge in Africa from the paradigmatic constraints of European historiography and the colonial library". He confirmed the positive results from this liberation for European scholarship itself, as it will work to develop new avenues of inquiry, new sources of historical evidence, and new theoretical perspectives. (1995, 119)

Some Western scholars, therefore, acknowledge that, for almost two centuries, the study of ancient Egypt in the Western world has been shaped by a Eurocentric and racist disposition. (Young, 1995, 118) Modern Egyptians can be regarded as a significant group excluded by traditional Egyptology (Connor and Reid, 2003, 4) For one century, it seems that the most dominant concern of the Egyptian Egyptologists was focused on archaeological and religious studies. The AE language and its literature have been left for the Western Egyptologists to recreate its linguistic and literary theories, according to their Western linguistic background. There are few Egyptian scholars who seem to have achieved steps forward in the field of syntax. In the introduction of his AE grammar book, written in English, Abd El-Mo^hsen Bakir appears to acknowledge the Western misrepresentation of the AE language:

It is clear to me and to others that the standard grammars and dictionaries of Ancient Egyptian have uprooted the Egyptian language from its Semitic family and its manner of thinking, and transplanted it on to a foreign ground, then, unobtrusively, have subjected it to the entirely different perspective of the Indo-Europeans. (Bakir, 1984, ii)

However, he did not offer any significant comparative linguistic contribution, which could pave the way to repair the weak points of Western linguistic methodologies. Nor did he encourage his indigenous colleagues to take a different direction and establish their own linguistic school, rather than following the Western methodology. His linguistic study did not even help him to offer any translations of AE literature into Arabic. “Bakir’s intellectual debts are entirely Western. And he made no claim to replace the standard grammars of Gardiner, Erman, Lefebvre, and De Buck.” (Reid, 1985, 245) This struggle may point to a huge gap in the scholarship of AE language generally, a questionable issue for the rigid Western academic attitude which hiding a universe of complexity behind neglecting modern Arabic Egypt in the Egyptology field.

To answer the question as to why those few Egyptians could not offer any recognizable effort in the field of the AE language, we should take a look at how European Egyptology constructed the field by loosely using Greco-Roman terms and concepts to describe every details of this non-Western language. Many Western Egyptologists declared their mutual aversion of depending on this outdated Eurocentric frame that 'terribly' misleads AE language scholarship, but without offering a real solution for the problem as well.

The pioneers were first trained as Classicists, which is hardly surprising for the 19th and the beginning of the 20th century. So they were tempted to take over the terminology used in the grammatical tradition of Latin and Greek. We still retain a lot of terminological names that go back to this epoch. As we know, names are never neutral, especially in linguistics. With them comes a halo of meanings, of implications that can reveal themselves as terribly misleading. (Jean Winand, 2011, 177)

This long-established Eurocentric situation is not just related to the AE grammar field. The Western literary treatments of the AE texts seem inescapably trapped in the European spirit, imposed unwittingly on the ancient written sources, and tend to lose sight of the special character of the Egyptian language and its literature, as part of the Afro-asiatic phylum. Richard Parkinson declared that the outcomes of modern AE literary studies are still limited by European academic difficulties and have not yet become a real part of the common practice in the field of literary criticism, as early Egyptologists once hoped. (Parkinson, 1997, 4). Many Egyptologists confirmed the different nature of AE literary taste from the Western; however they could not develop the tools that can enable the modern receiver to better understand and appreciate such differences. This Western attitude can be well

illustrated in this quote: Gardiner who judged the different nature of the AE literary language, by wearing his own Eurocentric glasses, in a way that simply shows how imposing the modern Western preconceptions can lend itself to an increasing misrepresentation and misinterpretation of the AE poetic language.

To sum up, what has survived to us from the literature of Early Egypt is but a small selection of fortuitous samples... The study of other books of which we have but single copies, and which may therefore be conjectured to have enjoyed less celebrity, shows that the ancient taste differed from our own, and that possible many works in which we could find real poetic beauty have been lost through lack of appreciation at the time they were written. The best characteristics of Egyptian literary art are its directness, its love of the picturesque, and its sense of humour; the worst defects are a leaning towards bombast, a monotony in the metaphors used, and a very limited range of sentiment. The impression with which we are left is that of a pleasure-loving people, gay, artistic, and sharp-witted, but lacking in depth of feeling and in idealism. (Gardiner, 1973, 24c)

The Western pioneers had the academic freedom to establish and develop the investigation tools of the AE language, based on their modern European grammatical terms and their definitions. Under these circumstances, the AE literature was linked with a commitment to European literary-linguistic analytical tools – mainly for dialoguing with the European readers, rather than hearing from the ancient Egyptian language itself, which could be achieved by using and comparing its linguistic and literary features with other kindred languages. I would not be exaggerating if I say that it is even more disturbing to discover the host of complications that beset the non-Western scholar as soon as a new conceptual definition of many literary and grammatical terms is attempted by Western studies, especially with regard to discovering and defining the AE literary devices. As a concrete illustration of this, one may consider the AE Metric hypotheses.

For my Master's degree in Egypt, I had chosen to engage with direct translation of AE texts and the assumed metrical theories for the AE texts. These metrical theories can highlight the Eurocentric spirit of modern Egyptology and reflect the continuous contradictions between the dominant European Imperial languages of the 19 century (German-French-English). The German Egyptologist Gerhard Fecht claims that the AE metric was a “stress-based, cola-counting” and that this is the only system which can be acceptable as basic meter for the Egyptian system, refusing either quantity meter or syllable-counting. He

offered sixty seven grammatical rules that govern the stresses of Egyptian verse, confirming many times that these rules are not personal creation of his imagination but they have an origin in the German metrical styles³, mainly in investigating the grammatical relation between the word accent and the whole accent of the sentence. (Fecht,1964,17) The fundamental characteristic of his metrical reading is the colon-counting, as each sentence must consist of **two** or **three** cola; he defines the colon as the "component of the stream of speech divided up by possible pauses for breath.", citing W. Hoffman *Altdeutsche Metrik*, 1967: "The smallest rhythmical unit is called a colon (plur. cola). The limits of a colon do not have to coincide with a breathing pause, but in slow delivery a pause for breath would be possible." (Fecht,1993,76)

He assumed that his stress-based metrical theory spans the whole ancient Egyptian culture periods known to us, except the Old Kingdom, from the middle of the third millennium up to the disappearance of the Egyptian religion and of the hieroglyphic script: "As far as we can ascertain, the history of meter spans the whole of the development of Egyptian culture known to us, in so far as lengthy texts are available. In other words, from about the middle of the third millennium up to the disappearance of the old religion and of the hieroglyphic script together with its written records in the form of books and documents." (Fecht, 1993, 82) Furthermore, he suggested that this metrical theory has been applied by the Egyptians themselves to all their written documents without any difference, saying that: "All Egyptian texts with any claim to structure, ranging from the domain of "literature" which cannot be defined objectively, to carefully written letters, are metrically in form." (Fecht, 1993, 69) Moreover, he applied his metrical reading on the Hebrew and Phoenician languages and it worked out as well. (Fecht, 1990)

An accentual theory brought out in relation to Egyptian metric has been made by a French Egyptologist. He conceived of the "heptametrical couplet" as the fundamental building block of some AE love poems and religious hymns (Bernhard Mathieu,1997) a famous rhythm for writing early French and English poetry during the medieval period and which

³ It seems that only German Egyptologists have adopted this metrical theory and applied it to several Egyptians texts: (Hornung, 1967); (Barta, 1969); (Plantikow-Münster, 1969); (Assmann, 1972);(Osing, 1983) which gave the impression that Fecht's metrical theory became part of the analyzing tools of any Egyptian text in the German literary school of Egyptology.

can be traced back to the heroic Greek poems. (Wahba,1974,210) Another American scholar of English literature tried to prove the existence of the literary feature of 'thought couplet', based on his Eurocentric understanding of the English 'Iambic' meter pattern. He assumes that all the Egyptian verses are end-stopped lines ending with commas and are more or less equal in length, in a 'thought couplet' structure semantically. (Foster,1975,7-8) The English Iambic metrical patterns have played a crucial role in describing the nature of the rediscovered AE 'thought couplet'. (Foster,1980,116-7) The outcomes of these metrical theories have been used as a dependable guide to the poetic convention the underlying text adhered to, and also in the debatable question of how to distinguish between the 'poetry' and 'prose' writing styles. Apparently, each of these scholars had to give examples from his own Western heritage, by using well known excerpts of Western poetry, to support his argument. It seems that the three main European metrical theories were arguing with the Western addressee to generate themselves as the legitimate descendant of the ancient Egyptian 'metric'.

A German linguist tried to make everyone happy by agreeing the existence of all three systems inside the AE texts. (Gunter Burkard, 1983) However, his try was not successful in convincing these scholars to accept the idea that it may be possible that some Egyptian texts can be written in different way from their assumed rigid patterns. Each of these scholars believed that his hypothesis was the absolute true method of reading those ancient manuscripts in his modern language, and defending its truth by the ability to apply the assumed theories to numerous texts, denying the assumptions of other applications, as Fecht stated:

Unfortunately, I cannot discuss at length the statements made by Mathieu. I perceive his interpretations as a misleading and continually need of contradiction and explanation. Evidently he has no knowledge of how the Egyptian language was realised phonetically; as it happens, the same applies to Burkard and Foster. Note well that this is not unusual in Egyptology. (Fecht, 1993, 86)

As a result, several leading Western scholars concluded that Eurocentric metrical theories cannot fully resolve any problematic issues of AE metrical questions. Wolfgang Schenkel persuasively raised many questions about the relation between the grammatical units and their assumed vocalic accents. He noted how misleading it is to use the term "Metrik" to

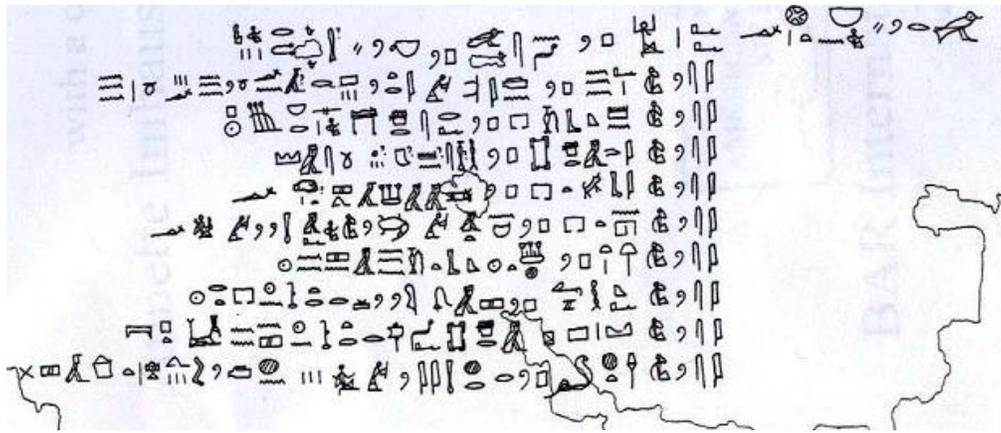
name the suggested theories for AE texts⁴, which coincides with modern 'poetry' language in most cultures. (Schenkel, 1972, 104-6) Miriam Lichtheim pointed out also how the purposed reading of Fecht can illogically break the poetic unity that has been empowered by long-established stylistic devices, such as parallelism in all its forms:

In other words, before one could break up a sentence like "my heart drove me to toil for the king" into two metrical lines one would have to furnish proof from the strophically structured poems that such metrical division was possible. And as to setting aside a parallelism, to do so is not consistent with Fecht's repeated assertion that content and metrical form were completely correlated. (Lichtheim, 1972,107)

She was essentially asking for any surviving Egyptian evidence that may support Fecht's syntactic-accentual word-groups; as it forces the whole body of Egyptian texts into one inflexible reading pattern, inside the realm of modern western translations. The major challenge that such theories can face is dealing with some visual Egyptian examples of end-stopped lines semantically, i.e. when the AE scribe himself ends his full sentence semantically in just one unit of visual space. Some AE texts have a distinctive visual arrangement, which in turn means that these visual presentation has been done on purpose and usually establish the text's formal poetic structure for the readers. Two examples can demonstrate this special visual preparation of the written text, and reflect how the AE writer wanted his readers to consider the end of the lines semantically and visually.

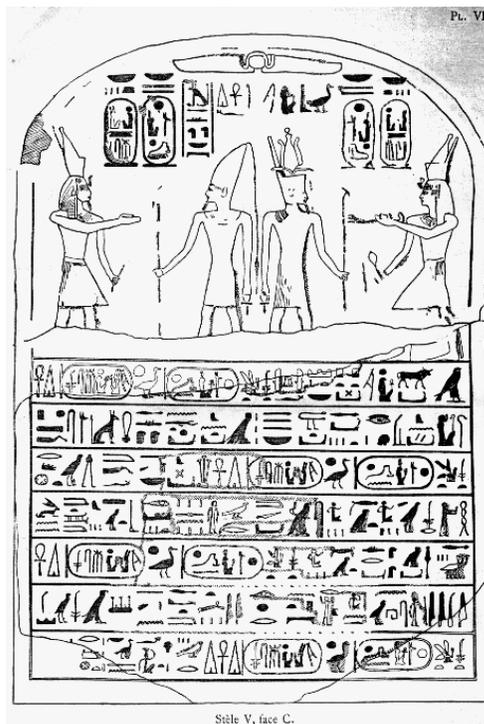
The first example is related to the eulogist of the praise hymns to king Senwsrt III who constructed three stanzas of his poem in a creative technique that may reflect many ways of 'visual/poetic communications'. The eulogist just wrote the first half of the line one time, and instead of repeating the same opening, in writing, he left an empty blank space in the following lines. Each second hemistich is consisted also of a full sentence semantically, and nine of them begin with the non-enclitic particle *isw* that means indeed. Apparently, the second half of the line is more variant in length than the first repeated hemistich. There is also an obvious inconsistent alternation of shorter with longer lines in structuring the second sentence, which in turn illustrate the systematic differences between the two halves.

⁴ I have personally faced the same situation when I translated literally the word 'metric' into Arabic 'rouḍ. The Arabists automatically conceived that both Arabic and AE languages share the same 'metrical' rules. I had to come up with a better equivalent in Arabic to avoid such various levels of automatic misrepresentation. I used the compound term "البناء الإيقاعي", which can be translated into the rhythmical structure.



(Identical Hieroglyphic transcription of the Hieratic stanza, reproduced by Collier and Quirke, 2004)

The second example is a short praise poem of seven Hieroglyphic lines carved on a granite stele, and dedicated to the king Ramses II in the main temple of his capital Tanis. Each actual line of the poem was constructed as a full unit semantically that harmonize with the other lines visually as one poetic unit. The eulogist deploys the 'vocal repetition' of the cartouche names of his king in structuring the short stanzas, at the same time as arranging them in a visual zigzag pattern: *nswbity (wsr m3't R^c) s3 R^c (mry'Imn R^c mssw) di 'nh*.



(Yoyotte, 1950, PL.VII)

The anonymous author of this poem took advantage of the possibilities that his language offers him, on the verbal and visual levels. The second line of this poem reflects how Egyptian writers could perfectly deploy the notion of 'poetic unity' for the full sentence construction:



ḥk3 ḳn rs-tp ʿ3 nḥtw itt t3w nbw m ḳnt nḥt

The brave king, the vigilant, with great victories, the one who seizes all the lands with bravery and victory.

This verse confirms that the unity between the 'poetic form' and 'literary content' cannot be easily separated. The author uses four related words morphologically ($\overset{\Delta}{\text{ḥ}}-\overset{\Delta}{\text{k}}-\overset{\Delta}{\text{ḳ}}-\overset{\Delta}{\text{n}}$) and five words related visually because they use the same determinative' ($\overset{\Delta}{\text{ḥ}}-\overset{\Delta}{\text{ḳ}}-\overset{\Delta}{\text{n}}-\overset{\Delta}{\text{ḥ}}-\overset{\Delta}{\text{t}}$). Such infinite care for harmonized visual and verbal construction questions the validity of Fecht's reading, in the realm of native reception. In other words, the Egyptian author was more attentive to the phenomenon of parallelism on multiple levels; since he could deploy many creative visual and verbal devices, that enhance the clarity of the given literary message for the AE readers.

Kenneth Kitchen wondered how anyone can deal with the AE case if the meter question is mainly related with alternating orally the loud stresses and non-stresses syllables within the pronouncing process of the words. Confirming that the situation of the European languages metrical features, such as ancient Greek and Latin or even the modern English of the last two or three centuries to the present, is completely different when they are compared with the AE language and its different writing features:

Egyptian (like its Semitic neighbours) is not a European language, ancient or modern. Therefore, Eurocentric “metrical rules” based on syllables (short or long, stressed or unstressed) cannot be applied to Egyptian (or its neighbours). (Kitchen, 1999, 479-480)

Pictor Michalwski criticized similar Eurocentric treatments that misrepresent the ancient Mesopotamian poetics. He declares the continuous lack of an effective 'theoretical reflection'

that enables modern readers to dive inside the Akkadian poetic nature, without heavily relying on analogies found in modern European languages, saying:

While some important progress has been made, the analysis of Akkadian poetic language has been limited to a few studies on metaphor, and to prosodic studies that attempt to fit Babylonian poetry into classical forms known to the authors from their gymnasium acquaintance with Greek and Latin poetry. Most of this work has been summarized by Von Soden(1981). His own work on the subject, while more sophisticated than most of the earlier attempts, is still very much dependent on analogies with systems found in European languages. Much the same can be said about Sumerian, ... Sumerian poetry has been the subject of some rather bizarre work on rhyme and meter, and has been dissected for catalogs of topical imagery (Pitor Michalwski,1996,141)

The Arabist Wen-chin Ouyang explains why the ancient non-Western literary studies seem to suffer from the domination of modern Eurocentric theories, and why they cannot offer a genuine contribution:

There is always that problem with Western or modern theoretical approaches. They don't apply because either geography or history separates the two cultural contexts, one of the theory and other of text- or they apply too easily because, if I may put it crudely, we all think alike regardless of geography and history, not to mention language and culture. (Ouyang, 2011, 548)

By the end of my Master's degree I realized that no real space has been provided for the Arabic linguistic-literary traditions. The early Western Egyptologists had a good knowledge of the Semitic languages but they did not effectively engage with comparative works generally. Adolf Erman suggested using the Arabic grammatical term *Nisbe* form, to mark the 'belonging meaning' by adding possessive *y-ي* at the end of AE nouns or prepositions, a similar practice between the two languages that does not exist in the Western languages. All the AE grammar books followed him and still use the term and its concept until now, without a deeper comparison that discovers the differences between the two practices as well (James Allen, 2013, 73). A similar situation occurred with what the Egyptologists call the construction of *nfr hr*, when the adjective precedes the described. However, the AE linguists did not adopt the Arabic term 'Likened adjective- 'صفة مُشبهة' (Wright, 1962, vol.II, 221-2). Although Karl Jansen-Winklen has declared, after a brief

comparison⁵ with the similar Arabic usage in his informative article about this grammatical feature: "Zumindest für das (Klassische) Arabische besteht mithin eine perfekte Parallelität mit der Lage im Ägyptischen" (1994, 72) The Assyriologist Brigitte Groneberg considered this literary feature, in the Akkadian literature, as a "definite poetic feature" that reflects the real engagement between grammatical and stylistic conventions; under the concept of "unusual grammatical forms and word order", saying: "The position of an adjective before the noun in lyrical and narrative texts is contrary to conventional grammar, but this occurs rarely in literature of everyday use." (Groneberg, 1996, 67)

These shared literary features can be better understood in comparison with each other; as they will clear many misunderstandings about the ancient notion of literariness and can promote a fruitful dialogue between many disciplines inside the ancient Near Eastern languages. This dialogue can effectively challenge the current Eurocentric umbrella that covers the whole studies in the ancient Near Eastern cultures, as Loprieno states:

Contemporary Egyptology does not altogether feel the urge to promote a dialogue with other disciplines of the Ancient Near East: there is a detectable trend in the field to depart from the orientalist approach and to devote more attention to the methodological debate in theoretically oriented disciplines (general linguistics, models in archeology, Religionswissenschaft, social and intellectual history) ... while in the past Egyptologists would often be equally interested in Assyriology, Biblical studies, or Semitic linguistics, they now abandon orientalist learned societies and become increasingly attentive to other cultural domains, such as classical antiquity or medieval and modern Europe. (Loprieno, 1996, 39)

It was my dream to do a PhD in the AE literature, in order to develop a comparative methodology with Arabic, but it seemed impossible for me, in the early beginning of the journey, that any Western Egyptological school would accommodate such topics, not just for the lack of general interest but also for the lack of Arabic specialists who are interested in such interdisciplinary thesis, and not to mention the highly competitive nature of the limited scholarships offered from the Western universities. I was more than lucky that my beautiful destiny led me to meet two intellectuals, Ayman El-Desouky and Stephen Quirke, who were enthusiastic to push forward the topic and offer all the needed support to explore

⁵ However, his article was not deep enough to reveal the semantic differences between using the usual pattern of adjective that follows its described noun (*hr nfr*) and this construction (*nfr hr*). Both constructions could occur in one verse to add a different literary semantic layer implied by this creative grammatical difference.

this long-neglected area. Moreover, I was privileged that I am based in the Centre of Cultural, Literary and Postcolonial Studies that encourages and prepares its students to offer productive alternatives to the traditional hegemonic discourse of the Eurocentric schools. I had the full freedom, under this careful supervision, to knock on every available gate that could offer a fruitful answer to the increasing problems resulting from the Eurocentric approach in the field of AE language, in order to develop an academic comparative literary approach, which assesses the advantages in approaching AE literature from classical Arabic and modern Egyptian Arabic literature and language.

With this granted freedom, I struggled for three years with the hegemonic Western discourse that surrounds all the comparative disciplines when they move towards the non-Western languages. I was jumping between the old and new comparative literature, comparative linguistic, and comparative poetics, to understand what they compare, and why they compare. The most important issue is their comparative methodology in approaching the non-Western languages. I realized that the best approach to achieving my objective could be provided under the umbrella of an emerging discipline called “Comparative Rhetoric”. It is a new discipline that deals with the study of “rhetoric” across different cultural traditions, and it is a potentially rich, extremely challenging and largely untouched area of study⁶. However, the Eurocentric methodology still surrounds all the writings about the entire non-Western rhetorical systems. Many of the existing attempts to reconstruct the AE Rhetoric were hampered at the start by number of preconceptions that have long been embedded in the general discourse as scientific or empirical facts. Most such preconceptions centered around a primary definition of AE Rhetoric as part of a public oral persuasive practice; behind this concept lies the hegemonic tradition of speeches in the assemblies and Senates of the ancient Greek and Roman world. Marry Garrett criticized this hegemonic approach reviewing one of the fundamental books of the field (George Kennedy, 1998) saying: “Kennedy gives pride of place to the terminology and theories of Western rhetoric, not just as a heuristically convenient starting point, but also as the limit of his inquiry. From Kennedy's perspective, the project is one of “test[ing] the applicability of

⁶ The real beginning of this young discipline goes back to 1966 when the English professor Robert Kaplan offered an article that examines how the non-western students in the American universities write their arguments in English and how that may reflect the rhetorical characteristics of their own native languages. His essay thus pioneered an area of study now called "Contrastive Rhetoric". Afterwards, it has been developed to establish the discipline of "Comparative Rhetoric" (LuMing Mao, 2003)

Western rhetorical concepts outside the West” (p. 5). Specifically, to what extent can the rhetorical terminology of the Greco-Roman tradition describe the practices of other traditions?” (Garrett, 1998, 431)

The main expected result of such Eurocentric methodology is to turn all the ‘other’ rhetorical systems to become an ugly replica of ‘perfect’ Greco–Roman system. An example of such Eurocentric views is James Murphy’s statement: “There is no evidence of an interest in rhetoric in the ancient civilization of Babylon or Egypt, for instance neither Africa nor Asia to this day produced a rhetoric.” (Murphy, 1981, 3) Another is Michael Fox’s speculation about the whole of the non-Western societies and their illogical communication systems: “Non-Western rhetoric doesn’t teach how to formulate arguments because it is not argumentation but rather the ethical stance of the speakers that will maintain harmony in the social order, and that is the ultimate goal of Egyptian rhetoric.” (Fox, 1983, 21) George Kennedy supported Fox’s claim saying that he did not find in the AE literature “any good examples of argument from probability. Neither in Egypt nor elsewhere outside classical Greece are full syllogisms stated, but enthymemes... are ubiquitous.” (Kennedy, 1998, 183)

A recent study offered insightful thoughts about the two rhetorical systems that always existed alongside each other in every culture: Philosophical and Literary Rhetoric⁷. Philosophical Rhetoric deals with argumentation and regulation of public oral speech and is strongly represented in the “Greek” rhetorical system that is based on Plato and Aristotle’s theories. Literary Rhetoric deals with the conveying of meaning in the best of literary verbal forms or the study of aesthetic effectiveness and is strongly represented in the “Arabic”⁸ system (*Balāgha*) which mainly arose from the text of the Quran, whose literary inimitability pushed the Grammarians very early on (9th-10th century) to enumerate, define, exemplify and classify the linguistic and grammatical peculiarities of the

⁷ Fortunately, the two systems existed in Arabic traditions. The argumentation one is more related to the science of Arabic *khataba* which literally means public oral speech. This Arabic discipline has been heavily influenced by Greek-Roman rhetoric and has been developed later by the speech practitioners, under what has been called علم الكلام - science of Speech. This discipline is still studied too little in the West. (Halldén, 2005, 20)

⁸ I am putting Greek and Arabic between brackets here to avoid the implication of indigenous authenticity as I do believe that this notion culturally does not exist. The Arabic *Balāgha* system has been influenced by many other scholars belong to the Indian – Persian – Greek cultures, while the Greeks were exposed to more ancient cultures, and for sure they have affected their cultural- religious - social traditions. Nothing is pure – Nothing is native culturally

Revelation. “The two rhetorical systems can be distinguished by their goals, methods, programs and sources”. (Woerther, 2009, 10)

There is little interest from the Western 'Comparative Rhetoric' specialists to study the other's rhetorical system by using that system's own definitions, without any reliance on the Eurocentric application used in their methodology. If we begin our discussion adopting the Greek concepts and definitions we lose a genuine ability to understand the other's systems, as they have been situated and embedded according to their own culture and language by their own intellectual figures. Using Eurocentric classic typology with its terms and concepts, as a methodology to treat non-Western rhetoric is something the “dead” AE and even the alive Arabic languages suffer from. The classic traditions were developed within the Greco-Roman world to express linguistic and literary minutiae that related only to the Greek and Latin world. The European linguistic schools have the full right to use them for studying all the minutiae of their kindred languages i.e French, German, English, etc. However, the situation should be different when we deal with a non-Western language. Imposing the Western terms and concepts obscures the character of the studied language, provides problematic answers, implies that there is nothing more to be said and gets in the way of developing a new modern approach.

The Arabic science of *Balāgha* focuses mainly on studying the various forms of each literary device. The offered study is part of a new suggested discipline called “Comparative *Balāgha*”. It focuses on studying the literary-stylistic devices of two kindred languages in a productive comparative ways. I mean by 'productive' that the differences between the two systems are more stressed than the similarities. The literary structure of every language is peculiar to itself. The comparative application of Arabic *Balāgha* can affirm some shared literary features between kindred languages beside the more affirmed linguistic features. It can be, with more textual investigation, more precise about the early timing of their appearance and its various features, or even raise more questions regarding its practice in certain geographical places or ritual traditions.

Comparative *Balāgha* discipline will keep the conversation and the literary engagement going. It extends the conversation, opens it out, and makes it potentially relevant to issues and interests not foreseen at the outset. These systemic comparisons can play an important role in discovering further details about the original semantic development of those

rediscovered Balāghical features, and employing this linguistic kinship will give a better understanding of the Balāghical tools in ancient Egyptian writings, which can reflect the general literary taste of the AE writers and how they deployed their poetic talent to please their audiences or their readers. Using this new research as an effective investigation tool in the AE literature realm will not only supply stunning answers as to how the AE language makes literature but it can achieve the required depth and complexity to answer many new questions that are not even promoted by the Western literary traditions. It can give more detail about the literary borders between AE verse and prose and about the issue of literary genres and textual practices. This proposed comparative literary study will provide sufficient data largely free from the literary burden of various European stumbling blocks pertaining to Egyptian literature. It is thus a productive on-going dialogue about the nature of the AE literary language.

There is therefore a good reason to use the Arabic-based terms *Balāgha*, Balāghical and Balāghist instead of rhetoric, rhetorical and rhetorician, in order to avoid the negative connotations that are related to the Western historical background of such terms; in other words, they will help in stopping the automatic application of the Western background in studying these non-Western cultures.

The term ‘rhetoric’ has been associated with sophistry, turgidity, and vacuity and has suggested to some critics a state in which language is separated from its context and becomes supererogatory. Criticism of its role and function can be detected as far back as Plato. This irreverent view of rhetoric in English is evident as early as the sixteenth century, according to the entry in the Oxford English Dictionary. Even those scholars sensitive to the value of rhetoric as a linguistic and cultural force have generally found it difficult to produce insights equal to the critical role that rhetoric has played in history and the influence it has wielded in human society. (Dominik, 2001, 92)

In more than a century since the first anthologies of AE literature, generations of European and Euroamerican Egyptologists have investigated an extensive number of AE texts from many different perspectives. The main focus of these studies was more concerned with linguistic and philological aspects, without any clear connection to their literary function inside the studied text.

The texts of ancient Egypt only began to be translated approximately 150 years ago, and for about half a century, the main attention was devoted to determining the vocabulary and grammar before substantial progress could be made in

rendering full complex texts into modern languages. To carry out such translations, the fledgling field of Egyptology adopted paradigms and methods from classical studies—a much more developed field at the time. But those practices and values directed the practices of translation in ways that did not provide a good fit with the artefacts of the Egyptian culture. And the dependence on a classical studies framework encouraged an emphasis on those aspects of the Egyptian artefacts that most closely resembled the Western values, at times misrepresenting Egyptian practices. Egyptian religion, for instance, was presented as monotheistic, in close alignment with Western religions. (Lipson, 2004, 8)

These textual materials have been little studied from the literary poetics point of view. i.e. the stylistic textual practice of the AE writers itself is little known. The stylistic studies in the ancient Near Eastern literatures seems to suffer from the same complication, as the Semitist Sholomo Izre'el states:

The study of Sumerian and Akkadian literary texts has hitherto concentrated mainly on their contents, on their narrative and contextual values. Interpretations have been based on ad hoc philological analyses of the texts involved. Research on the ancient languages of Mesopotamia has long suffered from difficulties originating in their remote antiquity, in the nature of their complex writing system, and in deficiencies in our own methodology for the investigation of the linguistic structure of the Semitic languages. (Izre'el, 2000, 57)

There are few studies concerned with this stylistic aspect of Egyptian literature, but their arguments are mostly built on the definitions of Western rhetorical devices (Hermann Grapow, 1936). The ancient non-Western world is seen, described, and mapped from European standpoints and interests. The more complicated issue is that Eurocentric trends tend not to use common Western terms as heuristically convenient points to start describing the non-Western practice itself but instead limit the scholarly inquiries according to modern Western literary tastes. Their hegemonic methodology does not appear to question the limitation of the purposed literary analysis or, recognize the available options that can offer a better understanding of the non-Western culture under study. The Egyptologist Antonio Loprieno declared this fact in the beginning of his article about the AE ‘wordplay’:

There is always a conceptual dilemma inherent in trying to write on stylistic or rhetoric devices of a culture whose views on language are very remote from our own, as it is the case for ancient Egypt. We find ourselves in a quandary between two poles. On the one hand, we want to identify as precisely as possible these devices “emically”, i.e., within the frame of reference provided

by that culture's own linguistic or literary practice. On the other hand, to help us achieve this goal, we can rely only on "etic" hermeneutic categories derived from our own theoretical horizon. In the case of literary devices, these are categories we draw basically from classical antiquity, mediated through the European Middle Ages. (Loprieno, 2000, 3)

The issue highlighted by Loprieno is not personal, but rather long-standing, important, and enduring. It encapsulates the difficulty Western scholars face when describing a non-Western culture and how its various linguistic-literary aspects have processed through different layers of self-assumed Eurocentrism. Nevertheless, his insightful observation can easily answer this problematic question of why Egyptologists, for more than 100 years, could not make progress when studying AE stylistic or literary rhetorical devices generally. The Russian literary critic Mikhail Bakhtin also tried to decipher the Western conceptual dilemma that hindered Western studies from fully comprehending the different stylistic nature of ancient non-Western languages:

Stylistic analysis meets with a whole series of difficulties, especially where it concerns compositions of distant ages and foreign languages, where the artistic conception finds no support in a living linguistic scent. In this case, figuratively speaking, the whole language seems to lie on one plane, as a result of our distancedness from it, and the third dimension and differentiation of planes and distances in it cannot be felt. Here linguistic historical-communicative study of the language systems and styles present in the given period (social, professional, generic, fictional and others) may provide the help essential for reconstruction of the third dimension in the language of the novel, and to reactivates its differentiation and distancing. (Bakhtin, 1977, 228 cited in Quirke, 2004, 207)

Apparently, Loprieno or Bakhtin did not consider a different methodology that would be based on establishing a stylistic comparison with kindred languages that would rediscover the minute details of ancient literary practice. The offered study is one modest step in recognizing these written literary materials in their own right and in gaining a better understanding of their Balāghical finesse and refinement. The knowledge of this textual practice will play a great role in clarifying how the ancient Egyptians effectively employed many poetic resources to affect judgments, hence attitudes and actions:

Outside of exegetical studies that seek to clarify the meaning of words and sentences and the general message of a work, Egyptian literature has generally been handled as a set of documents, as a collection of artefacts from which one may drive evidence about the linguistic, cultural, social, and religious milieu.

They are indeed that, but not only that. They are also, if not primarily, works of literature, whose value and interest lie within themselves (Michael Fox, 1977, 393)

The new reading of these literary devices offers the occasion for one further point of argument, and that has to do with how scholars should approach the literariness of the AE texts in a broader way, opening the door to previously unexplored literary and linguistic approaches. The study of AE literature still lacks a proper working theory that can enable modern readers to acknowledge the literary craft of the ancient Egyptians:

The Study of Ancient Egyptian Literature using methods of literary criticism still suffers, despite the renewed efforts of researchers in the 1980s and 1990s, from insufficient reliance on, rather than an over-use of, theory. This not only affects the marginal phenomena, but also central aspects of our understanding of texts as well as the social practice of the literature of the period. (Ludwig Morenz, 2013, 227)

However, it is likely that, in referring to ‘theory’, Morenz means Western literary theory, rather than seeking the answer by using theories from kindred languages. This paper argues that a close investigation of the literary world of both the Arabic and AE can shed new light on the literariness nature of the AE writings by stressing the importance of rediscovering the various forms of the literary devices and their semantic function inside the studied text, via a fruitful comparison between these kindred languages. Arabic comparisons can help the AE materials to speak for themselves without forcing the materials into a European frame designed specifically for the European audience, who do not know even the Greco-Roman history of such terms and concepts⁹.

For the Balāghical application, the study uses *Jinās* (paronomasia?- pun?- wordplay?- agnomination?- a(n)tanaclasis?- traductio?- adnominatio?- adfictio?- skesis? polyptoton?) as a case of study. *Jinās* as a literary device depends on similarity of form and sound and disparity of meaning, however, these similarities can correlate with similarities of a

⁹ The same criticism can be directed against any future scholar who will just use this hegemonic approach but with Arabic context, i.e just applying the Arabic terms and concepts without any consideration of the differences of the culture under study. The western-classical approach has to go hand in hand with the Arabic approach to explore those voiceless ancient literary practices, mainly to see what is similar and different with both systems. The different issues are the key targets, not just the similar ones, as those different aspects form the unique character of the studied voice.

semantic nature, in some *Jinās* types. *Jinās* is one of many literary devices in the hand of the AE-Arabic writer/author to deliver an intended message in a creative way. It forges unexpected connections as an amusing form of cleverness. The writers who preferred to use *Jinās*-play did not invent new plays which are not already potential in the language. The writer was still working within the limits imposed by his language and the acceptability of his literary creations to the receivers. The discussion in this volume explores various manifestations of these limits and ways in which *Jinās* might challenge them. The study aims to rediscover the nature of *Jinās* constructions and the basic mechanism by which they function in both Arabic and ancient Egyptian.

This study shares an interest in what *Jinās* shows about the functioning of language or literature in general. It is clear that the traditional Arabic scholarship of *Balāgha* cared greatly about the analysis of 'form', while Western scholarship dedicates more care to the analysis of 'content'. "Style is not an autonomous phenomenon: 'form' and 'content' are inseparable." (Parkinson, 2002, 118) The study has tried to combine both elements by employing a technique of Balāghical criticism, comparing and contrasting the different types of *Jinās* in order to determine the effect that the *Jinās*-play produces; in other words, to rediscover the general function of each *Jinās* type. (see section 16.1-8)

The Egyptian language was spoken for over four thousand years, from approximately 3000 BCE to 1300 CE. It is traditionally separated into five distinct stages: Old Egyptian (3000-2000 BCE), Middle Egyptian (2000-1300 BCE), Late Egyptian (1300-700 BCE), Demotic (7th century BCE to 5th century CE) and Coptic (4th to 14th century CE). (Loprieno 1995, 5-7) Choosing a variety of texts, from different eras was a required necessity. For this reason, the core of my extracted *Jinās* examples comes from the Middle Kingdom texts, which is characteristic by using Middle Egyptian language. Gardiner considers the period covered by Middle Egyptian as "the classical age of Egyptian literature"(Gardiner, 1957, 2) However, I extended the scope to include New Kingdom and Late Egyptian in order to contain a range of different phases, and thus demonstrate the validity of *Jinās* investigation in various historical eras, dealing with the AE 'literature' as one unit. In other words, the AE texts that have been chosen, from which to extract *Jinās* examples, belong to the period between and inclusive of the Middle and New Kingdoms. Given the groundbreaking nature of this study, such a wide diachronic scope is required to enrich the rediscovery process of

AE *Jinās* forms. This study paves the way for further research that usefully investigate all the various types of *Jinās* in one period or in one whole genre such as the praise of kings, religious hymns or in one of the well-known compositions, such as the man who speaks with his Ba, the story of Sinuhe, the Shipwrecked Sailor story, Wenamon travel adventure, ect.

The methodology applied in this study affords the opportunity to share developed understandings, in different fields, about the role of translations in understanding the 'other' and how focusing on the content and neglecting the form can often be misleading. It stresses the negative aspects of the illogical divorce between the poetic form and eloquent content in the modern literary studies of both the Arabic and AE languages. It thus speaks to a much broader audience, including scholars in comparative literature-poetic-rhetoric, world literature, Arabic *Balāgha*, and constructive rhetoric. This applied methodology can enrich and challenge work in related fields.

In most instances, the comparisons will be drawn from Arabic Balāghical devices to ancient Egyptian. Such comparisons with Arabic have the advantage of showing the underlying semantic of their grammatical kinship, which will likely help to reflect some significant cognitive aspects of these shared Balāghical devices and textual practices; this point is well-illustrated in Morphological *Jinās*. The study offers many examples of each *Jinās* type, for two reasons: these different examples will not only help the modern reader's eye to understand the phenomena in question, but will also document how widespread the phenomena are inside different AE texts. These examples show how *Jinās* is a strikingly salient aspect of the AE literariness concept. The AE *Jinās* forms, with their studied examples, could, from their external appearances, look similar or even monotonous to the modern eye. However, we should bear in mind that every studied *Jinās* example in this paper represents the innovative talent of various individual writers who have tried to master this literary device, by using different words for different textual contexts. Every example is unique, a one-off, never done exactly this way before nor to be done this way again, which, in turn, confirms that the abundant and sophisticated literary language presented within the artwork was planned and thoughtful.

Moreover, these innovative literary examples reflect how those anonymous writers were playing an important role in developing the audience's appreciation of this device.

Developing the audiences' appreciation is part of the aim of poetic language in general, as it makes them re-perceive their familiar language as if for the first time, or in *strange* ways that they have never experienced it before. The Arabist Geert Van Gelder think that the nature of the Arabic language is one main factor behind producing various types of wordplay, saying:

One cannot help thinking that punning comes naturally to users of Arabic, a language with a morphology that offers many opportunities (it seems that Persian, for instance, is less accommodating in this respect). Speakers of Arabic are beings trained from early childhood to perceive connections between words from the same root that may sound very different when compared with languages with a simpler morphology: compare qatal/yaqtulu with "he killed/ he kills" or rūḥ/arwāḥ with "soul/souls". This would naturally give them an advantage in being more aware of the possibilities of word-play, of hearing or producing connections between words and sounds, whether or not the connections are "real". It may well be that the aversion to punning voiced by modern Arabic critics may reflect western attitudes. (Van Gelder, 2012, 323-4)

Including the original Arabic and AE scripts in *Jinās* examples is crucial in understanding the nature of the wordplay. The modern reader's eye has the right to see how it worked in the original scripts for the native readers. In the Arabic examples, I have transliterated the words that are relevant to *Jinās*, just exactly as they appear in their consonantal form, to reflect strongly what has been written, as documenting the vowels in the Latin transliteration can mislead the written similarity between the *Jinās* words. The large numbers of the examples make it more difficult to establish an easy way to cross-referencing. Usually each example has additional tables that show the other *Jinās*-play in the same verse.

The consonantal visual appearance of the Arabic script is always ignored in those Western studies which omit the original Arabic verses. The visual Arabic *Jinās* can be a good argument for not using the Latin transliteration; for example, the visual difference between the words حبس and جنس would not be reflected in the Latin transliteration, *ḥabs* and *jins*, as the Arabic script shows that they only differ in the place of their dots. Thus by using the Latin transliteration the visual nature of *Jinās*-play will be omitted. The play between the words فَلَاك : circuit, orbit and the word فُلُك : ship would not be perfectly reflected in the Latin transliteration (falak-fulk), although they look identical in their unvowelled script. The

study believes that there is an implied power behind the physical existence of the original language in its original script.

This study will mainly consist of textual analyses based on methodological comparisons with Arabic literary practices. The proposed method will have a strongly Balāghical and example-based focus. The textual analytic method as proposed here is also intended to provide an initiative, and an innovative methodology, for tackling many further problematic areas of Egyptian literariness from an Arabic perspective. The comparative analysis undertaken here will not be couched in the vocabulary of any particular theory, but it will constitute a contribution to questions of comparative critical method and the challenges of working across ancient “dead” and “living” kindred languages with their different traditions.

Furthermore, the proposed study entails a conscious rejection of Eurocentric views and approaches, according to which European researchers had no impetus to compare the Egyptian literary devices with its kindred languages to support their literary assumptions, in order to employ the main principle of the linguistic comparative system: “Languages should never be compared in isolation if closer relatives are at hand”. (Greenberg, 1971, 22-3), which is particularly relevant when dealing with a “dead” language. Studying the AE language is archaeology of a dead language, in which cross-linguistic comparisons provide the only support available for closer hypotheses on Balāghical–semantic pragmatics and literary- textual practices, in order to avoid Eurocentric rhetorical misperception:

Classical Arabic poetry offers for certain motifs and ‘genres’ a resonance entirely lacking in English and other European literary traditions. The eulogy genre *madiḥ* allows appreciation of compositions at or outside our literary borders, and the *fakhr* ‘boast’ mercifully loses in Arabic the unfailingly negative reception assigned to much rhetorical content in English language studies of both literary manuscript and ‘autobiographical’ inscriptions from ancient Egypt. A more systematic encounter with Arabic literary tradition would above all serve to remind the European researcher that the questions of definitions, production, and reception of ancient Egyptian literature can also be asked from within Egypt. (Quirke, 2004, 28)

However, the Western Egyptological schools are still ignoring such anti-Eurocentric calls to avoid the automatically negative reception assigned in English-language studies to rhetorical motifs in AE written sources. The imperfectly preserved evidence of the AE

Balāghical devices cannot be understood or analyzed in isolation. Part of the aim of this thesis is to radicalize current dominant trends in Egyptological textual and philological practices by offering to deploy certain Arabic Balāghical and textual methods justified by certain affinities in the language systems and explored by Arabic literary criticism.

There are no inclusive studies of most of the Arabic Balāghical literary devices in the Western languages yet; most of the recent scholarship in Arabic literature and *Balāgha* tend to use the Western rhetorical terms and concepts, as an easy equivalent to the Arabic ones. (cf. Cachia, 1998) However, no Western Arabist has offered any study that begins by explaining what paronomasia-pun-wordplay means in his Western linguistic heritage and how this Western background of the term can be identical or different to the non-Western Arabic literary practice, like Egyptologists do with AE. The study has briefly investigated the historical background of these terms from the Greco-Roman periods until the modern European times. However, I will not dwell on detailed examination, in this study, of the differences and similarities between Arabic *Jinās* and the two Western rhetorical terms with which it often loosely equated: pun and paronomasia. The clear understanding of the conceptual background of the more used Greco-Roman terms are important, however, this was not one of the main focuses of the thesis. Further study is required to explore the conceptual differences between the five literary practices (ancient Greek -Latin- modern European- Arabic - AE). This study can pave the way for such comparisons, with a focus on kindred languages especially in the ancient Near Eastern cultures:

Despite centuries of scholarly awareness of word play as a literary phenomenon in ancient Near Eastern literature, the topic remains under-researched. While for the most part, scholars have been content to note examples of word play or punning in various Near Eastern texts, typically in footnotes, few full-scale studies on word play exist. In fact, we currently lack a comprehensive and consistent taxonomy for the various devices usually categorized as word play and their proposed functions. This is especially the case with regard to the Hebrew Bible, for which no exhaustive examinations of any one word play device exist. Indeed, not a single biblical book has ever been mined for all of its various types of word play. (Noegel, 2007, 1-2)

The study argues that both AE and Arabic wordplay belong to another different tradition, committed to the view that *Jinās* is not a marginal form of wit but an exemplary product of language or mind. Therefore, using the Arabic term *Jinās* is preferable to Western terms such as pun and Paronomasia, in order to avoid the generalization and the negative

connotation that are always assigned to them in the Western traditions. I would argue that the problem is not a matter of terms but of literary attitudes; disrespecting wordplay is unfortunately dominant in Western literary criticism. (see section 5.2) By using a kindred language term we avoid many other complicated problems that misrepresent the AE features to the Western audience. The study hopes that this technique can be used also in the AE grammar field, to solve continuous problematic issues in Western Egyptological scholarship:

To sum up this section, it might be appropriate to say a few words on the problems related to terminology. It is impossible to work without having a terminology, obviously enough. But terminology is not only a question of terms, labels, and tags. With the terms come the concepts. The grammatical tradition in Egyptology is diverse. It also has a very long story. There is, so to say, a stratification of concepts that do not always combine very harmoniously. As our views of how Egyptian works changed, so did our terminology. (Jean Winand, 2011, 179)

Many scholars indicate that comparative studies are vital to understand those non-Western cultures, but apparently it is just a rhetorical claim, without any real intention to be explored in the reality. The Western linguistic background of the scholar and the accepted Eurocentric approach are forming the common ground that determines how the literary terms and concepts of the non-Western cultures can be understood and developed. The irony is that these Eurocentric based articles are always welcomed in Western academia and when any scholar who uses native terminology of his language or of a kindred language meets opposition raising many questions about emic/etic perspectives, historical gaps. The Arabist Rebecca Gould confirms, in one of her book reviews, that the English equivalents of Arabic *Balāgha* terms can easily mislead the nature of the studied questions and misinform the reader comprehension of the Arabic literary practice, saying:

Although the footnotes and introductions to each text are generally superb, it would have been desirable, given the specificity and complexity of the Arabic technical vocabulary and the impossibility of rendering the dense web of *balāghah* terminology adequately into any other language, to have left key Arabic terms untranslated or listed parenthetically. Terms such as *tashbīh*, *ta'ajjub*, *wajh*, and *kadhib*, lose their conceptual resonances and intertextual associations when imported into English as “comparison,” “amazement,” “face,” and “untruthful”...without any indication given of their multivalent implications in Arabic. Such losses may be endemic to any act of translation,

but a greater inclusion of Arabic terms would have been one way to forestall, or at least to ameliorate, these consequences. (Gould, 2010, 327-8)

This phenomenon of using Western terms to describe non-Western practice is not just related to studies of AE or Arabic languages, but all literary studies of non-Western literatures suffer from it. The domination of Western terms and concepts is part of a continuous rigid Eurocentricism that prefers to dissolve the different 'other' in a Western frame. This frame is just recognized by the Western speakers and it is always used to make shallow comparisons with the non-Western studied cultures. These Western frames always mislead and misrepresent the other, because it always ends with disrespect and humiliation, in comparison with the 'perfect' owners of the used Eurocentric terms. The relationship between Eurocentricism and Racism can explain why Western Egyptology refused any non-Western approach that challenges this long-established Eurocentric Egyptology, which is usually supported by a scientific claim about European superiority in producing the required knowledge. In his forward to Hamid Dabashi's book "Can non-Europeans think?", Walter Dignolo explores the correlation between race and intelligence in Eurocentric perspectives. He confirmed that the modern/colonial racial classification of accepted intelligence is grounded in the old military colonialism, "enjoying the epistemic privilege of classifying without being classified":

It is not trivial because epistemic racism crosses the lines of social and institutional spheres. Both questions indeed unveil epistemic racism hidden beneath the naturalization of certain ways of thinking and producing knowledge that are given the name Eurocentrism. Racism is not a question of one's blood type (the Christian criterion used in sixteenth-century Spain to distinguish Christians from Moors and Jews in Europe) or the colour of one's skin (Africans and the New World civilizations). Racism consists in devaluing the humanity of certain people by dismissing it or playing it down (even when not intentional) at the same time as highlighting and playing up European philosophy, assuming it to be universal. It may be global, because it piggybacks on imperial expansion, but it certainly cannot be universal. Racism is a classification, and classification is an epistemic manoeuvre rather than an ontological entity that carries with it the essence of the classification. It is a system of classification enacted by actors, institutions and categories of thought that enjoy the privilege of being hegemonic or dominant, and which imposes itself as ontological truth reinforced by "scientific" research. (Mignolo, 2015, x-xi)

This Western hegemonic discourse with its old academic schools will not be able to continue in the near future, since they have already led the scholarship towards a dead-end. The objective of this research is therefore a double one: to radicalize Egyptological method through the deployment of Arabic literary and critical methods, and to refresh the study of AE literature. The study believes also that the original Arabic terminology, that has been created by Arabic linguists and Balāghists, is essential to reflect the concept of the Arabic studied literary features, and it is really misleading to loosely use Western equivalents. Moreover, it argues that by using the terminology of a kindred language to describe a 'dead language', like the AE, can be more useful and healthy. This technique may help in stopping the Western 'automatic application', inside the non-Western studies realm generally and for the ancient dead languages especially. Using the Arabic frame to rediscover the AE literary practice does not imply forcing the investigated materials into an Arabocentric concepts and definition. Comparative Balāgha aims to understand the native term first and see how it is similar or different from the Arabic and Western ones, in order to find a shared platform that may develop our conceptual understanding about what can be accepted as universal or neutral terms. (see section 4.1.1) The differences between the two languages are more important than the similarities; this point is well-illustrated in the visual *Jinās* study of the AE language, which rediscovers the ability of the AE writers to generate and build visual metaphors by a clever employment of the soundless determinatives to visually reflect the verbal layer. (see section 13.2)

The conceived aim for this research is to investigate the possibility of offering a new, but mainly closer, Balāghical and textual analytic reading of ancient Egyptian literary devices, based on Arabic *Balāgha* methodology. In other words the main question to be dealt with here is: can literature in a "dead" language be read literarily using another kindred language's Balāghical devices and analytic tools? The research will explore how this question can be answered and the challenges that may stand against achieving a close reading of an ancient Egyptian literary device. This study does not aim to be conclusive but rather, like many comparative studies, suggestive.

Chapter 2. The ancient Egyptian language

2.1 Linguistic classification of the ancient Egyptian language

Viewed linguistically, the ancient Egyptian language belongs to the same language phylum as Arabic, and shares many of the same linguistic features fundamental to literary production. The special features of any literature and its literary theories are governed by the particularity of its linguistic features, i.e. its syntax, morphology, phonology, etc. Cultural patterns have been argued to manifest themselves in a variety of cultural materials, especially the linguistic-literary products.

The text is the one and only licensed vantage point from which the culture mirrors itself, reflects upon itself, and observes itself. The literary text becomes the licensed auto-commentary of a culture. It represents a fundamental reassessment of the specific cultural values and cultural identity. As cultural identity can only become explicitly known when confronted with its other. (Assmann, 1999, 89)

Every literature has its own world, which is mainly related to its own literary linguistic features that always creatively harmonize with the reading taste of its own receivers, as the Arabist Wen-chen Ouyang stated:

The literature must be regarded as a world of its own. The autonomous world of the literary text is embodied in its structure, or semiological system, constructed in language and around the wily signs that make up language itself. (Ouyang, 2011, 539)

However, there are two worlds to be considered in relation to the ancient writings or 'literatures': one is big and the other is small. The big sphere represents the whole linguistic family of the studied language, i.e. the other languages that have affected and influenced the AE language directly or indirectly, while the small sphere of the 'literature' is confined to the language itself, i.e. its own linguistic features and speakers, audience and readers. Both worlds are closely connected to each other according to the shared linguistic affinities produced by comparative linguists¹¹. The big linguistic sphere of the AE language is the

¹¹ The comparative linguists have been concerned from the early nineteenth century with describing and arranging African-Asian languages and making Historical-Linguistic hypotheses about their historical development, especially after deciphering the Ancient Egyptian and many other ancient languages. (Hodge 1972)

Afro-Asiatic phylum¹². The term ‘Afro-Asiatic’ is used to designate the phylum of which the AE language is considered a member. There is a broad linguistic consensus over the groupings of African languages, following the arguments of Joseph Greenberg based on sufficient facts which have been readily available for many years (Blench, 2006), proving the close linguistic relationship of the AE to the African and Semitic languages.

The linguist Derek Nurse stated that, when any language dies, that does not mean that its study becomes limited or restricted, since the other kindred languages can enrich our knowledge via the rediscovered linguistic affinities, which in turn designate the early connection between them:

There is no doubt that languages continually die out, but as long as they came into contact with succeeding languages intensely enough to influence them through transfers, they can often be identified and described through these remnants. (Nurse, 1997, 372)

These linguistic affinities have been created and developed during hundreds of years of cultural contacts, between those kindred languages that may have been descendent from a mother language or what has been called linguistically 'proto-Afroasiatic', as a result of their geographical, historical engagement with each other. The linguist Greenberg made it clear that those uncovered similarities are an affirmed consequence of an earlier lost historical contact:

Languages should never be compared in isolation if closer relatives are at hand. For the tendency of those particular forms in a language which resemble another language or group of languages to reappear with considerable frequency in more closely related forms of speech is a valuable index of the existence of a real historical connection. (Greenberg, 1971, 22-3)

¹² The term Afroasiatic is also known as Afrasian (Diakonoff 1975), Hamito-Semitic (Cohen 1955), Semito-Hamitic (Benfey 1869); (Tucker 1967). The misleading comparative linguistic practice of using Biblical names such as Hamitic, Semitic, and Cushitic led to the long use of Hamito-Semitic or Semito-Hamitic for the whole phylum. Nowadays, these Biblical terms are objectionable because of their dubious mythological origins and their inaccuracy in asserting a dichotomy of Semitic against the whole phylum; thus a neutral geographic term “Afro-Asiatic” or “Afro-asiatic” came into dominant usage, which continues to this day. The old mistaken opposition of Semitic to a certain “Hamitic” unity (into which all the African members of the family were forced) was resolved in the 1950s by Greenberg, who argued for the equal status of four African branches beside the Egyptian (Berber, Chusgitic, Omotic, Chadic). The Afro-Asiatic language family has a history of scholarship acceptance almost as long as that of Indo-European, despite being a family of much greater internal diversity and historical time depth. (Ehret 1979)

Therefore, it is impracticable, without any archaeological evidence, to trace these historical-cultural connections, in order to rediscover the process of this early cultural linguistic engagement and the details of its cultural development, or to gain any certain historical details about the identity of those early ‘intellectual linguists’, who had great impact in constructing and developing their own language usage, and about how their own intellectual linguistic ability allowed them to interact or engage with other kindred languages to exchange or borrow their linguistic and literary experiences. As the linguist Nurse states:

Historians should be alert to the fact that when the names of languages or linguistic communities are mentioned, the reference is to the languages and not to the people who may have spoken them unless indicated otherwise. In many cases, we do not know what historical populations spoke which languages, and of course, pots do not speak, although many have made mistakes in trying to associate archaeological 'cultures' with specific languages or language families. (Nurse, 1997, 361)

It has become more recognizable how these comparative linguistic studies confirm the early close cultural engagement between the languages, “Communities previously seen as living in relative isolation are now seen as co-existing and interacting with others” (Nurse, 1997, 360) and the linguists have become increasingly interested in following the earlier processes of change and contact between those kindred languages, in order to better explain these linguistics affinities.

This wider sphere of the AE language, the Afro-Asiatic phylum, is presently understood to include six language groups:

Ancient Egyptian: The comparative linguistic scholars consider it as an independent branch of Afro-Asiatic, and represented practically by one single language (like Albanian or Armenian in the Indo-European languages) but continually coordinate with other families within the phylum. The AE has an extraordinary written continuity, unparalleled among the languages of the ancient and modern world.¹³

¹³ The AE language was spoken by the inhabitants of the ancient Nile valley (from ancient Elephantine down to the swampy Delta region, we can follow this language in a written form from the end of the 4th mill. B.C. It continues until the extinction of Coptic as a spoken language around the 17th cent. A.D. for more see: (Gábor Takács, 2003, 163-166)

Semitic: It is a group of similar and closely related languages, such as Arabic, Hebrew, Akkadian, Aramaic, Phoenician, and Amharic. Semitic was the first-recognized Afro-asiatic branch, the name being coined by von Scholzer in 1781, although awareness of the unity of Semitic languages can be traced back to perhaps a millennium.

Berber: It is a group of related languages and dialects indigenous to North Africa. It is spoken today in Morocco and Algeria.

Chadic: It constitutes a language family spoken across northern Nigeria, Niger, Chad, Central African Republic and Cameroon. The most widely spoken Chadic language is Hausa.

Cushitic: It is a language family spoken in the Horn of Africa, Tanzania, Kenya, Sudan, and Egypt. The most popular Cushitic languages are Oromo followed by Somali.

Omotic: It is a language family spoken in south-Western Ethiopia (Spaull, 1974, 278-9).

From the point of view of attestation, the record is quite disparate. The earliest written data are Egyptian, about 5000 before the present, followed by Akkadian (Semitic) about 4500. Other Cushitic data are modern (19th and 20th centuries), as are those of Omotic and Chadic (Hodge, 1983, 137). However, Carleton Hodge declared how complicated the linguistic situation is for the AE language, since it is the oldest-longest language and has linguistic affinities with many other languages:

Of all known languages, none is of greater importance to linguistic thought than Egyptian. It has the longest attested history; it is known to be related to several hundred other languages; and the assessment of its extant records, as evidence for determining its form and content, calls for the utmost sophistication. (Hodge, 1977, 930)

The question raised here is how the comparative linguists grouped those languages together in one phylum and why – as they belong to different times and places over two continents. Hodge explains the process of how linguists developed this field by investigating the common features of every language and producing sequences of related linguistic hypotheses. If the scholars can grasp more similarities then they could set up a hypothesis of relationship, in order to explain the origin of this linguistic affinity. Starting from the early nineteenth century linguists gradually worked out a method which enabled them to

assign most of the world's languages to different language families, and through the course of these exercises the field of Comparative Linguistics arose. The simple earlier classifications were based largely on counting cognate words in related languages, a technique known as lexicostatistics, along with relying on finding regular and frequent linguistic correspondences between these different languages. Languages thus are assigned to language families by means of the Comparative Method.

This Comparative Method has become widely accepted as the standard among linguists today, and the discipline has developed a set of procedures, based upon generally accepted principles, which should be followed in testing such hypotheses. The most important principle is that "*languages should never be considered in isolation if closer relatives are at hand.*" (Carleton T. Hodge, 1983, 138). This principle may explain why the Comparative Method became the centre of concern for modern linguists, because it works backwards, or upstream, from the modern to the older languages, in order to establish genetic relationships among them and to reconstruct their first ancestors using exclusively linguistic data (Nurse, 1997, 361). By classifying languages into families, linguists provide models of Comparative Methods which not only group related languages together but also provide a means of reconstructing details of past stages of a language, back to the family's proto-form. Vocabulary, sound systems, morphology, syntax and semantic shifts can all be reconstructed (Nurse, 1997, 380), in order to explore the internal development and the early historical forms of these languages.

The linguist Christopher Ehret provides a historical-comparative reconstruction of Proto-Afro-Asiatic. He presents a full vowel and consonant reconstruction, along with a provisional reckoning of tone, in an extensive comparative vocabulary of more than 1000 roots based on data from the Egyptian, Semitic, Cushitic, Chadic, and Omotic divisions of the family. His systematic reconstruction of the family has been achieved despite the immense variety and time depth of the languages that make up the Afro-Asiatic phylum. He believed that this comparative methodology is very useful to every language in the same family: "The comparative material from Egyptian, Cushitic, Chadic, and Omotic provide further point-for-point confirmations of the specific meanings and functions of the great majority of the affixes proposed for pre-proto-Semitic." (Ehret, 1995, introduction, 2).

Many scholars have affirmed the linguistic kinship between the AE and African languages, (Helmut Satzinger, 1997) showing the depth and complexity of the little known historical contact that may explain the early relationship between ancient Egypt and the African societies (Cheikh Anta Diop, 1998). Hodge has proved the relationship of Hausa to Egyptian and to the Semitic languages, using the comparative method. He confirmed that the fact of this close connection is not in serious dispute anymore after rediscovering these linguistic affinities (Hodge, 1966).

The linguist Carsten Peust affirms the close linguistic relations between the ancient Egyptian language and the Afro-Asiatic language family, with stress on the Cushitic, Nilo-Saharan languages. He offers sufficient structural parallels, dealing with many fields such as 'syntax' and lexicography. He considers these linguistic affinities to be a result of cultural contacts which happened in various historical periods in different directions. He comments on the importance of these kinds of comparative linguistic studies, and the time gap between these modern African languages and the AE language:

However, they can not only be of considerable help in better understanding the Egyptian language itself, but they are also important witnesses to diachronically stable wide range typological isoglosses in Africa. (Peust, 2004, 321)

Nevertheless, several scholars have confirmed the idea of the "mother language" or the "Monogenesis". It is a hypothesis that all languages in a given set developed from a single ancestor. This is often considered to mean that all the world's languages developed from a single original language, but it can also mean that Bantu, Indo-European, or Afro-Asiatic languages had a single ancestor each (Nurse, 1997, 359). Since Greenberg noted that four of five members of the Afro-Asiatic phylum are located on the African continent and only one in south-Western Asia, he saw the mother language from which they descended as being in north-eastern Africa. This conclusion is based on the principle that linguists call "least moves." It is logically simpler to accept that one moved out of the continent of Africa than that four moved into it. (Greenberg, 1971, 129)

Hodge and others believed that the Nile valley was embracing the original mother language, as he shows that the earliest records of the Indo-European phylum exist in the ancient Near East ("Syro-Phalestine", Anatolia, etc.) which locates them on the road

between East Africa and Europe. Therefore he concluded that the earliest Indo-European speakers left their first homeland in Africa (Hodge, 1983, 153).

2.2 The Semitic branch and its relationship to the ancient Egyptian language

The Semitic language family is the best known and the easiest to define of the Afro-Asiatic phylum because it has been the most studied and for the longest time before scholars turned their attention to the newly deciphered ancient languages (i.e., ancient Egyptian, Ugarit, Akkadian, and Phoenician). This is simply because it includes languages such as Arabic, Hebrew, and Aramaic that are the bearers of ancient cultures and literatures that have continued unbroken up to the present. “Indeed, it can be said that the whole science of linguistics began over a millennium ago with the philological studies of Arabic and Jewish scholars, both initially concerned with the accurate rendition and comprehension of their religious texts.” (Gabor Takacs, 2003, 163) These comparative Semitic studies confirmed the linguistic kinship of its internal languages and how very close they are to each other. The Semitic languages extend over the Near East and Ethiopia and their languages exhibit many similarities:

The relations between these languages are close, as close, *mutatis mutandis*, as those between the various Romance languages of Europe, and they are characterized by roots, normally composed of three radical consonants, in which the changes of meaning corresponding to our verbs, nouns or participles are normally expressed by varying the vowels according to fixed rules (there are hardly any 'irregularities' in the sense that most European languages exhibit. (Sabatino Moscati, 1969, 312)

The process of discovering these linguistic affinities between the AE and the Semitic languages is almost as old as the field of Egyptology itself. From the beginning of its scholarship, the AE language has invited comparison with the Semitic languages, especially when the Semitic linguists rediscovered the AE language's affinities with the Biblical languages (Spinetto, 1829, 110-11). The earliest attempt at a systematic comparison of Egyptian and a Semitic language was in 1844: using Coptic as the main source for the Egyptian language, it was a lexicographical study between Coptic and Hebrew (Benfey, 1844). However, in 1836, the Egyptologist Richard Lepsius suggested that Indo-European, Semitic, and Coptic (i.e. ancient Egyptian) were much related to each other (Lepsius,

1836). These comparative studies increasingly concentrated on the linguistic affinities between the AE and the other Semitic languages, as Poole stated in 1863: “It must be admitted that Egyptian presents strong resemblances to Semitic languages” (Reginald Stuart Poole, 1863,321).

These earlier studies paved the way for comparative linguistic scholarship to focus on more detailed questions of the connections between the AE and the Semitic languages. One of the leading studies in this field is that of the Egyptologist Adolf Erman in 1892, in which he dealt with various linguistic aspects of the Egyptian language and looked to the Semitic languages for explanations about its stem formation, syntax features, noun and verb morphology, besides offering lexical comparisons with corresponding Semitic words (Adolf Erman, 1892). Following this study, Gaster offered lexical comparison between the Egyptian and Semitic vocabularies, gathering correspondences from Egyptian and Akkadian (Babylonian, mostly from the Hammurabi Code), Hebrew, Aramaic, South Arabian-Ethiopic and North Arabian, believing that his work would assist in the “reconstruction of primitive Semitic culture” (Gaster, 1928). The close relationship with Semitic languages thus became a linguistic fact, recognised in the growing disciplines of Comparative Linguistics and AE language studies.

Afterwards, over many decades, larger numbers of professional linguists, more data, and improved theoretical tools and insights have led to larger and better sets of lexical reconstructions and comparisons of Egyptian and Semitic languages, covering also Etymological affinities, phonological similarities, and syntax kinship, which have confirmed this close relationship. The linguist Igor Diakonof considered the strong contact between the first Semitic and the AE languages as a justification of this affinity:

The seemingly great similarity between Egyptian and Semitic... is apparently due to the diachronic and typological proximity between Old Egyptian and the ancient Semitic languages. (Diakonof, 1981, 29)

As a result, these considerable lexical, phonological and morphological reconstructions encouraged some scholars, such as Rossler, to think of the AE language as a “purely Semitic language”, based on the many linguistic affinities offered between the ancient Egyptian and the Old South Arabic, Ugarit, Akkadian, Ethiopian, Hebrew and Assyrian languages. He believed that those comparative studies confirmed that the relationship

between the AE language and the Semitic languages is genetic, which means that a family of related languages has grown so far apart over thousands of years that it is hard to prove their common ancestry (Otto Rössler, 2001). Other scholars refused this viewpoint and supported the view that the AE language was a mixed language of ancient Semitic and local African substratum. Ray confirmed that, while the connections with the Semitic language are clear enough, it cannot be considered a fully Semitic language as some scholars suggested, stating that linguistic similarities “have even led some authorities to believe that Egyptian is a Semitic language, with some unusual sound-changes. This is rather far-fetched as it stands” (Ray, 1986, 313). More recent research still speaks of the AE language as a single independent branch of the Afro-Asiatic phylum.

The linguist Hodge stated that, in the Afro-Asiatic phylum, the languages of the northern tier have been seen by many as more closely related to each other than they are to the southern ones. In this approach AE, Semitic and Berber languages are seen to have affinities as opposed to the other two branches in the Afro-Asiatic phylum. The most convincing evidence of his assessment is the predominance of tri-literal roots in these three branches, which also encouraged him to think that this tri-literality form is older than the bi-literality one. The linguist Garnot confirmed many examples of “the tri-consonantal root system” in the AE language (Garnot, 1959). Moreover, Hodge suggests that the scholars should gather those three branches in one small phylum inside the bigger phylum of Afro-Asiatic, saying that “one could say that Berber-Egyptian-Semitic share the innovation of adding a third consonant and hence belong together”. This argument is based on one important principle of the Comparative Method, which states that “the common innovation is the major criterion for sub-dividing languages.” (Hodge, 1983, 141-2). As a result, Hodge confirmed that the classifications inside the Afro-Asiatic phylum should be delineated, not for criticism over terminology, but for recognition of group similarity, arguing that “we could consider the phylum as consisting of three groups, (Berber-Egyptian-Semitic), Chadic (West, Central, East), and Horn (Cushitic-Beja-Omoti)”, and asking for broader Berber base studies in comparison with Egyptian and Semitic in order to achieve “an interim list of proto-Semitic, as complete as possible” to extend the comparisons with other languages based on stable grounds (Hodge, 1983, 151-2). Loprieno has concluded also: “Within Afroasiatic, Egyptian shows the closest relations to Semitic and Berber” (Loprieno, 2012, 102)

Gabor Takács explained why the discovered affinities between the AE and the Semitic languages appeared stronger than the African languages - because of the slow process of discovering the linguistic affinities with the African kindred (Egyptian-Berber-Hausa parallels), which progressed much more slowly and with many mistaken assumptions, than the process of relating the Egyptian to the Semitic (Takács, 2003, 164).

Since it is established that the AE language has strong ties with the Semitic and African languages, it becomes, in turn, another source for understanding many Semitic language features as well. As Ward made semantic lexical comparisons among Egyptian, Coptic, Hebrew, Arabic and Ugaritic, he stated from the beginning of his research that the main key to understanding the Ugaritic is to compare its features with its other kindred languages, confirming that: “Ugaritic must be studied on a comparative basis and without the cognate dialects it would remain virtually unknown”. He also confirmed that the benefits would not be limited to just the Ugaritic side, but would be reciprocal for the Egyptian as well, as these Semitic comparisons often clear up many obscure points and would be able to give a better understanding of the Egyptian linguistic features (William Ward, 1961, 31). The relationship among the Egyptian, Akkadian, Arabic and Hebrew languages is well attested and reinforced by the fact that Akkadian scholars regularly use Egyptian, Hebrew and Arabic for clarifying the features of Akkadian language (Castellino, 1962).

One of the early questions debated by the Afro-Asiatic and Semitic scholars was regarding the time gap between these studied languages within each phylum. It was assumed by some scholars that it is not feasible to compare languages so far apart in time, for example, comparing Egyptian and Akkadian with Hebrew or Arabic or even much later African languages like Hausa or Cushitic which belong to the 19th and 20th centuries (Wolfram von Soden, 1965, 163). Hodge disagrees with this kind of historical caution which stands against the fact that the linguistic affinities still appear, asserting that these sweeping cautions have no linguistic grounds and should not impinge on the undertaking of any comparative studies between these kindred languages:

Those holding such a view seem to forget the situation in Indo-European itself. Our oldest substantial Albanian text is dated 1555 C.E., the oldest Lithuanian 1515, with Latvian about 1550. These are compared with, inter alia, Hittite, the records of which are some 3000 years older. (Hodge, 1983, 137-8)

This viewpoint confirms one main principle of the comparative method in the Afro-Asiatic phylum, which is: “there is not necessarily a one-to-one relationship between the history of a language and the history of the people who speak it today, nor between a family tree diagram and migrations.” (Nurse, 1997, 375) These linguistic affinities reflect a deeper understanding of the early shared cultural, social, economic and historic connections, which in turn are quite hard to date, as Nurse states:

While we can often locate the origins of language families in space, locating them in time is more difficult. Since languages develop in orderly sequence, linguists usually have no trouble dating linguistic phenomena relative to each other, but they have no accurate way of dating them absolutely or independently of non-linguistic phenomena. (Nurse, 1997, 282)

Thus it is illogical to think that the time gap between those ancient languages and Arabic restricts the process of discovering their linguistic-literary affinities via the Comparative Method. Despite the numerous researches which confirm the close relation between the ancient Egyptian and Semitic languages in general, there has been no real academic effort to use these affinities with the Arabic language to explore the AE language and its linguistic semantic details. Little research has been done to discover the benefits of using the Arabic grammar affinities for exploring the details of the AE language (Leo Depuydt, 1997). However, the Western frame of comparative linguistic that always uses the Western terms and concepts to discuss the other non-Western languages make it difficult to gain fruitful conclusions that can benefit the understanding of these dead languages, beyond the discovered similarities.

2.3 Visual aspects of the ancient Egyptian scripts

The earliest hieroglyphic texts appear about 3320 BC; the latest dated hieroglyphic inscription comes from 394 AD. The factors behind the invention of hieroglyphs are still a matter of debate, but generally researchers have suggested that the invention of AE writing is related to the context of the political, administrative, and ideological realms, culminating in state formation (Regulski, 2007, 983). The most famous AE script is the hieroglyphic, used for monumental inscriptions on the sculpture and architecture designed for eternity. Until the first millennium BC, the more cursive and more rapidly written hieratic scripts were usually used for economic, legal, and administrative documents, literary texts and letters. Both hieroglyphic and hieratic are found “among the earliest examples of writing in ancient Egypt during zero Dynasty. The appearance of hieratic so early suggests that it was not a later adaptation of hieroglyphs but was developed alongside it” (Kathryn Bandy, 2010, 159).

The AE hieroglyphs constitute a various set of graphemes. These pictographic signs represent actual images of entities and objects extracted from the surrounding environment of the Egyptian culture. These graphics have been used to creatively generate combinations of phonological and semantic principles (Schenkel, 1984). Janet Johnson highlighted how the AE writer/artist did not feel the need to write the names of the offering table objects, taking advantage of the visual nature of his language that represents the actual images of the described objects as 'determinatives' for the pronounced words. She stresses the visual artistic aspect of the AE language and how the modern alphabetic systems still force our minds to separate the 'image world' from the 'phonetic signs', which was not the case for the ancient native readers. “The hieroglyphic writing system could be highly efficient. The images of offerings in front of the man – a foreleg, ribs and head of a calf, five beer jars in a rack, two baskets, a shallow tray with bread, and two tall wine jars in stands – all have more extended phonetic spellings, but here, only the image of what is portrayed was used, blurring the line between phonetic writing and picture writing.” (Johnson, 2010, 152) This blurred line between the language and the picture inside the script can be well reflected in the Egyptian word (𓆎𓅓𓏏𓏏 - sš), which means write, inscribe, paint, draw. Apparently the word can be used loosely for a 'scribe' and an 'artist'. Sesh is thus a nest of meanings that is divided between writing texts and depicting a scene that includes both texts and pictures. (Sergei Ignatov, 2004, 9-10)

The AE writing used various graphical symbols to compose the 'sound-signs' and the 'sense-signs'. The sound-signs can be divided into three categories:

1- Signs that represent single consonants and called 'unilateral' or 'alphabetic' signs; and they are a set of twenty-four signs of mono-consonantal value, such as:  - *m*,  - *n*,  - *r*,  - *d*.

2- Signs that represent a combination of two consonants and called 'bilateral' signs, such as: () *p+r*, () *w+r*, () *s+š*, () *m+n*. Most of these bi-consonantal values never written phonetically into two letters, as Gardiner stated the word  *pr* 'house' is never written ; the word  *mn* 'to be firm', 'remain' is never written  (Gardiner, 1957, 49-50) Some others can be written phonetically as the word  *gmhs* – hawk, can be also written as  *gmhs*.

3- Signs that represent a combination of three consonants and called 'trilateral' signs, such as: () *r+h*, () *r+n+h*, () *n+f+r*, () *h+t+p*. Most of these tri-consonantal values can be accompanied with phonetic complements, such as the 'sign of life' could be written as  or as  and still transliterated *rh*.

In a high portion of the AE words, the sequence of the phonograms¹⁴ is followed by 'soundless signs' which reinforce the semantic sphere of the word directly or metaphorically through the figurative content of the sign and its relation with the whole meaning of the word, and they are thus called 'sense-signs', such as:

 - *dnw* (wing): This word ends with one 'soundless-sign': the wing.

 - *3m* (burn - burn up): This word ends with one 'soundless-sign': the flame.

 - *hy* (husband): This word ends with two 'soundless-signs': the phallus and the sitting man, to confirm the gender.

¹⁴ This term combines two Greek words: *phōnē* 'sound' and *gramma* 'writing', to mean literally the sound of writing. Gardiner defines the AE 'phonograms' or sound-signs as "signs used for spelling, which although originally ideograms and in many cases still also employed elsewhere as such, have secondarily acquired sound-values." (Gardiner, 1957, §6, 8)

𐎗𐎛𐎠𐎢𐎡𐎢 - *hkr* (hungry man): This word ends with two 'soundless-signs': the man touches his mouth and the sitting man.

𐎗𐎛𐎠𐎢 - *3pd* (rush forward): This word ends with one 'soundless-sign': the moving feet.

𐎗𐎛𐎠𐎢𐎡 - *wʿr* (flee): This word ends with two 'soundless-signs': the full moving leg and moving feet.

𐎗𐎛𐎠𐎢 - *thth* (disorder, crumble): This word ends with one 'soundless-sign': the hair; the messy long hair is used here to metaphorically represent the disorder status.

The AE language could write the name of any concrete entity merely by picturing its 'soundless-sign' at the end. Moreover, the AE language can use many 'tri-consonantal phonograms' to define the nature of the described object, without the 'ending soundless signs'. The word 𐎗𐎛𐎠𐎢 *h3t*: forehead, forepart (of animal), prow (of ship), vanguard (of army), uses metaphorically the head and shoulders of a lion to show the concept of anything that excels, stands out. The lion's forehead thus can be considered as a 'sense-sign' and tri-consonantal sign at the same time. The same rule can be applied to many other words such as 𐎗𐎛𐎠𐎢 *h3st*: hill country, foreign land, or desert. Words of this type must have been an integral part of the early invention time. Gardiner calls them "pure ideographic writing". He used the adjective 'pure' because such "ideograms"¹⁵ stand for the actual objects which they depict, the phonetic signs that would indicate the names of those objects are often dispensed with. Ideograms so employed are usually followed by the stroke-determinative; if the noun is feminine, the stroke is preceded by 𐎠 *t*, the feminine ending."

Masculine exx.: 𐎗𐎛𐎠𐎢 sun ; 𐎗𐎛𐎠𐎢 face

Feminine exx.: 𐎗𐎛𐎠𐎢 town, city ; 𐎗𐎛𐎠𐎢 horizon (Gardiner, 1957, 34, §25)

In some other words these 'ideograms' do not merely stand for the sound they evoke but they also share with the ending 'sense-sign' the function of clarifying the meaning that the word represents for the native reader, visually and semantically. This suggestion can be

¹⁵ This word combines two Greek words: *idea* 'form' and *gramma* 'writing', to mean literally the form of writing. Some Egyptologists have often used the term 'logograms' for the 'ideograms', but this has given rise to inconsistencies (Roy Harris, 1986, 32).

illustrated with the AE sign  which is transliterated *shm*. This powerful 'scepter sign' has been used to rebuild many other words, by using different 'ending soundless signs':  *shm*: power, grimness;  *shm*: mighty one, powerful; *shmt*: power;  *shm*: have power (over), give power (to), prevail (over), be grim (of face);  -  -  -  -  *shmt*: the goddess Sekhmet;  -  -  *shmt*: the double-crown. Both the 'sounding beginning signs' and the 'ending soundless signs' are defining visually the nature of the described meaning.

Gardiner has defined these 'ending soundless sense-signs' as 'determinatives' because its main function appears to be to "determine the meaning of forgoing sound-signs and to define that meaning in a general way." (Gardiner, 1957, 31, §23) However, to think that all the AE ending 'determinatives' are soundless or cannot be discriminated by the ear is a misleading generalization. Gardiner himself acknowledges the weakness of the term 'determinative' in dealing precisely with the AE sound-signs and its visual complexity nature, saying:

The name 'determinative' is in many cases historically inaccurate, the ideogram having been the original sign with which the word was first written, and the phonograms having been prefixed to it subsequently for the sake of clearness. In such cases it might be more truly said that the phonograms determine the *sound* of the ideogram, than that the ideogram determines the *sense* of the phonograms. (Gardiner, 1957, 31, OBS § 23)

However, Gardiner defines 'ideograms' in a similar way of what he described as 'determinative', which in turn may reflect the modern confusion about the precise concepts of the adopted terms. He thinks of 'ideograms' as:

signs that convey their meaning pictorially. More often they are accompanied by sound-signs indicating the precise word to be understood. Thus , a picture of the sun, immediately suggests to the mind, besides the notion of the sun itself, also the notions of light and time; the addition of sound-signs is indispensable to define the exact meaning and the exact word intended in a particular context. Hence  enters into the words  *rk* 'sun', 'day' (also written );  *hrw* 'day', 'daytime' (also written );  *rk* 'time', 'period';  *wbn* 'rise', 'shine' (also written ). (Gardiner, 1957, 30, §22)

The used terms can be easily challenged because of the highly pictorial nature of the AE language which blur the line between our two modern theoretical sets (sound - sense signs).

The lack of any extant native terms, makes the redefinition process more difficult. The most puzzling part for the modern scholars is to capture a correct theoretical account for all hieroglyphic soundless sense-signs in comparison with the 'sound-signs'. The exceptional visual features of the Egyptian script make it problematic to apply many of the standard terms we use, especially the ones extracted from cursive alphabetic languages. For educational reasons, the AE grammar anthologies tried to ease the understanding of such complex pictorial system for the beginners, ignoring deeper analysis for the interrelated areas between the soundless and sound signs, as Gardiner himself stated:

The classification of hieroglyphs into (1) ideograms or sense-signs and (2) phonograms of sound signs covers the entire ground, but, ... the line of demarcation between the two classes is often difficult to draw. Nor must it be imagined that all the signs contained in the sub-divisions of these main groups stand on an equal footing and conform to identical rules; on the contrary, custom plays a very important part in deciding what writings are possible and what are not, though variant spellings are very numerous. (Gardiner, 1957, 49, § 54)

This close marriage between the 'phonograms' and 'sense-signs' can be perfectly represented in some AE 'letters' that combine both categories in one glyph, to confirm the visual meaning of the word for the native readers. Gardiner calls them 'monograms'. The moving feet 'ideogram' \curvearrowright and its combinations with different phonograms may illustrate this point:

\curvearrowright \curvearrowright ii 'to come' the first glyph is 'monogram' because it is a combination of (\curvearrowright + ii).

m \curvearrowright sm 'to go' the first glyph is monogram because it is a combination of (\curvearrowright + m)

w \curvearrowright sw 'guide, lead' the second glyph is monogram because the combination of (\curvearrowright + w)

w is 'to go' (imperative) the last glyph is monogram because it is a combination of (\curvearrowright + w) and the same for these two verbs w ms 'bring, offer' ; w sb 'bring, conduct, pass'.

w itt 'take', 'carry off, steal' the first glyph is monogram because it is a combination of (\curvearrowright + w)

hini 'bring' the first glyph is monogram because the combination of (𐎗+𐎎) (Gardiner, 1957, 51-2 §58)

The strong visual and semantic engagement between these 'sound monograms' and the 'ending soundless signs' can be easily remarked in the above four verbs (𐎗𐎗𐎗 ii- 𐎗𐎗𐎗 sm- 𐎗𐎗𐎗 ssm- 𐎗𐎗𐎗 sb). The mechanism of such 'visual repetition' can be better understood in the light of similar AE words that use the same hieroglyphic sign to begin and end the word, to stress visually the meaning of the word, such as:

𐎗𐎗𐎗 htyt: 'furniture'. This word uses the wood sign to stress the production material of the furniture.

𐎗𐎗𐎗 mtwt: 'semen', 'seed', 'progeny'.

𐎗𐎗𐎗 k3: 'hill', 'high ground'.

The first 'phonogram' is spoken while the 'ending sense-sign' is soundless. There are many AE words in which the 'sound beginning phonograms' semantically correspond with the 'ending soundless determinatives'. They both work strongly to reflect the whole meaning of the word visually and semantically also, such as:

𐎗𐎗𐎗 -h3w: 'arrows'. It begins with a tri-consonantal phonogram, which is a two arms holding shield and battle axe, and ends with an arrow. It is similar to the word 𐎗𐎗𐎗 ssw that means 'arrow' as well, in terms of the visual-semantic relationship between the beginning and the ending picture of the word.

𐎗𐎗𐎗 st: 'seat', 'throne', 'place', 'department', 'position'. It begins with a high chair and ends with a house plan.

𐎗𐎗𐎗 m3: 'throw stick'. It begins with a hand and ends with a stick.

𐎗𐎗𐎗 hnt: 'hide', 'skin'. It begins with an animal carcass that appears without head, and ends with an animal hide with its tail.

𐎗𐎗𐎗 h3wtj: 'the foremost'. It begins with the forehead of a male lion and ends with two 'determinatives' that confirm the notion of moving forward faster, to be in the front.

 *wsh*: 'broad', 'wide'; and the word  - : *wsh*: 'barge'

 *srf*: 'warm', 'warmth', 'temperature', 'inflammation'; and the word  *srf*: 'fever'.

These examples show clearly that these similar words have used one meaning as basic and others as 'metaphorical extension'. In other words, it can be stated that the later words were evaluated or reacted semantically in terms of the former, and confirmed by using the visual mechanism of the AE language. In such words, the beginning phonograms are the more stable ones while the 'ending soundless determinative' is more variable and is used to specify the intended meaning of the word. However, both the first part and the 'soundless ending determinative' work together to reflect the whole meaning of the 'blended' word visually and semantically. Such examples challenge the assumptions that just 'ending soundless determinatives', i.e., the sign pictures that stand at the end of the consonantal sequence, are the pragmatic guide to identify or decipher the meaning of the whole word, since the Egyptian writers were able to generate new words through word-play by changing the usual ending 'determinative' of the word. A possible theoretical framework for AE morphology structure may identify two input systems: one visual for visually presented materials that are more related to 'visual comprehension' and the other phonological for material presented using the 'auditory modality'. The AE writers had the opportunity to invite their receivers to take part in two experimental tasks (visual and phonological) to provoke two different behaviors, in order to get the right implicit meaning intended by the writer.

The AE language like Arabic can also combine two independent words to generate a new word. It is linguistically known in Arabic under the notion of نحت *naḥt* (blending). For example, Arabic uses the word شقحطب *šaqḥatb* to name a ram with two or four hideous horns. This word is said to be a blend of a verb شَقَّ - *šakḳ* that means rifting, splitting and حطب-*ḥatab* that means firewood. (Ramzi Baalbaki, 2014, 238) The following examples can exemplify the similar linguistic practice in ancient Egypt:

 *hṯw*: 'mast'. In this word there are two words combined. The first is  *ht*: 'wood', 'timber', 'tree', 'woodland', 'stick', 'pole', 'rod (measurement)' and the second is:  *ṯw*: 'wind', 'air', which is metaphorically represented by using the ship's mast 'determinative'. The AE language uses the tree branch hieroglyphic signs to begin and end

the word to stress the production material, while the mast picture sign is used as a middle 'sounding determinative'. The three of them (𐎎-𐎎𐎎 - 𐎎) are working together to reflect the whole meaning of the word.

𐎎𐎎𐎎- 𐎎𐎎𐎎 *mtḥnt*: 'concubine'. This combined word consists of two words: 𐎎𐎎 *mwt* 'mother' and 𐎎𐎎 *ḥnn*: 'penis', 'phallus'. In this word, the AE language kept the two 'ending determinatives' of both original words in the beginning and the end of the 'blended' word to stress the sexual based relation between the man and the woman.

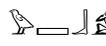
𐎎𐎎𐎎 *ḥmty*: 'homosexual'. This combined word consists of two words: 𐎎𐎎 *ḥmt*: 'woman', 'wife' and 𐎎𐎎 *hy*: 'husband'. The AE language kept the whole pronunciation of the first word *ḥmt* without its 'determinative', while using the erect phallus as a main ending determinative for the blended word, as a creative metaphorical intimation of changing the traditional sexual desire between the woman and the man to the same sex relationships visually, phonetically and semantically.

𐎎𐎎𐎎 𐎎: 'female ass', 'female donkey'. This word is a combination of two consonantal roots of two different words: 𐎎𐎎𐎎 𐎎: 'ass', 'donkey' and 𐎎𐎎 *ḥmt*: 'woman'. The AE language combined the phonetic complements of both words and did not use the woman determinative.

Moreover, I would argue that **all** the hieroglyphic signs (phonetic and semantic) can reflect the intended meaning visually, in some writings of a word, such as:

𐎎𐎎 - 𐎎𐎎𐎎 *hni*: 'row', 'convey by water'. This word uses two sounding signs and ends with one or two soundless sense-signs. The first sign is a shoulder with two arms handling an oar 𐎎, the river water sign 𐎎, the boat sign 𐎎 or the man holding a stick that represents the captain of the rowing 𐎎. These three or four hieroglyphic signs here complete each other visually and semantically. All the signs represent the rhythmic movement of the oarsmen. In this word, the general action of the verb can be easily determined from the 'hieroglyphic pictures' that visually describe the word meaning by its full details, even for the illiterate people who do not know how to read.

The AE language can use the same 'soundless determinative' also in two contrasted words, to express the main source of the contrasted action, such as:

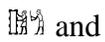
 *wšd*: 'question' and  *wšb*: 'answer'

 *hd*: 'sailing northwards' and  *hnty*: 'sailing southwards'

 *sh*: 'being deaf' and  *sdm*: 'to hear'

 *šp*: 'being blind' and  *m33*: 'to see'¹⁶

The 'soundless ending determinative' inside some words can also become 'voiced' when they stand out for the whole word after omitting the phonetic complements, such as

 *kd*: 'build'. It can also be written as  and transliterated *kd*.

 *3tp*-  *3tpwt*: 'load', 'cargo'. It can also be written as  *3tp*-  *3tpw*.

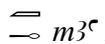
 *kbbwt*: 'cold water'. It can also be written as  and transliterated *kbbwt*.

 *hwi*: 'beat', 'strike', 'smite'. It can be also written as  and transliterated *hwi*.

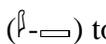
 *fty*: 'brewer'. It can also be written as  and transliterated *fty*.

Gardiner calls such writing technique "Abbreviations". He considers them as the "commonest in monumental inscriptions, stereotyped phrases, formulae, titles, and the like." He gave some other examples, such as:

The expression  *nh wd3 snb*, can be written fully as  'may he live, be prosperous, be healthy'.

The expression  *m3c hrw*, can be written fully as  'true of voice'.

The epithet  *k3 nht*, can be written fully as , 'victorious bull'. (Gardiner, 1957, 50-1, §55)

The AE writers can also use various phonograms that represent the same sound visually in writing one word. The word  *swt* 'shadow', 'shade' may illustrate the mutual exchange between the ostrich feather sign and the *š* phonogram () to represent the same sound. *swt* can be written during the Old Kingdom with the sunshade 'determinative' in the

¹⁶ Apparently, the last verbs for seeing and hearing used the  ear and  eye 'sign pictures' in the beginning of the words, while in the deaf and blind words they were placed at the end. (see section 13.2.2)

middle or the beginning of the word 𐀓𐀓𐀓- 𐀓𐀓. In the Middle Kingdom it can be written cursively with the sunshade sign as 'pure ideographic writing' with the 'stroke-determinative' 𐀓; but it also can be written with the ostrich feather in the beginning instead of the sunshade sign in some examples 𐀓𐀓𐀓- 𐀓𐀓 with the sun disc 𐀓 or with the sunshine determinative 𐀓𐀓 as an 'ending soundless determinative' in the New Kingdom. (WB., 4, 432)

The 'ending soundless sense-signs' can be repeated many times as a main or secondary 'determinative' for many related actions, such as the sitting man who touches his hand to his mouth (𐀓). It has been used in various realms that are mostly related to the mouth-face-mind expressions in general, such as:

𐀓𐀓- 𐀓𐀓𐀓 *ib*: 'think', 'suppose'; 𐀓𐀓𐀓 *ims*: 'misstatement'; 𐀓𐀓𐀓𐀓 *inb3*: 'be dumb'

𐀓𐀓𐀓 *is3*: 'call', 'summon'; 𐀓𐀓 *h3*: (non-enclitic particle) 'would that!'

𐀓𐀓𐀓 *w3*: 'curse'; 𐀓𐀓𐀓 *ftt*: 'obliterate inscriptions'

𐀓𐀓 *sgr*: 'silence'; 𐀓𐀓𐀓𐀓 *wgyt*: 'talker'

𐀓𐀓 *dm*: 'pronounce', 'proclaim (name)', 'mention (by name)', 'be renowned (of office)'

+ 𐀓 *wnm*: 'to eat' + 𐀓𐀓𐀓𐀓 *wnmw*: 'food', 'sustenance' 𐀓𐀓𐀓 *w3c*: 'chew a morsel'

𐀓𐀓- 𐀓𐀓𐀓 - 𐀓𐀓𐀓 *ibi*: 'be thirsty', 'thirsty after'; 𐀓𐀓𐀓 *m*: 'swallow', 'breath in', 'absorb', 'know'; 𐀓𐀓 *is*: 'saliva'

𐀓𐀓𐀓 *wts*: 'lay an information'; 𐀓𐀓𐀓 *w*: 'dragoman'; 𐀓𐀓𐀓 *is*: 'act as pilot'; 'O!'

𐀓𐀓 *snd*: 'fear'; 𐀓𐀓𐀓 - 𐀓𐀓𐀓 *im*: 'moan', 'grief'; 𐀓𐀓𐀓 *irtyw*: 'mourning'

𐀓𐀓 *d3*: 'search out', 'investigate', 'seek', 'probe', 'palpate (wound)', 'plan (work)'

𐀓𐀓𐀓 *sgrh*: 'satisfy' 𐀓𐀓𐀓 *smi*: 'report', 'make report', 'announce', 'complain', 'proclaim'

Some other words use this 'picture-sign' of the man touching his mouth (𐀓) as a 'writing complement' in the beginning of the word, mainly as a second soundless sign, to be part of what Gardiner calls the "prosthetic 𐀓- i". However, Wolfgang Schenkel shows that sometimes the first suffix pronoun can be written like that 𐀓 as well and he thus thinks

that the 'picture-sign' here plays the role of the 'determinative'. (Schenkel, 1996, 122-3)
 This suggestion can be confirmed via some AE words which have used this beginning combination 𐀀𐀁 to correspond with the function of the 'ending determinative', semantically and visually, giving a double confirmation of the main meaning of the word¹⁷.

𐀀𐀁𐀃𐀄𐀅𐀆 - 𐀃𐀄𐀅𐀆𐀀𐀁 *ihhy*: 'rejoicing' (𐀀𐀁 𐀃𐀄)

𐀀𐀁𐀃𐀄𐀅𐀆𐀇 - 𐀀𐀁𐀃𐀄𐀅𐀆𐀇𐀈 *inry*: 'shudder' (𐀀𐀁 𐀃𐀄 𐀆𐀇 𐀈)

𐀀𐀁𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊 *ibkb*: 'mourning', 'wailing' (𐀀𐀁 𐀃𐀄𐀆𐀈)

Gardiner calls the visual repetition of such 'ending soundless determinatives' in various words "generic determinatives". He called it "generic" because these "Ideograms that serve to determine a considerable number of different words can naturally only express the kind of sense born by these, and not their specific meaning." He listed the most frequently encountered 'generic determinatives' after introducing the general semantic connotations of such signs, according to its visual semiotic and the meanings of the words that contained them, such as:

𐀀 child, young. 𐀁 old man, old, lean upon. 𐀂 official, man in authority. 𐀃 walk, run. 𐀄 move backwards. 𐀅 eat, drink, speak, think, feel. 𐀆 praise, supplicate. 𐀇 high, rejoice, support. (Gardiner, 1957, 31, §24)

According to the Classifier School¹⁸, such repeated 'generic determinatives', with their various employments in different and even contradictory words, have no real significance in the meaning classification of the words that share them:

¹⁷ This combination 𐀀𐀁 may be similar to the using of the form 𐀀𐀁 in other words, such as 𐀀𐀁𐀃𐀄 *hwi*: 'to beat', 'strike', 'smite', 'defeat (in argument)', 'drive off (cattle)'; 𐀀𐀁𐀃𐀄𐀅𐀆 *hwi*: 'surge up', 'overflow'; 𐀀𐀁𐀃𐀄𐀅𐀆𐀇𐀈 *hwyt*: 'rain'. In the last two words, the second sign picture (𐀁) corresponds with the last one (𐀇), so the reader can decipher the main metaphor behind this combination, by realizing that the water is the subject of the main action of this verb. The overflowing water-rain metaphorically beats or hits strongly the one who tries to push it back. Both ideograms (𐀀-𐀁) are working together visually and semantically.

¹⁸ It is a young critical school that tries to explore the AE 'determinatives' by importing the oral languages frame of 'Classifiers'. Although they brought to the surface the question of AE 'visual literariness' but they were more obsessed with imposing the frame of the oral languages than clarifying any useful details about the native visual mechanism of the AE writing. Their selective focus on the words, inside the AE dictionaries realm, ignores the vital literary life of the 'determinative' inside its textual-literary contexts.

These types of classifiers, which involve no real ‘classification’ process, are present in oral classifier systems as well. They are semantically motivated, but add very little or no additional information to the word they classify. As in the case of Egyptian graphemes, classifier scholars find it difficult to define their ‘raison d’etre’. (Goldwasser, Grinevald, 2012, 20)

This 'ending soundless determinative' is not just a rigid mute grapheme that echoes an identical message in every different word, but it creatively engages with the whole meaning and pronunciation of the word visually and semantically, producing a unique unity that can hardly be accepted as just an "echo classifier" or a "repeater" that is empty of new additional information, comparable to oral language classifiers. The AE language is an 'image writing', each image has a possible range of sounds and ideas associated within their language and landscape. It is all about the writer's choices in usage. As shown above, the same determinative can have a different literary reading in every word, considering also the different sense-signs that exist with such 'generic determinatives'. To accept the Classifier School's view of the 'repeated determinative' would be to murder the whole visual and semantic logic behind this resourceful reappearance of the same 'determinative' in different textual contexts.

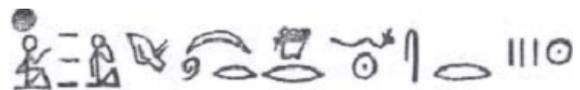
Another serious criticism of this classifier school concerns its neglect to study the 'determinative' options of every word and how replacing or choosing a different determinative can enrich or fit more the described textual context of the word. Most of the AE language words have more than one determinative, and the AE scribe had the opportunity to choose from amongst them which best fits his described context: for example, the verb *sgrh* (satisfy) has been written with three different endings (𓄀𓄁𓄂 - 𓄀𓄁𓄃 - 𓄀𓄁𓄄). The question rises here: do the three forms convey an identical message to the native readers? 'Each different choice should be for a different reason'. The metaphorical relation between those used determinatives and the whole meaning of the word, with full consideration to the textual context of the word, is still a very understudied subject. Every determinative must be recognized as an independent entity with a metaphorical literary function that enriches its general textual context visually and semantically. Until now Egyptologists have not dedicated sufficient effort to understand the 'determinative-plays' inside the realm of 'visual literariness', as Angela MacDonald confirms: “The ability of determinatives to be either alternates or supplements to each other is another strand of their use that is not sufficiently addressed” (MacDonald, 2012, 230).

An extensive study of the verb 𓂏𓂏𓂏 *sr*, which means 'foretell' or 'make known', confirms that this verb has used more than five determinatives during its life 𓂏 , 𓂏 , 𓂏 , 𓂏 , and 𓂏 . (Cannuyer, 2010). Apparently, the same verb could achieve different degrees of affirmation inside the main meaning realm via the interaction between the used determinative and the textual context. The richness of the determinative system argues that the modern reader should consider the nexus between a word and its numerous determinatives, in order to rediscover the rich tones of meaning each brings to the reading process in the textual context. Modern readers should not assume that the intended message of using different determinatives for one word is rigid and has no additional interpretation for the AE readers semantically and visually. The love songs scribe of Chester Beatty I repeated the word *sprw.i* in two different expressions at the same stanza, where he combines two meanings in one word visually.:



smi.i n.s sdm.st sprw.i

I reported to her (the goddess Hathor) and she heard (answer) my petitions. (C3, 6)



hrw hmt r sf dr sprw.i

Three days until yesterday since my petitions. (c3, 9)

According to Berlin dictionary, this plural word *sprw* is derived from the verb 𓂏𓂏𓂏 *spr* 'appeal to', 'make a petition', the words ends with two 'soundless determinatives' 𓂏𓂏 . The dictionary did not mention any form of this word that combines 'the hearing ear' of the verb *sdm* as a 'determinative'.(WB., 4, 104) The studied case of the two words above represent different visual form that reflect creative choices from the AE writer. In the first example, the scribe used the verb 𓂏𓂏𓂏 *sdm* 'to hear' with two 'determinatives'. He begins with the sounding trilateral sign 'the animal's ear' and ends the word with a 'closed papyrus roll' as an 'ending soundless determinative'. The unusual papyrus determinative (WB., 3, 384,"selten") may confirm the nature of the beloved boy petition; as it is not only belonging to the oral connotation that is included in the meaning of being heard, but also related to the written

sphere. It could mean that the beloved boy wrote his petitions in a message to the goddess of love in her temple. The AE writer repeated the animal's ear as an additional determinative for the word *sprw* to reconfirm visually that the goddess of love has already heard his petition.

In the second example, the writer did not use the verb *sdm* but he just kept 'the animal's ear' as one of the 'ending soundless determinatives' of the word  *sprw* to reconfirm the hearing process of his own petitions. It can be fairly assumed that such visual-play with 'soundless ending determinative' is the main different between the written form of the AE language and its spoken counterpart. A good supporting argument for this suggestion is the existence of repeated words in one text with different 'determinatives' that fit each textual context (see section 13.2.6). Each repeated word has a different semantic life, via the vivid engagement between the used determinative and the described context. The AE reader became trained to improve his 'visual memory' that is equal to the 'literary memory'. The offered examples refute the traditional impression that determinatives may have been chosen without value-laden intent. These AE examples of Visual Jinās can help the modern readers to begin thinking of the general principles that once governed such 'visual-semantic interaction' and how they can be explained and predicted in the other literary texts. Such examples can push back the modern dismissive attitude towards the 'visual communication' of the AE language, as part of the process of making the text a piece of literary art.

If we follow the general definition of 'determinative' as a sign usually used to clarify or determine the general meaning of the word, then we will have to reconsider the 'position' and the 'nature' of what we call 'determinative'. As Gardiner argues that our adopted terminology is too far from being precise and accurate in describing the 'visual inimitability' of the AE language:

Such facts as these go to show the impossibility of a hard and fast classification of the uses of signs. Ideographic uses shade off into phonetic, and there are degrees and varieties within the two main groups of sense-sign (ideogram) and sound-sign (phonogram). We have, on occasion, found it convenient to employ the terms 'semi-ideographic' and 'semi-phonetic', as well as the term 'phonetic determinative'... The objection to the term 'determinative', which is nevertheless too convenient to discard, was stated in §23, OBS. We shall also make frequent use of the term 'abbreviation', though this is open to the objection that signs so described, ex.  'chief', often represent the original spelling, later amplified by the addition of phonetic and other elements, ex. . To sum up, the

terminology adopted by us is not intended to bear too technical or too precise an interpretation. (Gardiner, 1957, 440)

This close relationship between the 'phonograms' and the 'sense-signs' confirms that the phonological and semantic principles of creating the AE language words were intertwined in the first creator's mind. Any study of the 'visual literariness' in the AE language inevitably enters the realm of 'determinatives'. Like the images, determinatives are discursive symbols that disclose multiple layers of signification which offered the native readers many levels of visual understanding by stimulating their artistic imagination, as expressed convincingly by Nils Billing:

The relation word/image is thus a mirror of the age-old struggle of human control and abstraction vs. the self-explanatory essence of nature. Images can certainly be tamed by people and according to their priorities and intentions be transformed into linguistic units that can be read. Nevertheless, their origin in untamed nature might still explain the anxiety often inherent in the interpretation of art. In the field of Egyptology scholars cannot even rest on the traditional distinction word/image, as the written signifiers of language, the hieroglyphs, are in fact images themselves. Even in the immediate combination of text and image, the device so common in Egyptian art, the two media might through their mutual iconic quality merge to an extent that in other linguistic systems, with their arbitrary yet static tokens, is impossible. Thus we find cases in Old Kingdom reliefs where the iconographic elements simultaneously function as large-scale linguistic components of the accompanying text. In other situations, iconographic elements of a scene can, as icons, be transferred into the text. (Billing, 2004, 35)

This statement confirms that the 'visual communication' of the AE language played an influential role in creating and generating the intended message for the native receivers. The word's meaning in the AE language is not just produced by 'phonological units' that are represented in the 'spoken language'. Such unique visual-linguistic complexity is still understudied, leaving an urgent need for more detailed analytical research. The visual literariness of the AE language suffers from being overlooked or ignored; Egyptologists became more mechanical in adopting old terms without involving any critical thinking, or they impose new terms that belong to different languages, without fully considering the AE visual complexity. This ignored 'visual interaction' may challenge many recent views that underestimate the importance of the AE 'visual literariness' in general. Frank Kammerzell has expressed the view that the 'pictographic' nature of the AE language is not crucial in

creating the message morphologically in comparison with the spoken elements; and he thus prefer to describe the AE language as a "complex morphographic writing system":

In spite of its appearance, the Egyptian hieroglyphic script does not constitute a pictographic system, but rather what may be called a *complex morphographic writing system*. The most prominent level of elementary correspondence between written and spoken signs is the morphological level. In the overwhelming majority of cases each morpheme boundary of a written utterance coincides with one in spoken language. A grammatical or lexical morph can be written either directly with the help of a meaningful sign or indirectly by means of a sequence of signs that distinguish meaning corresponding to phonological units in the spoken language, or a combination of both devices may be used. (Kammerzell, 1998, 22)

This statement can be considered as an 'automatic application' of our modern alphabetical background that always tend to favor the 'mechanical hearing' over the 'seeing interaction'; as he considers the phonetic convention as the only vehicle that can carry the meaning and within them the ideas for communication. The 'pictorial realism' of the AE language was a vital part in delivering the intended message and never disappeared from the whole AE history, as Assmann states:

The Egyptians were convinced of the power of language, not only in spoken but above all in written form. This is the reason why they never changed or reduced the pictorial realism and the iconic character of the hieroglyphs. They would rather invent, at first a second and then a third script alongside the hieroglyphs than adapt the hieroglyphs to everyday purposes. In their iconity lay their cosmological character which corresponded to the "grammatological" structure of the cosmos. (Assmann, 2007, 33)

The close connection between 'reading' and 'seeing' can be clearly shown in one of the king's speeches with his vizier, using the verb  *m33* which mainly means to see, in order to imply both watching and reading carefully the text.



iw m33.n hm(.i) sš pn nfr nfr rdi.n.k in.tw.f m stp m hrw pn nfr n sndm ib n (issi) m3^c hrw m3^c hrw

My majesty saw this beautiful, beautiful writing that you were asked to bring to the palace on this beautiful day to make happy the heart of the king Issi, justified justified.



mrr.i hm(.i) m33 sš.k pn r ht nb

My majesty loved seeing your writing more than anything else. (UrK. I, 179)

Apparently, ‘seeing’ and ‘reading’ in the AE text was being applied without any distinctions, which in turn confirms the importance of the overlooked visual aspects of the ‘hieroglyphs’ in understanding the literary reading process of any AE text. This well-established marriage between the image and word may be used also to serve many educational purposes during the early stage of the language such as: being easily memorized and deciphered by both the educated and the illiterate, as well as its visual aesthetic on the monuments. For modern readers, an ability to understand the multifunctional purpose of the ‘determinatives’, inside their different textual contexts, should not be underestimated. The ancient readers and writers knew how creatively to employ the additional information being communicated visually and semantically via the ‘determinative’ system. Moreover, this early resourceful visual-semantic relationship can be the main metaphorical background that the AE priests of the late period deployed and developed to create new words and signs, as Loprieno stated:

In Ptolemaic and Roman times (fourth century BC to third century AD), an increasing consciousness of the symbolic potential inherent in the relation between hieroglyphic signs and semantic meanings led to the development of previously unknown phonetic values and also of so-called ‘cryptographic solutions’. This evolution, which originated in priestly circles and remained until the end, the monopoly of a very restricted intellectual community, threatened the accessibility of the system, favoring a dramatic increase in the number of signs, which at the time reached many thousands, and exploiting the full array of potential meanings of the hieroglyphic sign. And it was exactly this radical change in the nature of the writing system in the Greco-Roman period which was the origin of the view, held in the Western world from the Late Antiquity to the emergence of modern Egyptology, of the symbolic, rather than phonological, character of the hieroglyphic writing. (Loprieno, 2012, 109-110)

2.4 Phonetic aspects of the ancient Egyptian scripts

The writing system of the AE language is similar to that of the Semitic languages, in terms of excluding the vowels and only writing the consonants of the words. This fact was realized early in the comparative linguistic discipline, especially when early Western scholars dealt with rediscovering the shared cognates among those kindred languages, as William Edgerton stated:

It has been established beyond doubt that the characteristic root idea of every Old Egyptian verb was carried by its consonantal skeleton (as is the case, for instance, in Arabic) while internal vocalic changes, partly accompanied and partly unaccompanied by external prefixes and affixes, served the purpose of inflection. (Edgerton, 1940, 476)

These consonantal roots varied from two to six consonants. Most of the AE verbs have either two or three consonants, which were consistent among all the grammatical forms of the verb, unlike the vowels which can be changed from form to form, as Kramer Ruth explained: "Hieroglyphics (and accordingly hieratic) is a purely consonantal script, similar to many Semitic writing systems. Because the vowels were not written, it is more difficult to determine the patterns in use in the language than the roots." (Kramer , 2012, 64)

It was difficult for Egyptologists to understand this special feature without searching for logical linguistic explanations within the kindred Semitic languages, especially Arabic and Hebrew. John Ray thought that this vowellessness of the Semitic languages was a result of an earlier contact with the AE language, mainly with what is called now 'proto-Sinaitic script'¹⁹. He refused the other sweeping statements that tried to explain vowel-omitting in the Egyptian script as a result of standardizing several local dialects into one formal language:

The absence of vowels is more striking when applied to a language where changes of vowels indicate major shifts in meaning. It is true that the later Semitic alphabets, such as Hebrew and Arabic, also omit vowels, but these alphabets are probably essentially derived - via the so-called proto-Sinaitic script from the Egyptian writing system anyway, and the principle may have

¹⁹ This cursive script has been argued to be the real first alphabet and the ancestor of the Phoenician alphabet, from which almost all our modern alphabets descend. It was discovered and copied by E. H. Palmer in Wadi Magharah during the winter of 1868-1869. The text was not published until 1904. The main sources are rock inscriptions and votive texts from the goddess Hathor's temple at Serabit al-Khadim in Sinai. For more see: (Albright, 1966)

been kept because it made for a convenient semi-shorthand. It is simpler to believe that the very structure of the root-system in Egyptian imposed vowellessness when a picture-system was evolved; in most cases there might be only one possible object portrayable for the whole 'family' of words. Vowels were simply irrelevant, rather than ignored. (Ray, 1986, 313)

Many late Greek sources speak about how the ancient Egyptians mastered the use of these unwritten vowels inside their compositions. The vocalic musical melodies were an essential part of the harmony of their speech, since it was extremely important in composing and reciting the AE texts for their own spiritual practice, which is more connected to religion and magic than was the case in Greece. The Hellenistic rhetorician Demetrius, for example, in his treatise *on Style*, reports: “In Egypt the priests, when singing hymns in praise of the gods, employ the seven vowels (*phōnēenta*) which they utter in succession. The sounds of these letters (*grammata*) are so euphonious that men listen to them in preference to the flute and cithara.” (Godwin, 1991, 22-23)

Likewise, the *Corpus Hermeticum*, a collection of Greek wisdom texts that has come down to us from the high Roman Empire, represents *Asclepius*, the god of healing, writing a letter to “king *Ammon*”, the supreme Egyptian god of Karnak: Amun-Ra, asking him not to translate any AE texts for the Greeks. The argument he gives is related to the different nature of the Greek language and how its ‘noisy’ literary style and pronunciation system can negatively affect the ‘pure spirit’ of the AE text:

When expressed in its original language, an Egyptian text preserves the pure spirit of the words. For the very quality of the sound and the pronunciation of the Egyptian Language carries in itself the power of what is being spoken. Therefore, O King, as far as it is in your power, and your power is unlimited, please ensure that these texts are not translated, in order that their mysteries do not reach the Greeks. For the arrogant, loose, and showy style of the Greek Language, will sap the majesty and strength of the Egyptian which preserves the power of the words. The Greeks, O King, use empty words which produce mere displays. That is the philosophy of the Greeks: a noise of words. Egyptian do not use such language but sounds full of power. [*Corpus Hermeticum* Book 16.2]²⁰

The native speakers of AE, as with Arabic and Hebrew, would have known which vowels to use with which forms, so that there would not have been any confusion. The vowels of

²⁰ For the translation of the whole text, check this website: <http://librarun.org/book/21628/78> (Checked on 23/08/2015)

the words were always being changed “depending on the form of the word being used (noun vs. verb, singular vs. plural, past tense vs. present tense, etc.). This led to use of a writing system that (like Arabic and Hebrew) wrote only the consonants.” (Janet Johnson, 2010, 150)

However, there are various indications that clearly show how the AE writers were not strict in using a 'purely consonantal script' in their writing practice. The AE language dictionaries tend to use a fixed transliteration for modern practical reasons that are not related to the actual 'writing performance' of the ancient Egyptians. For example, the New Kingdom verb *sdd*  'to shiver as a result of being frightened' was written with various writing forms that involve repeating sounds to confirm the 'physical shaking process': duplicating the stem  to be transliterated *sd3d3*; beginning with the phonogram *i* with different vowels applications in the middle and the end, such as:  to be transliterated *isdd*;  to be transliterated *isdyd*;  to be transliterated *isdydy*;  *is3dydy*. In the Greek period it was written also with the *t* instead of the *d*:  *stt*,  *sty*,  *stt*. (WB.,4,366-7) Likewise, the adjectival verb  *wrd* 'be weary', 'tired' has been written with two other different endings. During the Middle and New Kingdoms, it was written with *d* at the end  to be transliterated *wrd*. In the Greek period, it was written with *t* at the end  to be transliterated *wrty*. (WB., 1, 337-8) The clear exchange between the three ending phonograms ( *rd*-  *d*-  *t*) may reflect similar nature phonetically. (cf. Gardiner, 1957, 28)

The AE writers have the ability to exchange the similar sounds and they did not have one fixed consonantal form with one fixed 'determinative' in the manner required by the modern dictionaries. The Old Kingdom verb  *bst* 'repel against' was written during the Middle Kingdom by the ending letter *t*  to be transliterated *bst*. During the New Kingdom, it was written with many forms that exchange the letters *t* and *t* with *d* and also in reversed order in regards of the position of the two ending letters, such as  *bds*,  *bsd*. In the Greek period, it was written with the ending *ts*  *bst*. The verb was used also with many 'ending soundless determinatives' that represent various metaphorical connotations according to its used contexts, such as:  -  -  -  - - . (WB., 479- 487) This exchange between the three ending phonograms ( *bt*-  *t*-  *d*) may reflect their similar phonetic nature.

The AE words can also exchange the beginning phonograms. The verb $\text{𓂏} \text{𓂏} \text{𓂏}$ *hsr* 'dispel', 'drive away (darkness, evil, etc)', 'clear (a road)', 'remove (dirt)' has been written with two different phonograms during the Middle Kingdom, as Berlin dictionary mentions that it can be written with the letter 𓂏 in the beginning $\text{𓂏} \text{𓂏} \text{𓂏}$ to be transliterated *hsr* or with the letter 𓂏 and ending with the letter 𓂏 to be transliterated *hsd*. In the late period, it was written with the letters 𓂏 in the beginning $\text{𓂏} \text{𓂏}$ to be transliterated *šrs*. (WB., 3, 338) The clear exchange between the three beginning phonograms ($\text{𓂏} \text{𓂏}$ - $\text{𓂏} \text{𓂏}$ - $\text{𓂏} \text{𓂏}$) may reflect similar articulation source of their sounds phonetically. (cf. Gardiner, 1957, 27)

Similarly, the verb $\text{𓂏} \text{𓂏} \text{𓂏}$ 'be warm', 'hot', 'have fever', 'become feverish' was written in various forms: without duplicating the letter 𓂏 to be transliterated *šm*; or with duplicating the whole word $\text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏}$ to be transliterated *šmšm*. During the eighteenth dynasty it was written $\text{𓂏} \text{𓂏} \text{𓂏}$ to be transliterated *šmw*; in the late period, it was written with double 𓂏 again $\text{𓂏} \text{𓂏} \text{𓂏}$ to be transliterated *šmm*. During the Middle Kingdom and Greek periods, two variants appeared with the letter 𓂏 in the beginning instead of the usual one 𓂏 $\text{𓂏} \text{𓂏} \text{𓂏}$ - $\text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏}$ to be transliterated respectively *hm* and *hmm*. (WB., 4, 468) The exchange between the beginning phonograms ($\text{𓂏} \text{𓂏}$ and $\text{𓂏} \text{𓂏}$) may reflect similar nature phonetically. Likewise, the verb $\text{𓂏} \text{𓂏} \text{𓂏}$ 'turn', 'turn over' was written in the Old Kingdom $\text{𓂏} \text{𓂏}$ and transliterated *pšr*, while in the Middle Kingdom it was written with both the 𓂏 and 𓂏 $\text{𓂏} \text{𓂏} \text{𓂏}$ - $\text{𓂏} \text{𓂏} \text{𓂏}$ and usually was just written like that $\text{𓂏} \text{𓂏}$ or 𓂏 . In the New Kingdom and the Greek period, the AE writers just omitted the round intestine sign and write it with double 𓂏 $\text{𓂏} \text{𓂏}$ to be transliterated also *pḥr*. (WB., 1, 544) The phonetic exchange in this word may reflect the similar phonetic nature between the three phonograms ($\text{𓂏} \text{𓂏}$ - $\text{𓂏} \text{𓂏}$ - $\text{𓂏} \text{𓂏}$).

In other cases, the modern scholars struggle to understand the phonetic-semantic logic behind applying different vowels in the AE words. Some AE words can be repeated in the same text but with different vowel applications; as the harp song of Intef repeats the plural word *sbḥwt* (which is derived from the verb $\text{𓂏} \text{𓂏} \text{𓂏}$ *sbḥ* 'crying out in grief') with two different middle vowels in two sentences that following each other directly:



ir ḥtw.k tp t3 m ḥd ib.k iw n.k hrw pf3 n sbḥwt

challenge the importance of the strict entries of our modern dictionaries and their fixed meanings, without acknowledging such visual and phonetic variants that effectively engage with the 'actual writing form' of the studied text. In our literary studies we should consider the actual writing performance not the dictionary's fixed transliteration. This phonetic omission or exchange or using additional letters, may represent different dialectic pronunciation represented in writing, or a creative play from the writer's side, or even show a small and exact point of semantic difference between the various writing forms²¹.

It is characteristic for the AE language that final phonemes, whether of vocalic or consonantal nature, tend to disappear under conditions not all of which have been fully understood yet. For example, the final grammatical -t of feminine nouns and adjectives tend to disappear in the end of some words, which encouraged the Egyptologists to suggest that these omitted consonants have also disappeared from the actual spoken language. It is indirectly assumed here that the spoken language change the 'grammatical gender' of such feminine words and can be thus considered 'ungrammatical'. Modern linguistics refuses such hypothesis without an effective engagement with the actual spoken language, which is not an available option for the modern research of the AE language, as Ruth Kramer states:

The relation between the text and the spoken language of the time may be distant or distorted, especially considering that many texts from older periods are highly formal in register. Finally, since there are no more speakers of the language, we can never determine whether a given sentence or phrase was ungrammatical in Egyptian, which is key in determining a language's grammatical system. (Kramer, 2012, 59)

Therefore, my research focuses only on the already written phonograms in the given Jinās instances. The transliteration that does not engage with the actual written form can negatively affect our modern attempts to understand the literary play of the AE sounds. For example, the research dealt with examples where the final -t is always represented in the phonetic value of the feminine words.

The Coptic script, which is the last phase of the AE language, uses the Greek alphabet and tends to fully represent the vowels, such as in Greek and Latin. However, we cannot claim

²¹ To reach a cohesive conclusion regarding this semantic question, the literary context of such forms should be examined in a comparative way, considering also the role of its 'determinative' and its semantic relationship to the textual context.

that Coptic offers a probable pronunciation of each AE word, or use it as a reliable tool in reconstructing the invisible vowels of the older AE words. The different dialects of Coptic, together with their heavy Greek influence (Veilleux, 1980, 2), are obstacles when reconstructing the vowels of the AE language in its three former consonant-based scripts. However, modern Egyptologists can easily establish a systematic survey that equates Coptic words with their AE equivalents semantically. (Cerny, 1976)

Despite arguments over the borders between certain AE sounds as conveyed in script, the overall evidence from Old Egyptian to Coptic is regular and strong enough to support the consensus, since Brugsh and Erman, over the general identification of the individual consonantal sounds and the relation between them. Therefore Egyptology could work effectively, while phonological research continues, as Peust 1999. I have followed this historical consensus over phonetic reconstruction in my whole thesis. However, it should be clear that the relation between our modern transliteration and the original pronunciation is too weak to be considered as a real mirror for the actual spoken language, as Gardiner stated:

But it must never be forgotten that the vocalizations thus provided are purely artificial makeshifts and bear little or no relation, so far as the vowels are concerned, to the unknown original pronunciations as heard and spoken by the Egyptians themselves. (Gardiner, 1957, 28)

Chapter 3. Ancient Egyptian ‘Literature’

3.1 The ancient Egyptian writers and readers

The death of the original author in the ancient Egyptian and even in the whole of ancient Near Eastern literature is literally a fact, not a metaphorical description of the lack of biographical context of the author in the interpretation of the studied text (following the writings of Roland Barthes, 1968). In other words, if we say that the AE written text is a message between the Addresser and the Addressee, we will have to consider the absence of any information about the identity of the sender and receiver and we must focus our attention on the surviving text, in order to achieve any reliable knowledge about the other two missing components.

There is a problem for us in the fact that the Ancient Egyptian writers died centuries ago and must remain at the level of pure constructs. Added to this problem are the facts that many of the texts were written by authors who are anonymous for us and that no original manuscript of the great literary compositions survive. (Morenz, 2013, 234)

Modern literary studies are always eager to explore the details surrounding the author’s life, in order to better understand the historical, social, and political circumstances that influenced the writing process. Unfortunately this approach is not applicable to many of the texts produced in the pre-printing machine era²², especially in ancient societies, as the text and its content were the main focus. Quirke convincingly gave the reader a cautionary notice regarding the modern misunderstanding that occurs as a result of using the “automatic application” of both the terms ‘text’ and ‘author’ to ancient societies. This modern perspective ignores the customs of ancient production that existed before the printing era and what has been called the last or finished ‘printed text’. These terms do not take into account the ancient and medieval philological traditions of transmitting the literary writings, which may assume that the original author can produce more than one ‘original version’ of his literary work, besides underestimating the significant role of the copiers in different times and space (Quirke, 2004,29-33). Therefore, it is reasonable to assume that it is very complicated to determine if the text was an original version of its real

²² There is a relief from a wall of a Saqqara tomb showing names and figures of past writers, but unfortunately we cannot reconstruct any valid historical information about their writings or their social lives (Simpson, 1972, fig.6)

unknown author or not, unless it has been indicated that the text has been copied, which is sometimes written at the end of some texts, as in the “Shipwrecked” story (Late Middle Kingdom, Papyrus Hermitage 1115, lines 186-189):

iw.fpw ḥ3t.fr phwy.fy mi gmyt m sš

sš sš ikr n db^cw.f imny s3 imn-^c3 nḥ wd3 snb

This is its final part, from its beginning to its ending as found in the writing,

Written by the writer with excellent fingers Ameny's son Amen'aa, may he live, prosper, and be healthy.

There is a similar ending which survived to us from “The Discourse between the Man and His Soul” (Middle kingdom, Papyrus Berlin 3024, cols 154-155):

iw.fpw ḥ3t.fr phwy.fy mi gmyt m sš

This is its final part, from its beginning to its ending as found in the writing.

The copied text can also make mention of the copying process at the beginning of the text with the name of the copier or the author, like the beginning of this love poem (New Kingdom, Papyrus Chester Beatty I Recto, Collection III, lines 16,9-16,10):

ḥ3ty-^c3 m tsy ndm gmyt m t3y drf ir [i]n sš nḥt-sbk n p3 hr

To begin with the sweet eloquent-sayings, which was found in papyrus scroll containers that has been made²³ by the scribe of the necropolis Nakhet-Sobek.

This textual custom, which is sometimes indicated at the beginning or the end of the composition, might emphasize the AE consciousness that a literary composition should have beginning and end markers, which in turn can imply a degree of Egyptian awareness of the unity and integrity of the reproduced literary texts (Quirke, 2004, 30). However, we still cannot be precise about the copier’s faithfulness to the original text. “The copyist claims to have copied exactly as found in writing, can confirm that an ideal of exact

²³ The verb *ir* in the AEL mainly means “to make”, in this context it is not clear if the scribe Nakhet-Sobek is the one who composed these poems or copied them from another source. Gardiner thought that this mentioned person is a thief who erased the original name and put his own name instead, and many followed him (White J, 1978, 71)

reproduction existed in ancient Egypt alongside variance... but copying can be as creative as authorship; copyists participate in their literature more actively than the consumer of printed books” (Quirke, 2004, 44). Nothing has survived which can indicate to us how the AE readers received these anonymous texts. Therefore, it is impracticable for us “to determine whether the texts are the result of single or multiple – as redactional criticism tends to argue – authorship, but all present themselves with a single implied author” (Parkinson, 2002, 77).

Some of the ancient Egyptian teaching texts which have survived to us mention the authors in their beginning lines, such as “Teachings Made by N” but it is not clear whether these names denote the original authors or they are just “literary devices created by an unknown author for a specific literary effect” (Quirke, 2004, 31).

The same uncertainty can be applied to the names mentioned in the text known as ‘The Eulogy of Writers’, which celebrates the vivid role of the ‘writers of knowledge’. (New Kingdom, British Museum EA 10648, Papyrus Chester Beatty 4, verso):

in iw wn dy mi hr-dd.f

in iw ky mi ii-m-htp

bw hpr h3w n.n mi nfrti hty p3y.sn tpy

di.i rh.k rn n pth-m-dhwty hc-hpr-r^c-snb

in iw ky mi pth-htp k3-ir.s m mitt

Is there anyone here like Hordedef ?!

Is there anyone else like Imhotep?!

There is no family born for us someone like Neferty or Khety their leader.

Let me remind you of the name of Ptahemdjehuty and Khakheperraseneb.

Is there anyone else like Ptahhotep or Kaires too?! (Quirke, 2004, 34)

In contrast, there is another text, a harp song written during the New Kingdom, where the author used two famous writers as a sarcastic target to imply that their famous religious

compositions – which many generations of AE readers claim to be superior for the knowledge they possessed about immortality and for the way in which they persuaded the receivers to concentrate their lives on preparing for the afterlife mainly by building tombs – are false, illogical claims, asking the audience to think about their own destiny now after seeing that those figures' tombs and belongings have been destroyed long after their death (Harp song of Intef, Papyrus Harris 500, 6,6-6,9):

iw sdm.n.i mdt iimhꜥp hnꜥ hrddf sdd.ti m sddwt.sn r-sy

ptr swt iry inbw.sn fhw

nn wn swt.sn mi nty nn hpr.sn

bw ii im sdd.f kdw.sn sdd.f hrt.sn

I heard the speeches of Imhotep and Hordedef that have been narrated after all their own narrations,

Look at their (burial) places, their walls are destroyed,

Their places do not exist anymore like those who never built any,

No one came back from there (the promised afterlife paradise) to tell us their conditions or to tell us their needs.

Both of these texts are using the mentioned writers as well-known figures, to prove their contradictory arguments to the AE receivers, who must have also been familiar with the names and their writings or teachings, a long time after their death, which in turn may support Quirke's assumption regarding the vivid relationship between authorship and oral traditions in ancient societies (2004, 36). The author's situation is highly complicated for our modern literary studies, as it is historically hard to reconstruct any detailed information about their real identity. We cannot even be sure if they were real or fictional figures. The lack of any detailed historical framework for these few authors mentioned makes it difficult to attest certainly their claimed authorship:

Any approach centered around the historical identity of the author (the biographical fallacy) is problematic for Egyptian texts, since the identity of the author is inaccessible and not central to the Egyptian literary tradition. (Parkinson, 2002, 24)

Most of the literary texts are unnamed and, if they are named, we cannot come to a decision whether these names belong to the copier or the original author. In addition, the existing names that have survived bear no literary value to us because of the lack of any historical-social framework about their writings, or even where the authors lived, for whom they wrote, how the copiers changed their original work in different times and contexts, or how the audience²⁴ received their work through time. Thus the author and his audience are dead in our modern academic considerations because of the lack of these details.

Authorship finds less secure home in the manuscript. In turn, the copyists lead us into the world beyond the genesis of a composition, the world of its reception and its dissemination in a society. (Quirke, 2004, 36)

In turn, modern literary research has to focus, like the ancients once did, on the text itself and the analysis of its literary content. The text is the only surviving bridge that can assist us in partly restoring all the other missing literary angles with some degree of confidence, when we compare the Egyptian texts with each other. That may explain why Quirke realistically stated that “Content offers a more secure object of study for modern research, than the elusive author” (Quirke, 2004, 33).

The work of George Posener, which initially dealt with the political interpretation of literary texts (1956), opened the gateway for more studies searching for the connection between the literary text and what they have called “its political function that serves the king’s propaganda”, trying to extract the literary text from the world of ancient literature to the world of modern politics. As the Egyptologist Loprieno stated:

It is fair to state that a hermeneutic approach to Egyptian literature is increasingly being adopted, in the sense that each Egyptian text as a whole becomes the paradigmatic object of interpretation both in its contextual structure and in its contextual ties. (Loprieno, 1996, 41)

These studies that extract the political-historical-social events have ignored the fact that most of these literary compositions are without precise dates (Andreas Stauder, 2013) and thus provide no safe platform for generating secure political hypothesis, because it is

²⁴ The internal audience – that have been deployed in the poems or stories as part of the general setting of the literary work – can be easily defined, whether they are children, officials, or royal court groups, but “this fictional audience may not have corresponded with the actual intended audience, especially since the poems present a schematic picture of society” (Parkinson, 2002, 80).

difficult to date the literary texts in order to link their historical and social events to each other. It seems that the lack of this required ancient information allowed or even encouraged the modern theorists to test their social, political theories on the AE literary manuscripts, using their modern preconceptions as a necessary process for reading the text and its context.

Responses to Middle Kingdom literature have been largely determined by the traditional Egyptological preoccupations with social and political history rather than addressing broader issues of interpretation. (Parkinson, 2002, 41)

These studies that deal with the political context of the literary texts ignore also the huge difference between the modern political situation and the AE kingship system, where the AE king had such intense religious support to his kingship authority from the community of the Gods. The Egyptian king represented the Gods on earth, he/she was even considered the son of God literally in one of the king's names. The question that arises here is: was 'the son of God' desperate to establish a comparable secular "propaganda" network to persuade his people? Quirke declared his refusal to redeploy these modern political terms and concepts in the ancient societies because it may simply mislead our understanding of the literary function of the text and hence its aesthetic appreciation, stating:

Despite its origins in the Counter-Reformation, propaganda became a very twentieth-century secular motif, between the agitprop of the October Revolutionaries and the wartime propaganda machines of Goebbels and his Allied opponents. Small wonder then that twentieth century scholars found it convenient to redeploy the word into ancient settings. At the same time, the very strength and specificity of the word in contemporary political vocabulary have, though, brought substantial resistance, with more recent questioning of the applicability of the word to a world without elections and so without defined political blocks to persuade. Most seriously, the use of the word propaganda, and the hunt for politics, have been considered detrimental to any aesthetic appreciation. If a work is received today as primarily propagandistic, arguably it loses its literary character for the receiver: aesthetically, literarily, it has died. (Quirke, 2004, 47)

Literary readings which impose Western political and social concepts, may become an obstacle instead of an aid to understanding or appreciating the differences between modern and ancient societies, and may thus erase the original identity of the studied culture. As the Orientalist Edward Said declared, Egyptology suffers from a solid Eurocentrism, with a political partisanship cloaked by the claim of academic political innocence (Said, 1995).

3.2 Literacy in ancient Egypt

The AE language always had two scripts in operation, one for securing eternity, deployed in writings on the walls of tombs, temples, and stele, which is the full and formal script (Hieroglyphic). The other is more cursive and was deployed for more day-to-day purposes, such as writing out financial accounts, letters, literary manuscripts, etc. (there are two cursive scripts: first Hieratic and from about 700 BC Demotic). It is illogical to think that the writer who could write and understand the full form of the script would be unable to read or understand its cursive script as Barbara Lesko suggested (2001, 797-299). Generally speaking, the students of any language cannot learn other cursive forms of the studied language, without knowing the formal version of the letters first. The learning process should be from the full form of the hieroglyphic signs to its cursive form, and thus the knowledge of both scripts were not separated, like we do now in our modern Egyptology²⁵.

Because there is no consensus over methods for estimating either literacy or population, all the current research on this matter suffers from generalization and lack of realistic evidence that is capable of dealing with 3300 years of continuity.

Literacy remains an elusive subject for ancient Egypt. Estimates of 1-5 % of the population as literate are based on the very limited available evidence. Generalizations are covering the whole country, even within any period, inevitable mask differences between regions and most importantly, between urban and rural population. They may seriously underestimate the proportion of the population able to read and write in towns. (Quirke, 2004, 37)

²⁵ It is not convincing to follow Lesko's assumptions of those literacy grades that divide the AE readerships and its practice, according to the script's form they know, implying in turn that their educational training was divided as well between: those who knows the full version (Hieroglyphic), those who knows the cursive version (Hieratic, demotic) , and those without any educational training (Quirke, 2004, 37). This assumed hypothesis cannot be supported from the educational materials that survived to us. There are no textual proofs, extracted from stories, letters, or administrative documents, to assume this literacy division that deals with the AE scripts as two different languages, beside there are no AE terms or scribal titles that may reflect and support these proposed divisions, as *sš* can represent a writer, copier, drawer, and mostly is used as a functional administrative title, mainly to mean an accountant for the temple or king, but it represents writing and reading both scripts.

3.3 So-called ‘literary genre’

In more than a century and half since the first anthologies of AE literature, (Sallier, 1828; Thomas Young, 1823; George Robins Gildon, 1844; Lepsius, 1849; Epiphanius Wilson, 1901; Alfred Wiedemann, 1902; Wallis Budge, 1914; Adolf Erman, 1923), generations of European and Euro-American Egyptologists²⁶ have investigated ancient Egyptian literary compositions from many different perspectives including many Western analytical methods (Parkinson, 2002, 11-12). European philology has made remarkable progress in AE linguistic research. However, judging by the analogy of many literary studies of other cultures, Parkinson declared that the outcomes of AE literary studies are still limited by European academic difficulties and have not yet become a real part of the common practice in the field of literary criticism, as early Egyptologists once hoped (Parkinson, 1997, 4).

Although we have received numerous texts surviving from AE over 3500 years, we have not yet received any ancient manuscript with literary analytical thoughts explaining to us how they defined what we call now ‘literature’, or understood the issue of ‘literariness’, nor do we have any written indication about whether they preferred to divide their written texts according to ‘literary genre’ categories or not, or any certain answers to the questions related to the process of literary transmission of texts.

The fragmentary nature of the corpus is compounded by a lack of ancient inherited paradigms for reading and defining literature, since Egyptian criticism and meta-commentaries are almost non-existent. In comparison with the literature of classical antiquity, this break in interpretation is a major obstacle in the production of modern readings. (Parkinson, 2002, 4)

The fancy titles that exist in our modern anthologies, such as “The Shipwrecked Sailor”, “The Eloquent Peasant”, “The Debate between a Man and his Soul”, “The Exile of Sanehat”, etc. are all created by modern Egyptologists, not by the ancient Egyptian writers, as most of the AE stories begin their narrative without a title. We know nothing about the nature of the audience’s reception of the ancient texts, or any certain details about their social class, how widely the texts were accessible, and whether these texts were read privately or performed. We know nothing about the relation between the writers and their readers. It is not possible to identify the ancient owner of the literary manuscripts that are

²⁶ For more detailed information about when the modern world recognised the existence of AE Literature, after Champollion deciphered the AE language in 1822, see (Schenkel, 1996).

preserved nowadays in our museums or even their original local provinces, thus the definition of 'literature' itself is more complicated. All that survives to us is this sheer amount of varied texts.

The definition and reconstruction of the ancient institution and social practices of literature remain problematic, not least because no distinct descriptive terminology- such as 'literature'- metadiscourse, or even listing of categories is extant from the middle kingdom. Most middle Egyptian terminology, such as *sšw* 'writings' relates to the materiality of the texts. The same is true of abstract or generalization categories like 'religion'. Cultural practices can, however, be analyzed in the absence of an explicit analysis from within the culture. (Parkinson, 2002, 29)

The lack of ancient details on these issues was not an obstacle for the modern anthologies, as Egyptologists have grouped these literary texts together according to their general thematic affinities: love poems, king's praise, religious hymns, narrative stories, etc. Apparently, these anthologies are focusing more on the modern readers' reception and modern academic principles:

In looking at ancient Egypt, we are confronted with a culture in which the written remains are not neatly separated in terms of modes and genres. The Egyptologist who wants to compile an anthology of literary texts in the sense of 'belles-lettres' today generally has no problems in doing so, but s/he has to warrant this collection him-or herself. The standards which are applied to divide texts into specific group have to come from the anthologist, there are no Egyptian clues as to which texts belong to the specific group that we today refer to when grouping together literary texts in the sense of 'belles-lettres'. (Assmann, 1999, 83)

It seems that this fact may apply to many other Ancient literatures, as the Assyrologist Pitor Michalowski stated about Mesopotamian literature:

Generic categorization, however, are closely linked with reception, and the reading of ancient texts, when no continuous tradition of reading has survived, presents particular problems that are different from those encountered in old texts belonging to a living stream of interpretation By placing together certain texts we create a close and closed intertextuality, which in turn, provides us with a false sense of security in reading. (Michalowski, 1989, 4)

As a result of this "false sense of security in reading" the concept of 'literature' and its definition were hampered by many modern preconceptions related to the Anglo-American mid-twentieth century texts and their new literary analysis, which always narrow and

restrict the definition of literature to certain few major literary genres. This is inappropriate to ancient cultures such as that of ancient Egypt. These modern AE literary studies, which believe that literary genres are pure, discrete, and determined by distinct contents (Michael Fox, 1982), have to face the reality that this form of reading analysis was irrelevant to the ancient readers. Even the Western historical conception of literature as creative or imaginative ‘fine writing’ or ‘belles lettres’ – which is comparatively recent when compared with AE or Arabic literatures which have existed for over 3000 and 1500 years respectively – was developed during the eighteenth century within what is called ‘the Romantic Movement’. The term ‘literature’ before that had much broader application, referring to “the whole body of valued writing in society: philosophy, history, essays, and letters as well as poems”.

It was, in fact, only with what we now call the ‘Romantic period’ that our own definitions of literature began to develop. The modern sense of the word ‘literature’ only really gets under way in the nineteenth century, Literature in this sense of the word is an historically recent phenomenon: it was invented sometime around the turn of the eighteenth century, and would have been thought extremely strange by Chaucer or even Pope. What happened first was a narrowing of the category of literature to so-called ‘creative’ or ‘imaginative’ work. ...But by the time of the Romantic period, literature was becoming virtually synonymous with the ‘imaginative’: to write about what did not exist was somehow more soul-stirring and valuable than to pen an account of Birmingham or the circulation of the blood. The word ‘imaginative’ contains an ambiguity suggestive of this attitude: it has a resonance of the descriptive term ‘imaginary’, meaning ‘literally untrue’, but is also of course an evaluative term, meaning ‘visionary’ or ‘inventive’. (Terry Eagleton, 2003, 16)

Aleida Assmann correctly warned modern readers not to immerse themselves in the printing culture way of thinking, and thus to neglect the reading and writing situation of the hand-written manuscripts that have survived to us from these ancient societies:

In these aristocratic groups, manuscripts were circulated and texts copied by readers into so called ‘chap-books’. The chapbooks are collections of written materials which were held valuable by their owners. These idiosyncratic collections for private use show no regard for genre-distinction; texts of different kind are indiscriminately grouped together such as horoscopes, maxims, recipes, and lyrical poems... it was actually due to new technological, social and economic institutions such as the printing press and book market that brought about the phenomenon, so seemingly natural to us ever since, that poems came to be grouped together with poems rather than with the heterogeneous materials of the chapbook. (Assmann, 1999, 84)

Apparently the medieval and ancient societies did not care for our modern theoretical obsess: “In many societies, ‘literature’ has served highly practical functions such as religious ones; distinguishing sharply between ‘practical’ and ‘non-practical’ may only be possible in a society like ours, where literature has ceased to have much practical function at all.” (Eagleton, 2003, 8) From this view of point, it reasonable to consider that “ the search for clear cut categories distinguishing literary from non-literary texts seems almost a little anachronistic.” (Assmann, 1999, 84) These ancient readers were just simply caring for the notion of literariness and the accompanied enjoyment caused by its poetical qualities. Most of the AE ‘literary’ texts were individually gathered together, without consideration to the ‘literary genre’ or their own general theme. “New kingdom literary manuscripts may include hymns and prayers alongside didactic or lyrical passages” (Quirke, 2004, 26). Supporting evidence is provided by the reused papyrus Chester-Beatty No 1, a 20th Dynasty papyrus from Thebes that contains a narrative story of the gods Horus and Seth, two praise poems for the king Ramses V, three groups of love poems, and short financial business accounts. The Biblical scholar Michael Fox unconvincingly stated, based on his ‘automatic application’ of modern literary genres, that: “There is no literary connection between the love songs and the two other groups” (Fox, 1985, 51). However, the ‘literariness’ and ‘reading enjoyment’ were themselves the connection that may have motivated the AE reader to group those different texts together. If we understand the aspects of ‘literariness’ in the AE language, we can better define what we call now ‘literary’ texts.

3.4 Ancient Egyptian literariness

The question of literariness in Egyptology is still obscure despite the long time since we have translated those ancient texts, since the uncertain borders between what is called in our modern terms ‘verse’ and ‘prose’ are still elusive and problematic. This obvious shortcoming in our understanding has been declared by successive generations of Egyptologists in their anthologies, but no one has taken the next step to redefine the literary devices that have been deployed by the AE authors to make this text an accepted piece of ‘*Adab*’ in their own readership world. Miriam Lichtheim argued for a variation between three literary categories: prose, poetry, and an intermediate style, without any determination of the literary features that may shape the proposed categories, in order to ease the categorization process of any studied text:

My translations are based on the conviction that the Egyptian authors worked in three styles: prose, poetry, and an intermediate style which I have termed symmetrically structured speech, or, orational style. The New Kingdom adds a new variety: the narrative poem. Thus, Egyptian poetry as a whole might be subdivided into hymnic, lyric, didactic, and narrative. It goes without saying that all our literary categorization is tentative. For after a century and half of study, the contemporary scholar’s understanding of the language and literature of ancient Egypt remains imperfect, incomplete, and subject to diverging views. (Lichtheim, 2006, Volume II, 8)

This contrasted definition of ‘verse’ in comparison with ‘prose’ in Egyptology is still debatable because of the much-debated definition of literariness and understanding its different literary layers in comparison with the language of daily use. Many suggestions have been offered in order to define what we can call a ‘literary text’ in the AE *Adab*. One of the suggestions has been provided by Orly Goldwasser. She elaborated the grammatical criteria made by Cerny and Groll in their study about Late Egyptian Grammar, which followed a Saussurian methodology that centralizes the study of language around a synchronic analysis of so called “spoken Language”. She ‘classifies’ what she called ‘high and low literary registers’ of the used language based on the grammatical elements of the ‘spoken language’, in the texts that she thinks they were “attempted to be written as if spoken.” She thinks that tracing such grammatical spoken elements inside the text can pave the way to understand how comprehensible was the text for the native receivers, saying:

It is fair to assume that texts containing a higher percentage of "spoken language" forms (e.g., the Stories), were much more comprehensible than texts containing many old and literary forms (e.g., some historical and religious texts). (Goldwasser, 1990, 200-203)

She thus undervalues the literary role of the long-established stylistic devices in being 'comprehensible' enough to deliver the intended message; as she thinks that these spoken elements are part of "extra-heightened expressiveness that might be found in nonliterary language as well." She considers Wenamun adventure as the best example of showing that mix between literary and non-literary language, saying:

We believe that Wenamun is one of the most prominent examples of these texts. By grammar and lexis, the text unmistakably belongs to the non-literary sphere. No definite archaic or Literary L.E. constructions can be identified in the papyrus. What Wenamun projects is literary style. (1990, 203)

Apart from the loose definition of what she calls "literary style", her conclusion about the literary nature of a Late Egyptian letter ignores any stylistic analyses of the used literary devices and still focusing on the 'spoken grammatical structures', saying:

We may conclude that the numerical correlation of the "high" and "low" forms, within a register, and the presence or absence of the prominent classical sign - the predicative *nm* - express the syntactic differences between the literary and non-literary sub-registers in the "subject matter" part of the letter. (Goldwasser, 1990, 237)

She mainly ignores the fundamental question of how accurate is the relation between the suggested grammatical spoken elements and the non-literary language, inside an ancient language which has survived to us in a written form? In other words, can we speak about distinguishing between a pure 'spoken' and 'written' literary device, inside a written manuscript, belonging to an ancient 'dead' language? She did not answer such questions and just suggested or followed some grammatical features, as definite signs of what she calls a 'non-literary spoken language', to decide the literariness of any text. Stéphane Polis describes such linguistic-literary attitude as "an illusion", saying:

As a text language, Ancient Egyptian is certainly not best described in relation to any kind of spoken vernacular, but should be studied as written performance in its own right. The impression of having access to written-as-if-spoken Ancient Egyptian is essentially an illusion that ignores the demarcation between written and spoken realms. These two independent semiotic universes

deserve methodologies that are distinct, even if comparable (because of the fact that they ultimately represent the same language). (Polis, In press, §1.1.)

Following Goldwasser, Jacqueline Jay tried to reexamine the literariness of Wenamon adventure in comparison with the Two Brothers story. She mainly investigates the shared elements of grammatical constructions used in their narrative, to decide the literary nature of the text. She begins her article by acknowledging the validity of considering the Wenamon story as a non-literary content, according to the grammatical criteria created by Cerny and Groll. By following their rules, Wenamon is a non-literary text because it uses few prepositions:

The distinction between 'literary' and 'non-literary' Late Egyptian was defined initially by Cerny... Following the criteria established by Cerny and Groll, the language of Wenamon is clearly 'non-literary Late Egyptian', for it uses prepositions less frequently than literary texts. In contrast to Two Brothers, for example, the preposition *hr* of the *íw=f hr sdm* construction is always dropped in Wenamon. (Jay, 2011, 288, n.3)

Jay was not fully convinced that using 'fewer prepositions' can be an acknowledged sign of being a non-literary text. For proving her point, she explores few shared grammatical features between the two texts, such as using circumstantial clauses or the transitive verb *gm*-to find, followed by a clause acting as a direct object (p.297-9). For these reasons, she ends her article by placing the language of Wenamon travel adventure on the edge between the literary and non-literary. Moreover, she suggests this 'unparalleled literariness' of Wenamon text as a category by its own, without any equal, saying:

Thus, while Two Brothers belongs to a clear category of Late Egyptian tales, a group which exhibits a high degree of stylistic unity, Wenamon can be classified neither as a report nor as a tale, for its unique style places it in a category all its own. (Jay, 2011, 302)

Others scholars tried to distinguish the two types based on our modern reading or reception of the AE texts. Ludwig Morenz considers the wisdom-*sb3yt* texts as non-literary texts because of their strict nature, which does not allow the readers to interact more openly with the intended message, saying:

We may make a fundamental distinction between texts which are intentionally open and those which are intentionally closed. A text such as the tale of the shipwrecked sailor contains many levels of meaning and is open to various

reading styles. Non-Literary texts, on the other hand, require of the Model Reader an interpretation strategy within the meaning of the requirement of the Loyalist teaching: 'Understand the text, without seeking to modify it!' (*whꜥ mdt nn snm*). (Morenz, 2013, 228)

William Simpson suggests to divide the whole corpus of the AE 'literature' into two main categories:

1- *Belles Lettres* which are "pure, apolitical, areligious compositions"; he considers the Chester Beatty Love Poem Cycle as a "pure" example of such compositions, mainly because the "*literary* baggage of the play on the numerals, metaphor, contrast, other wordplay, etc. Literary devices are used extensively. Yet there is no prevailing sense of advocacy as such, no persuasion, no hortatory message on the political or religious level." (Simpson, 1996, 437-8)

2- Propaganda: He considers all the praise to kings and religious texts as part of this category, because they contain "intentional advocacy discourse, either directly so or in the *guise of belles lettres*, overt or covert." Moreover, he sees the Eloquent Peasant story as a good example for this category too. (Simpson, 1996, 438-9)

However, he ends his thesis with throwing a reasonable doubt about the native reception of such modern classifications, acknowledging also the modern contrasted assumptions of defining the dominant literary genres of such ancient texts, saying:

To a certain extent the attempt to codify a canon of texts is a modern, literary-critical viewpoint. Can we really separate out *belles lettres* texts, religious texts, historical texts, etc. with an assurance that the ancient writer would have agreed to our categories? It has been pointed out that a single manuscript contains the Hymn to the Nile, the Instruction of Amenemhet, and Duakhety, although one scholar would reject the first of these from the "canon" and include the second and third and another scholar vigorously argues for including all three. (Simpson, 1996, 442)

Taking a similar approach, Antonio Loprieno suggests that what can be called as 'literary genre' is the one associated with writing about personal concerns, not serving any other practical functions related to the gods, kings, or death. He thus excludes all the religious hymns and texts, and even the king's praise from being under the term 'literary', saying:

One of the ways to define "literature" in ancient Egypt is to identify texts that problematize personal concerns: not the concerns of the gods, or of the king, or of the deceased – to choose the three most frequent groups of referents – but rather the problems of the individual human being in his dialogue with these groups: with god (or the gods), with society (or with the king, who in Egypt represents its symbolic personification), with death. (Loprieno, 2000, 41)

To better understand this point of view, we should consult his older article in 1996, which defines 'literature' according to three suggested 'criteria', which in his opinion also define the whole literary discourse of the AE culture:

Fictionality: The content of the text has to be imaginative, not true, and he used the Shipwrecked Sailor story as an example that perfectly meets this condition.

Intertextuality: He considers this point to be "the most problematic" in the AE culture. "In this context of blurred boundaries between "implicit" and "explicit" intertextuality, we can say that a text such as the Complaints of Khakheperreseneb stands out as a literary text in the narrower sense because it thematizes precisely the problems inherent in the aesthetics of repetition, and he does this by using formal devices such as the wordplay."

Reception: He thinks that the continuous copying and the ending formula of some texts suggest that they were not referential, but rather self-referential oriented towards the message itself. "In order for an Egyptian text to qualify as literary, we need proofs of the existence of a readership within Egypt's cultural history itself. The clearer these signals, the higher the text in the hierarchy of reception: a text documented in hundreds of copies or echoed in later compositions is certainly more likely to have belonged to the realm of literature than a work unknown to succeeding generations." (Loprieno, 1996, 45)

However, he realized later that his three criteria can exist in religious texts, so he emphasized to the modern readers the importance of being fictional, as a condition which he thinks that the religious texts cannot meet, saying:

I would like to lay the emphasis on the combination of factors, because – if taken individually – fictional, intertextual, or receptional features can indeed be encountered in a variety of non-literary genres. The Pyramid Texts are copied down to the Late Period and are echoed in later funerary corpora such as the Coffin Texts or the Book of the Dead; thus, they certainly partake of the criteria of intertextuality and reception, but they are not fictional. (Loprieno, 2000, 42)

To define the ancient literariness by using the functional frame of what we call now 'literary genre' is highly problematic, as it is related to our modern prejudices of the printed culture

era. The methods²⁷ that Loprieno used to define the AE literary texts can reflect the Western methods of defining modern literatures, which struggle to cover the whole literary genres that the people used to call “literature” in ancient times, and thus has been also criticized:

You can define it, for example, as ‘imaginative’ writing in the sense of fiction – writing which is not literally true. But even the briefest reflection on what people commonly include under the heading of literature suggests that this will not do. Seventeenth-century English literature includes Shakespeare, Webster, Marvell and Milton; but it also stretches to the essays of Francis Bacon, the sermons of John Donne, Bunyan's spiritual autobiography and whatever it was that Sir Thomas Browne wrote. It might even at a pinch be taken to encompass Hobbes's *Leviathan* or Clarendon's *History of the Rebellion*. French seventeenth-century literature contains, along with Corneille and Racine, La Rochefoucauld's maxims, Bossuet's funeral speeches, Boileau's treatise on poetry, Madame de Sevigne's letters to her daughter and the philosophy of Descartes and Pascal. (Terry Eagleton, 2003, 1)

Richard Parkinson convincingly refused such 'rigid classification' that are based on our generic reception, which in turn define the AE 'literature' according to the contextual function of the text and ignoring the 'stylistic' similarities between those texts of different genres. He confirmed the 'stylistic freedom' that the ancient writers had used in delivering their literary message in different contexts, saying:

While the variety of these texts may reflect the differing contexts of literary composition, it demonstrates that a rigid classification is impossible. The "canon" was not closed system, but open-ended both in formal terms and the formation of genres. Although in the New Kingdom the range of literature was wider and was a dynamic canon and although several of the texts noted above display features suggestive of a late Middle Kingdom date, this openness did not develop out of an original closed system. Other texts show the difficulties of drawing exact boundaries to the literary corpus as a whole. Religious texts are most difficult to distinguish from literature: they are stylistically close and both share a fundamental aim of comprehending reality. Just as genres have fluid boundaries, so does literature as a whole. (Parkinson, 1996, 308)

Aleida Assmann rightly touched on the core problem of what she calls modern “theoretical colonization” in dealing with the literariness of the ancient texts, which has tended to

²⁷ Compare this approach with Gerald Moers study about the 'motive of travel' in the Egyptian narratives (e.g. *Sinuhe* and *Wenamoun*). Within the frame of literary criticism, Moers outlines a similar framework that applies the three theoretical concepts of Loprieno: fictionality, intertextuality, and reception. (Moers, 2001)

ignore the literary 'form' of the studied language and focused just on the translated content to define the literary nature of the text. Most of these studies failed to take into account the different forms of the AE literary devices, in order to define the nature of the text:

When the problem of the 'literariness' of Egyptian literature reached a critically reflexive phase on the middle of the 70s, a first step was to abolish substantial notions of aesthetic value and poetic form in favor of relational and functional descriptions. Seen in this way, the question whether a text is literary or not could no longer be answered by merely analyzing its structure, but required that the social context of the text to be taken into account. To adapt Wittgenstein's famous phrase 'Don't look for the meaning of a word, look for its use', the question of Egyptian 'literariness' was cast in the phrase: 'don't look for the 'literary' qualities of a text, look for its use!', or, its non-use. At the early stage of the discussion, the literary quality of a text was based on the criterion of being disconnected from immediately operative contexts and considered to be non- or even dysfunctional from a pragmatic point of view. Thus the epitheton 'literary' was applied to texts that were non-religious, non-historical, non-didactic and so forth. (Assmann, 1999, 87)

Defining the literariness of the AE language has been negatively affected because of such approaches, which always concentrated on producing more external theoretical frames, rather than diving inside the language itself, to determine the literary nature of its poetic forms and how we can better understand the peculiarities of this literariness, via the overlooked literary devices used in the making process of the text. The discipline needs approaches to literature that recognize the identity of its poetic form with the diversity and ambiguity of its eloquent content. Arabic *Balāgha* offers the chance for the ancient literary studies to move from the fragile theoretical colonization to a new literary criticism that is based on evaluating the literary devices used and their functions in elaborating the intended message in the text, regardless the genre of the text.

Stephen Quirke, in his recent anthology of Egyptian literature, poses the question of using the Arabic linguistic affinities with the ancient Egyptian, explaining how it could be useful not only for the Egyptian language but also for the field of Egyptology as a whole, encouraging Western Egyptologists to give the Arabic literary world the same chance that they gave to their Western theories, which did not fully resolve the problematic questions of Egyptian literature. It may throw fresh light on ancient texts as it may challenge the self-contained tenets of contemporary reading theories:

Despite the historically relatively late date, and the geographically and culturally distinct homeland, classical Arabic literature and literary criticism offer a point of new departure, to check Eurocentric assumptions and rethink categories. The Arab world and especially modern Egyptian access to this literature can claim to be not only different, but linguistically and geographically closer than Western European reception can be: Arabic reception does not render the European contribution void, but it does promise to refresh perspectives on ancient literatures, and should encourage a greater degree of humility in Western Egyptological researches. (Quirke, 2004, 28)

Chapter 4. Arabic Adab and its Balāgha

The Arabic notion of *Adab* during the preprint era is a good model for understanding the notion of being literary or not, as it cares more for the literariness of the reading text than the author or its genre. Michael Allan stated that the Arabic definition of *Adab* can contain different literary genres that hardly can be accepted now as being part of our modern concept of ‘literature’, such as animal fables that teach wisdom, encyclopaedic descriptions and proverbs of 350 animals, stories written in rhymed literary prose, and religious analysis of the Quran.

As a rich range of scholarship notes, *adab* has a semantic register that exceeds and possibly exhausts the contemporary connotations of the word ‘literature’. Texts ranging from Ibn al-Muqafa’s *Kalīlah wa-Dimnah* to al-Jāhiz’s *Kitāb al-Hayawan*, and from al-Hamdānī’s *Maqāmāt* to discussions in the work of Ibn Qutaybah and al-Mas’ūdī, attest to a rich discussion of the term during the premodern period. Its significance seems to have stronger echoes of the Greek notion of *pædeia* in that it encompasses manners, education, customs and behaviours. (Allan, 2012, 175)

What unites all these compositions is the quality of *Balāgha*, which is related to the verbal literary talent through which the author/communicator penetrates the hearts of the receivers through effective aesthetical literary devices of the texts, which influence the addressee’s appreciation of its beauties. In other words, the Arabic authors are obliged, by their own receivers, to effectively employ many shared literary devices in their literary discourse in order to affect judgments, hence attitudes and actions towards their writings, as the Arabist Wolfhart Heinrichs rightly states:

“Normally, when we study Classical Arabic works of literary theory, we are not surprised to find the three major text genres, Quran, poetry, and ornate prose, included (and possibly smaller genres such as proverbs, as well). The common denominator that binds them together is the quality of *Balāgha*, usually translated ‘eloquence’.” (Heinrichs, 2009, 215).

4.1 Definition of *Balāgha* (linguistically and conceptually)

The Arabic verbal noun *Balāgha*²⁸ is linguistically derived from the verb *balagh* (بَلَغَ) to reach, arrive at somewhere, or succeed in attaining a hard goal as an achievement²⁹. It means also knowing about something, make somebody or oneself aware of something, come to one's ears; come to one's knowledge, to transmit or pass on by speaking or writing, to state officially and publicly, to say what you think or feel. *Balāgha* is always used as a positive description (قول بليغ) of any well-crafted discourse, as a result of appreciating the crafty usage of its convincing literary devices, and in order to affirm the achievement of the intended verbal literary effectiveness, by the communicator, via using more developed stylistic skills, which in turn helped the text's producer to reach his/her aims. Ibn Rashiq (1000–1063/1064?) explains, in a metaphorical way, the essence behind choosing this word *Balāgha* as a term: “*Balāgha* is that the speaker let his need to arrive by making the hearer understand, therefore it called *Balāgha*” (Van Gelder, 2001, 6).

Most of the definitions that have survived from the pre-Islamic era or the early Islamic period, before the establishment of *Balāgha* as a discipline that studies the literary nature of the text, are more related to mastering the oral speech skills, in order to convince the addressed audience. Among the various early definitions and descriptions of *Balāgha* there are some that stress the persuasive effect of beautiful speech to achieve the required need. One definition quoted after a pre-Islamic figure Aktham Bin Saify (d. 630 AD): *Balāgha* is giving your point in a short eloquent statement (البلاغة الإيجاز). Similarly Maoya Al-Abdy (d. 660 AD) says: *Balāgha* is to answer without being slow and to speak without any mistake (البلاغة أن تجيب فلا تبطئ، وتقول فلا تخطئ) (Sultani, 1979, 15). The famous Arabic writer of Persian origin Ibn Al-Muqaffa' (d. 757 AD), stresses that *Balāgha* is more related to how to organize your thoughts to better explain your main need: “at the beginning of your speech there should be an indication of your need”. The Arabic poet, Al-thalabi (d. 835 AD) defines the qualities of the eloquent person, who can be really described as ‘*baligh*’: “who makes you understand his need without repetitions, speech impediment or expletives” (Van Gelder, 2001, 6).

²⁸ According to many Arabists, using the western term “Rhetoric - Rhetorical” as an automatic blind translation to the Arabic term “*Balāgha*” is a misleading translation that has to be taken with a grain of salt in the context of Arab-Islamic literary traditions. (Hallden, 2005, 21)

²⁹ It can be metaphorically used for the fruits to mean become ripe or cause something to become ripe (بَلَغَ) (الثَّمَرُ: نَضِج).

However, *Balāgha* as an academic notion and discipline is more related to the analysis of written literary texts. According to Al-Sakkaki (1160-1228 AD), *Balāgha* is the highest level of effective discourse regarding its inimitability by other text producers and the ability to correctly include a range of تشبيه (simile?), إستعارة (allegory?) and كناية (metonymy?) by the influential producer. (Abdul-Raof, 2006, 92). The term *Balāgha* became always prefixed by the word علم (science) or فن (art). *Balāgha* is thus both a scientific discipline to learn and an artistic skill for application which can be nurtured by reading and studying high literary texts. Arabic *Balāgha* is all about defining the literariness notion inside the Arabic text and its aesthetical effectiveness for its addressed receivers. “We could say that asking about how Adab becomes literary is to ask about the limits of a purified literariness across space and time.” (Michael Allan, 2012, 177)

Balāgha thus became a vital key to better understand the total meaning of any written literary text and an essential element in appreciating the aesthetical structure of its literary language, and continues to have considerable impact on literary studies in the Arab world (Badawi, 1978, 46). In other words, *Balāgha* studies the nature of the text's language which indicate for the native reader whether this text is a piece of ‘literature’ or not. The native reader's decision would be built upon his background of what is considered ‘beautiful’ and ‘eloquent’ in his language, which puts the reader in a position to see if the text is enjoyable and informative or not. (Halldén, 2005, 21)

Arabic Balāghical criticism takes a particular interest in the relationship between form and content, and the extent to which these are questioned is particularly marked in the case of the Quranic literary interpretations. (Zebiri, 2003, 97) The relation between form and content is crucial to understand the Arabic literary language.

This outlook on the basic relation of form and content, this mechanistic idea of beauty added from the outside by the application of a certain number of technical devices, leads to the defining of originality as the improved rendition of traditional motifs and of literary progress as the sequence of such improved renditions. The inevitable consequence is a steady rise both of subtlety and of ornateness of presentation. The latecomer discovers hidden relations between the elements of the motif, notes unused possibilities for pointing it up, and tends to evoke in the hearer or reader that pleasure which we derive from the dispelling of obscurity and the apprehension of unsuspected conceptual affinities- a pleasure noted by Aristotle and Arab theorists in their discussion of the metaphor, which both to Aristotle and to the Arabs is ‘the queen of ornaments’. (Grunebaum, 1952, 328)

Balāgha intensively studies the material reality of the literary text itself and by studying the various literary forms it paves the way for better understanding the general content and how the literary devices actually work to achieve the author's goals. It can be said that *Balāgha* sees the literary work as a more or less consistent assemblage of 'literary devices', with interrelated functions, within a total textual system. The creative author had to employ the whole stock of formal literary elements – such as sound-play, rhyme, imagery, syntax creativity, elaborated narrative techniques – in a way that looks 'unfamiliar' to the native reader, to make him that feel what he is receiving is not part of his common-ordinary language that he uses to write or speak with. This Arabic perspective can be compared with Roman Jakobson's thoughts of the 'poetic language' in contrast with the ordinary language:

Perhaps literature is definable not according to whether it is fictional or 'imaginative', but because it uses language in peculiar ways. On this theory, literature is a kind of writing which, in the words of the Russian critic Roman Jakobson, represents an 'organized violence committed on ordinary speech'. Literature transforms and intensifies ordinary language, deviates systematically from everyday speech. (Eagleton, 2003, 2)

Arabic *Balāgha* criticism is mostly concerned with "the impact, intended or actual, of a text on its audience or recipients, and thus takes a special interest in the author's intent and in how the text would be perceived by an audience of near contemporaries". (Zebiri, 2003, 95) However *Balāgha* does not consider the detailed relationship between the author and the produced text or the literary genre of the text, but it deciphers the author's talent, by evaluating the used literary devices and how the writer succeeds in meeting the literary taste expectations of the native receivers. It can be said that *Balāgha* sets the rules for different literary devices that have been extracted from different literary texts, authors, and times, in order to assist the readers to evaluate their own reading texts. (Sultany, 1979, 201-2)

These rules are not fixed, mechanical, or dry like the Arabic grammatical conditions, as the analytical reading process depends more on the literary creativity of the studied text and how the author could use more innovative and 'strange' literary methods to deliver his poetic message. These rules are not imposed from outside the literary realm of the native reader. They are just indications of the accepted and shared literary taste and the author has full freedom to adopt or adapt them, according to his text's need. The new literary

applications are always in the making; however the breach of one rule is enough to introduce a new variant. These rules can be overlapping and mixed and some can last a long-time while the others die out.

A good indication of the care that the Arabs gave to better define the literariness of the Revelation of the Quran is the prominent position *Balāgha* occupied in their traditional educational system. Since the Abbassid Caliphate, which began in 749 AD, *Balāgha* has been placed among “the native sciences” of the Arabic Islamic curriculum, along with grammar, lexicography, literature, Quranic studies and the Islamic legal system. (Alleyne, 1930, 347) *Balāgha* thus has become an important subject in the Arabic educational system as an essential instrument for effective language and the mastery of eloquence in Arabic discourse, mainly because it is “not only theoretical, but also has practical value for preachers, authors” (Dodge, 1962, 36) working as an invaluable means of communication/interpretation for the text producer and the text receiver.

Three main rationales motivated the early Arabic culture to establish and develop *Balāgha* as a scientific discipline that focuses on analyzing the written literary texts: religious – educational – literary criticism³⁰ (Maṭlūb, 1973, 32-36). *Balāgha* was mainly created to serve as a better tool for understanding the Quranic text and its unparalleled literary language in comparison with other Arabic texts. Much of the Arabic scholarship related to *Balāgha* originated from the continuous desire to work out a literary theory for interpreting the Quranic literary devices³¹.

Many of the Arabic language schools, such as those in Basra, Kufa, Baghdad, and Alexandria, were initially created for this specific reason. “The religious motivation for language study led to high development of the Arabic *Balāgha*”, which can be analogous to the Christian desire for systematic exegesis of the Bible and how the early educational organizations were related to the church. (Merriam, 1974, 44)

³⁰ They are apparently tangential to each other in many thoughts as they are all centred around deciphering the literary devices of the written Quranic text.

³¹ Abu Hilal Al-‘Askarī, (d. 1004 AD) confirmed in the introduction of his famous *Balāgha* book *Kitab al-sinaatāin* that learning and studying *Balāgha* is the first priority for new believers, so they can be rightly introduced to the unique features of God’s words (Al-‘askarī, 1953, 1), saying:

اعلم- علمك الله الخير وذلك عليه وقيضه لك وجعلك من اهله - ان أحق العلوم با لتعلم وأولها بالتحفظ بعد المعرفة بالله - جل ثناؤه- علم البلاغة ومعرفة الفصاحة الذي به يعرف إعجاز كتاب الله تعالى الناطق بالحق , الهادي الى سبيل الرشده , المدلول به على صدق الرسالة وصرحة النبوة التي رفعت اعلام الحق وأقامت منار الدين وازالت شبهة المفر ببواهينها , وهتكت حجب الشك بيقينها

It is conceivable to say that without the manifestation of the Quran as a ‘written literary text’ and its spread inside the occupied countries that have more ancient developed literary history, mainly Iraq, Egypt, Syria, and Persia. The Arabs of the Arabian Peninsula would never have thought of developing better analytical techniques of understanding the Quranic peculiarities or the Arabic literary texts generally and they would still be more focused on crafting their literary communication via their inherited oral memory, as a predominately oral society.

As a matter of fact, it is not before the establishment of the Abbassid caliphate and the evolution of Islamic society from the status of loosely federated Beduin tribes or small villages and towns to that of a centralized empire with important cities and a powerful administrative class, that one finds texts which can really be ascribed to the birth of a critical attitude towards literary production. (Bohas, 1990, 101)

Balāgha thus is the main outcome of the move from oral transmission to written communication. *Balāgha* is related to the written literary devices which are relevant to the lack of body language, voice, and physical support. The literary device plays a large role in elaborating and filling this interpretative gap by virtue of its symmetry, completeness and patterned cross-referencing, in order to declare whatever the writers want to publish, which in turn plays on the reader’s appreciation of the literariness value of the content itself. *Balāgha* was established and developed largely from the desire to appreciate the literary characteristics of the written Quranic text outside the Arabian Peninsula, and received considerable impetus from the growth of the linguistic philosophical discourse of its inimitability (إعجاز) feature, the main aspect of which was often considered to be its unique literary style. (Zebiri, 2003, 104)

Balāgha was used also to develop the Arabic language learning process for the new colonized countries, in order to understand and appreciate the Quranic literary expressions and help to spread the new religion in the colonized countries. *Balāgha* can be one consequence of the “exposure of the Arabic language in its classical purity to the various adulterating influences occasioned by the wide, intensive and fast spread of Islam outside Arabia”, it became increasingly difficult for Arabs and Non-Arabs alike to be able to sufficiently grasp and appreciate literary Arabic in both the Quranic and non-Quranic repertoires. That is why the periphrastic study of the Quran began in earnest. The Quran

thus has been consistently paradigmatic of learning and erudition in language”. (Abubakre, 1989, 157) In addition, learning the high standard literary Arabic was one of the main requirements for being promoted in the Arabic governmental hierarchy. Studying *Balāgha* certainly was the shortest way to grasp these linguistic necessities . (Maṭlūb, 1973, 34) *Balāgha* becomes dominant in such a world-view “because it is the vehicle by which the unification and stability of the community are established and maintained”. (Merriam, 1974, 46)

The main motivation of *Balāgha* is to have the ability to distinguish between the good and bad Arabic literary language. The history of *Balāgha* and its interaction with Quranic exegesis bears witness to the fact that comparisons were continuously being drawn between sacred religious texts and profane literature. Arabic scholars have always agreed that the Quranic text is the highest possible degree of aesthetic effectiveness, as proof of God’s unique ability to achieve His persuasive effects via verbal expression. The Quran was thus considered the criterion of excellence, not just in its grammatical elements but also in its own *Balāgha* features. (Zebiri, 2003, 104-5) This may confirm that the Arabs viewed the Quran, as a literary text in the first place but still having its own holy *Balāgha* system, which belongs to God, as an eloquent sacred voice. The Quranic text thus has provided a stimulating syntactic, semantic, stylistic, and textual study case for developing *Balāgha* analysis methodology, by creating a developed literary circle that assess or evaluate the written literary texts.

The idea that the classical Arabic poetry of the pre-Islamic era has reached the peak of developing and using many elaborated literary devices (Stetkevych, 2008) before the Quran encouraged Ahmad Maṭlūb to think that the birth of Arabic *Balāgha* as a practical science existed a long time before the early written references we already know about *Balāgha* scholarship. He suggests that there were already critical literary teachings ruling the production process of these literary crops, but unfortunately they did not reach us alongside the poems. However, these literary guidelines were kept safe and fresh in the inherited memory of many generations and they played a great role in developing the Arab’s appreciation of their textual aesthetics. Maṭlūb believes also that the pre-Islamic poets were also playing the role of literary critics during the creation practice of their own poems,

according to the accepted literary criteria of the time, which have continued to gain a lot of appreciation afterwards. (Maṭlūb, 1973, 19, 31)

Considering the poet as a literary critic is a very common notion in the Arabic world under the expression (الشاعر اول ناقد), which means “the poet is the first literary critic” of his own work, since the production process of any literary text is governed by the available literary choices which already exist and are appreciated among his own community. The poet or the creative writer has to make these hard literary choices, in order to create his own literary stamp, based on the high literary standards that are already accepted and acknowledged in his/her own society, at the time of the production. The critics came to this philosophical-logical assumption after seeing the early drafts of some well-known modern Arabic poets (Umarī, 1999, 46-7). This hypothesis, that assumes the existence of oral inherited *Balāgha* standards in pre-Islamic times, and considers the writers as literary critics, can be also applied to the AE literature case, since we have not yet received any literary analysis from the ancient Egyptians, alongside their high literary texts.

The beginning of written scholarship about *Balāgha* starts at the end of the first Hijrah century, when Sibawaih (d. 796 AD) wrote his *Al-Kitāb*, which is primarily on Arabic grammar, but makes some linguistic references to the features of *Balāgha*. Al-Jāhiz (d. 868 AD) is the founder of the science of Arabic *Balāgha*, who has written ‘*Al-Bayān wal-Tabyān*’. The development of Arabic *Balāgha*, with its logical discussion of the component parts of *Balāgha*, as a body of systematized knowledge together with their aesthetic classification, appears to have reached its peak with the work of great scholars like Abdul-Qāhir Al-Jurjani (d. 1077/8?) who laid down the theoretical foundation of two *Balāgha* branches: *Al-Maānani* and *Al-Bayān* and gave them their final theoretical frame work.

However, It can be said that the task of final systemization of the three branches of Arabic *Balāgha*, nearly in the form as we have it up to the present time, was completed by Al-Sakaki (d. 1229 AD) in his book *The Key to the Sciences* (مفتاح العلوم). He is the one who codified the third branch of *Balāgha* “*Al-Badī*”, which he referred to as “*Muḥassināt al-Lafz*” (the beautification of the vocal forms). Al-Sakaki’s studies of Arabic *Balāgha* have taken a well-finished theoretical shape, which covers three independent yet interrelated disciplines, a division which has remained in Arabic educational system to the present day.

(Marāghī, 1982) *Balāgha* thus has subsequently been classified into the following three main parts:

The science of meanings *ʿilm al-Maʿānī* (المعاني): It is the first part of *Balāgha* deals with grammatical forms and kinds of sentences. The Arabic linguistic tradition makes a fundamental distinction between grammar, as a discipline dealing with the formal syntactic structures of Arabic, and this Balāghical discipline which treats the effective employment of these structures in communications and their properties. It deals with all the questions related to grammatical semantics and pragmatics. It studies what ensures that the given speech agrees with what a particular situation requires grammatically. "It deals with the skill to distinguish between different situation and produce the type of literary language appropriate for each one of them" (Abubakre, 1989, 8)

The science of clarity *ʿilm al-Bayān* (البيان): It literally means lucidity, distinctiveness, the act of exposing and clarifying through which clarity is attained in expression or otherwise. The term refers to modes for achieving lucid style and clarity of expression. It deals with how to produce the same meaning in different ways with different degrees of clearness. This field will deal with all that has to do with figures of speech. It consists of three main parts: *Tashbīh* (simile?), *Majāz* (figure of speech?) and *Kināyah* (metonymy?).

The science of ornamentation *ʿilm al-Badīʿ* (البدیع): This field studies the techniques used to adorn the texts by the use of semantic and/or formal devices. It is concerned with the beautification of style and the embellishment of speech. The Balāghists divided it into two branches: beautifying the utterance which includes literary devices related to vocal ornamentation such as *Jinās* (Paronomasia?), *itnāb* (hyperbole?), *sajʿ* (assonance?), etc.; beautifying the meaning which includes literary devices related to confirm the intended meaning such as *tibāq* (antithesis?), *mukābala* (comparation?), etc.

The discipline of Arabic *Balāgha* took a long time to be studied, analyzed and codified by medieval Arabic literary critics, Balāghists and grammarians, whose studies became more elaborate, refined and indeed mechanical as time went on. They used their own philological-linguistic knowledge to complete each other's vision, in order to enrich the evolution and growth of *Balāgha*, to appreciate the aesthetic value of the new written literary texts, usually by their disagreements with each other. This is due to the fact that

Arab Balāghists have been unable to provide clear-cut criteria for each discipline before Al-Sakākī. Early Balāghists have not differentiated between the three separated disciplines of *Balāgha*³².

One main key that can ease our understanding of the literary function of these Arabic Balāghical devices is that all of them turn around the concept of poetic persuasion, since the hearer or the reader needs to be convinced of the appositeness, or the beauty, or the religious truth of what is said in an elevated poetic form, at least as an anticipated theory from the producers side.

Arabic *Balāgha* is about using the words as a main source of pleasure followed by sensual persuasion. It is a *Balāgha* of pleasure, where major importance assigned to the poetical creativity of both the form and the content. Studying both the form and the content is essential for better understanding of the intended message, i.e., the original structure of the poetic language. Aesthetic investigation and evaluation thus became the leading aspect of Arabic *Balāgha*, as part of the literary and poetical criticism. The creative interaction between the imagination, form and content is the main essence of defining the Arabic literariness, not the genre.

The BASIC concepts which Muslim civilization formed (but never completely articulated) of the nature of literary creation and of its own literary creativeness, and which directed and confined Arabic literary endeavor in the Middle Ages, can be most conveniently described in the form of two hypotheses, the one concerned with the role of imagination, the other with the relation of content and form. (Grunebaum, 1952, 323)

³² For detailed information about the developing process of *Balāgha* by different kinds of Arabic linguists until Al-Sakākī and after, the reader is better referred to (Maṭlūb, 1973).

4.1.1 Literary *mdt-kalām*

The same intensive care for the 'literary language' rather than the 'genre of the text' can be evidenced also in the AE writings. The reading enjoyment, which also imply the high literary nature of the text, can be shown in the rubric titles that have survived to us, which in turn stress the "pleasant" effect of reading those texts for the 'heart-mind' of the AE readers:

*h3ty-^c m r3w nw t3 **shmhṯ-ib** ʿ3t*

To begin with the utterances of the great heart-pleasure. (love songs, New Kingdom, , Chester Beatty I, Collection I, Verso C, line 16, 9)

*h3ty-^c m ḥs **shmh-ib***

To begin with the song of the heart-pleasure. (New Kingdom, love songs, Papyrus Harris 500, Collection II, Recto line 4,1)

*h3ty-^c m ḥsw **shmh-ib***

To begin with the songs of heart-pleasure. (New Kingdom, love songs, Papyrus Harris 500, Collection III, Recto line 7, 3)

*h3ty-^c m sb3yt **wh^c ib** mty ḥm rḥ wnnt nbt*

To begin with the teachings that please³³ the heart and instructing the ignorant to know all that exists. (Late New Kingdom, wisdom literature, Onomasticon of Amenemipet)

The Egyptians stressed the use of the adjective *nfr*  that means 'beautiful' to describe their speeches or discourses, which are represented in the noun  *mdt*. This noun is originally derived from the verb  *mdw*, that means 'to speak', 'address'. It can be clearly noticed in one of Ptahhotep teachings that shows how 'eloquence' can grow anywhere and it is not just restricted to educated persons, saying:

³³ The AE verb *wh^c* means “to explain-investigate” and it matches the metaphorical use of the Arabic verb *يشرح* *šrh*, which also literally means to explain or explicate, but when it is combined with the heart or the chest *يشرح القلب او الصدر* its meaning turn to comfort or please the heart. The Arabic translation of this sentence would be:

البداية بتعاليم تشرح القلب وترشد الجاهل لمعرفة كل ما هو موجود.

ḏg3 mdt nfrt r w3d

dg3 mdt nfrt r w3d

Look for the beautiful speech more than greenstone.

iw gmm.tw.s m-^c hmwt hr bnyt

iw gmm.tw.s m-^c hmwt hr bnyt

It can be found with women (working) on the grindstone. (Ptahhotep teachings, column 5, line 10 in: Zaba, 1956, 20-21)

The adjective *nfr*-beautiful can be used also to describe the ‘writings’, as the king Isesi of the fifth dynasty expressed his gratitude to his vizier Ra-Shepses, who was the head of the writers in his palace, for his beautiful writing that he offered to the king in his palace:

iw m33.n hm(.i) sš pn nfr nfr rdi.n.k in.tw.f m stp m hrw pn nfr n sndm ib n (issi) m3^c hrw m3^c hrw

iw m33.n hm(.i) sš pn nfr nfr rdi.n.k in.tw.f m stp m hrw pn nfr n sndm ib n (issi) m3^c hrw m3^c hrw

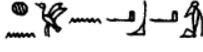
My majesty saw this beautiful, beautiful writing that you were asked to bring to the palace on this beautiful day to make happy the heart of the king Issi, justified justified. (UrK. I, 179)

To analyze the nature of *nfr*-beautiful and its relation to '*mdt*-speech' and '*sš*-writing', we should consult the beginning of the Khakheberseneb text, in order to see the other related adjectives that the AE writer used to describe his own favorite literary qualities. By connecting the used adjectives and terms, we could thus gain some clear ideas about the AE background of defining the 'literariness perception', using their own concepts and terms:

ḥ3 n.i ḥnw ḥmm – tsw ḥppyw - m mdt m3t tmt sw3 - šwt m whmmyt

ḥ3 n.i ḥnw ḥmm – tsw ḥppyw - m mdt m3t tmt sw3 - šwt m whmmyt

The ancient Egyptians remarkably used this term in combination with many other words to specify the description of its literary context³⁵, as it can be connected to *mdt* itself

 or even the word *hs*: singing  or the word *nhm*: thunder, shout  or the word *ʿbc*: boast, exaggeration,  or the word *wšb*: answer . (Wb. 3, 289) This AE term *hnw* may represent the act of chanting, reciting in terms of performing a high literary language that focuses on its 'internal rhythmic features', by creatively combining both the vowels and the consonants of the sentence to produce crafted rhyme, which is what we call now *sajʿ* in Arabic. *Sajʿ* can be defined as a "Prose, *nathr* or *manthūr*, divided into phrases or clauses which end in a common rhyme." (Stewart, 1990,111)

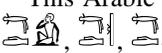
There was no clear distinction between 'poetry' and 'literary prose' in the early Arabic traditions, and what has been later called (سجع) *sajʿ* (a balanced, rhymed style of archaic Arabic oratory devices) was the fundamental element of their early poetic definition. The pre-Islamic writers seem not to have differentiated between what has been written in 'poetry' or literary prose, and did not elaborate the distinctive visual and metrical differences between the 'poetry and literary prose' until later periods. The very early Arabic writers thus were not poets or literary prose authors, according to our modern definitions, as they extensively used an 'aural literary language', without any clear distinctions. The Arabist Mustafa Shoura called this Arabic prototype literary language (إنشاد) *inshād*³⁶, which means the state of singing with an often-repeated internal tune. This argument could be supported by Quran itself, as God defended his prophet, many times, against the accusations that he used the literary language of the poets (الشعراء) or the soothsayers (الكهان). (Mustafa Shoura, 1996, 14-15)

إِنَّهُ لَقَوْلُ رَسُولٍ كَرِيمٍ، وَمَا هُوَ بِقَوْلِ شَاعِرٍ قَلِيلًا مَّا تُؤْمِنُونَ، وَلَا بِقَوْلِ كَاهِنٍ قَلِيلًا مَّا تَذَكَّرُونَ

This is verily the word of an honored Messenger, it is not the word of a poet, little is that you believe, nor is it the word of a soothsayer, little is that you remember. Q.69:40-42

In another Quranic verse, God said:

³⁵ A future research is required to explore their textual context and the poetic nature of such described terms.

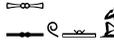
³⁶ This Arabic noun is a close synonym of the Arabic verb يشدو *šdw*, which is a cognate to the AE verb *šdi*  that means 'read loud', 'recite'.

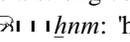
وَمَا عَلَّمْنَاهُ الشِّعْرَ وَمَا يَنْبَغِي لَهُ إِنْ هُوَ إِلَّا ذِكْرٌ وَقُرْآنٌ مُبِينٌ

And we did not teach him the poetry, nor is it befitting for him. It is not but a message and a clear Qur'an. Q36: 69

Therefore, it is reasonable to assume that the Arabs, before and during the prophet time c.570-632 A.D., could not clearly differ between the literary nature of 'measured rhymed prose' (السجع المنظم) and metrical verse (الشعر المنظوم). This early literary production was of aural nature, and mainly designed to attract the audience attention by using many repetitive-stylistic forms, in order to be easily understood and thus memorized afterwards, generation after generation.

Furthermore, this AE verb ( *hni*) may be also the original cognate of the Arabic verb (يغني) *hni*, which means 'singing' and 'chanting'. The alteration between both letters *h* and *h* is well attested in both languages³⁷. The semiotic behind choosing the bird determinative may be also discussed within the light of the original meaning of the Arabic literary term *saj'* - 'rhymed prose', which linguistically means the 'soft rhymed murmuring of the doves'. The *Balāghists* use this term in Arabic literary tradition to mean the many repetitive forms that can relate the words aurally, by sharing the same endings. They did not find a term to call this human vocalic repetitive mechanism better than the term that is used to denote the rhymed voices of doves. This example confirms the metaphorical connotations that reflect a strong association between the world of 'singing birds' and 'chanting humans', which in turn could solve the metaphorical puzzle of gathering both determinatives in this AE literary term .

*  *tsu*: This word in our Egyptological dictionaries means also 'words', 'speech', 'utterance', 'phrase', 'maxim', 'sentence'. It poses the same question: what kind of speaking

³⁷ There are some AE words that clearly show this phonetic exchange and may be used to support the suggested semantic relation between the two cognates ( *hni*- *hni*). The word *hnw* that means an 'audience chamber' has been written with the two letters *h* and *h* . Gardiner also referred to two writing variants of the word *shr*  that means 'plan', in order to investigate the phonetic nature of the letter *h*- (Gardiner, 1957,440) Finally, there is a strong cognate between Arabic and ancient Egyptian which uses the letter *h*: the AE word  *hnm*: 'herds' and  *hnm*: 'the god Khunum' which is represented in a ram figure, with the Arabic collective plural word *hnm* غنم that means 'sheep' and 'goats'.

activity does the word *tsw* represent in this textual context? This word is more related to the wise and cohesive ways of thinking, by translating this inner mental wisdom into wise phrases that can help to solve complicated situation in the life. The consonantal root of this noun is linked with words that speak of 'deep thinking' to take the required action, such as:

 *tsw*: 'proverbs' and its verb  *ts*: 'to be coherent';  -  -

 *tsw*: 'commander of forts, army' or just a normal 'leader or protector (of poor)';

 *ts*: 'to gather', 'to attack', 'to confirm', 'to allot', 'to appoint', 'tie', 'knot';  *ts*: 'to

clot', 'become constricted'. The general meaning can be evidenced by this sentence from the praise text of the king Senwosret III, line 8:



tsw.f sbh3 styw

His eloquent-sayings made the Asians flee

The implied meaning of *tsw* here is related to the wise-powerful planning and arrangements that the king used in preparing his speech to scare the enemies of *kmt*. In general it can mean the wise, eloquent speech that is more sensitive to a 'serious' speech requirement. The copiers of Ptahhotep wisdom teachings used the term *tsw*, in rubric, to specify the type of 'beautiful speech'; as both terms *tsw* and *mdt nfrt* are linked together in an indirect genitival relation syntactically.



h3ty-^c m tsw n mdt nfrt

To begin with the eloquent-sayings of beautiful speech. (Ptahhotep teachings, column 5, line 6 in: Zaba, 1956, 19)³⁸

³⁸ I am citing here the three copies found for the teachings of Ptahhotep to discuss the variants of the words on the determinatives level; as it is remarkable how the copiers play with the ending soundless determinatives of the word *tsw* and the adjective *nfrt*. It seems that the copiers avoided using the closing papyrus roll  for

By looking at the description attached to each AE term, we can thus better understand the wishes of this AE reader, and the term's literary nature:

*  *hnm* is the passive form of the verb  *hm*: 'know not', 'be ignorant of', 'unconscious of'. Therefore, the expression of  *hnw hnm* means "rhymed literary speeches that no one read them before". It is evident here that the writer used the closed scroll papyrus  for the verb *hm* instead of the empty hands , which in turn matches the determinative of the verb  *rh* 'to know', 'be aware of', 'learn' and its related words such as  *rhht*: 'wisdom';  *rhht*: 'wise man', 'learned man', 'knowledgeable';  *rhhy*: 'celebrated'. Khakheperreseneb considers the reading activity, which is implied in the closed papyrus scroll  as the main symbol of both 'knowledge' and 'ignorance'. In other words, opening the papyrus scroll and reading is what makes the person knowledgeable and hence wise. The contrast between the two spheres (knowing and being ignorant) can be shown in this verse of Ptahhotep addressing his son to respect the minds of everyone. The writer used the common determinative in the participle  *hm*, which is the empty hand  to be visually contrasted with  *rh* and its determinative :



ndnd r.k hnc hm mi rh

Confer with the ignorant and the knowledgeable. (Papyrus Prisse, Column 5, line 5.9)

*  *hppyw*: is the plural adjective of the noun  *hppy*: 'strange', which can also be used with different determinatives to specify the strange things described, like the word  *hpp*: 'stranger from the enemy side';  *hppwt*: 'strange things'. The AE writer used here  the man touching his mouth as a main determinative for the two words, in order to specify the field of the described 'strangeness', which is the wise sayings or speeches that involve using 'new literary employment of the words', 'creative wordplay

both words at the same phrase. The last two examples highlight visually the shared determinative between *tsw* and *mdt* .

that introduces new meanings for common words' or 'clever usage of the used literary devices to deliver the intended message'.

Arabic literature has a long history of what the philologists call *gharīb/nādir* (strange or rare). It is part of the author's required creativity and being stressed for developing the reception of the text. "Thus the author will aim at surprise, 'ajab (ekplexis), the extraordinary, nadir, and the unusual and strange, gharib (paradoxon)... some authorities go so far as to explain the Koran's uniqueness by its gharaba and so put the stamp of the highest approval on it." (Grunebaum, 1952, 328) The Arabists tried to define those strange literary elements whether in the Quranic, prophet speeches, poetry, prose, proverbs, in many different linguistic fields such as: lexicography, syntactical functions, pronunciation or style. Many Arabic anthologies have been produced to serve this topic, searching for the secrets that make such literary examples 'unique', without equal in the eyes of the native receivers. One explanation of the criteria used to identify lexical words as *gharīb* in the Quranic language is that there are two types of Quranic words, the first of which is known both to laymen ('amma) as well as the elite (xassa), such as *sama* (sky), *ard* (earth), *fawq* (up), and *taht* (down), whereas the second is just known for those who are well-versed in Arabic language, with many shared linguistic and literary background to decipher its 'beautiful uniqueness and wildness'. (Ramzyi Baalbaki, 2014, 70). This special lexical criteria can be compared with the AE visual Jinās that uses unusual determinatives to add an additional semantic layers for the AE readers. (see section 13.2.5)

However, the description attached to  *mdt* by Khakheberseneb gives more information about the general requirement that should be applied the two former terms ( *hnw*;  *tsw*):

*  *m3t*: is an adjective derived from the verb  *m3*: 'to be new'. However, the writer combined the description of being new with this expression:  *tmt sw3* which means: He is asking for new texts never passed on any one before, which can be regarded as a self-boast about his great knowledge of all the current and old literary texts existing in the *Adab* market of his time. He added another description  *swt m* **whmmyt**: 'free from repetitions'. It confirms his real sadness at circulating the same texts, through many generations, and how he got bored from reading those texts over and over

ancient Egyptians defined their own literary texts without depending on the rigid borders that govern our modern literary genres:

-The author chooses the word  *nhwt*-laments when the corrupted official, who roped all the donkeys of this farmer, asked him not to raise his voice or to complain but the farmer in a sarcastic way answered him saying:



hwi.k wi w3.k hnnw.i nhm.k r.f nhwt m r3.i

You beat me and steal my goods and you even prevent the laments from my mouth!
(Eloquent Peasant, lines 59-60)

-The author uses the generic term  *mdt tn*-this speech in setting the historical frame of the story, saying:



ist r.f dd n shty pn mdt tn m rk hm n nswbitiy (nb k3w r) m3c hrw

Now this farmer said this speech in the time of the majesty of the king of upper and lower Egypt Neb Kaw Ra the justified. (Eloquent Peasant, line 103)

-The author employs also the term  *hn*- *sajc* or rhymed speech to describe the pleas of the farmer, saying:



hn.i hpr(w) m3ir.i dr hft hr.k

My rhymed-speech is done since my misery is in front of your face. (Eloquent Peasant, line 311)

-The author uses the expression  *mdt tn nfrt*-this beautiful speech at the end of the eighth plea. The Oasis-farmer complained to the high official about his inner and deep feeling that all his effort in composing those ‘beautiful speeches’ to convince him went in vain, as he could not understand the silent reaction of this high official, saying:



n rdi.n.k n.i db3w n mdt tn nfrt prrt m r3 n r^c ds.f

You did not even give me a reward for this beautiful speech that came forth from the mouth of Ra himself. (Eloquent Peasant, line 350)

In this verse he assigned his own 'beautiful speeches' to the highly poetic style of the religious writings, which have been composed by the mighty god Ra himself. He thus compare the stylistic nature of his speeches with the religious hymns. These shared stylistic nature breaks the borders between the different literary genres. A good argument to support such assumption is using the term *h_{sw}*-songs to name the 'love poems' and also the 'religious hymns/praises':

h3ty-^c m h_{sw} shmh-ib

To begin with the songs of heart-pleasure (New Kingdom, love songs, Papyrus Harris 500, Collection III, Recto line 7, 3)

The eloquent peasant described the high official he was waiting for to speak with as:



gm.n(i) sw hr prt m sb3 n hwt ntr nt hry-š.f dd.f h_{sw}

I found him going out from the gate of the temple of Hery-shef, saying praises (lit. songs) (Eloquent Peasant, lines 226-8)

As an art, the literariness of *mdt nfrt*-beautiful speech/kalām may be described as a special organization of words that aim to give stylistic pleasure. The literariness of the text - which is manifested in the used literary devices - is the core element that cause reading pleasure. These artistic literary devices function more broadly in the society by affirming the shared reading culture. The different forms of each literary device can be creatively deployed in different types of texts and they still generate the reading pleasure, regardless the literary genre. The creative use of such literary devices is what creates the special style of every author and thus affect the emotional reception of his receiver to be considered as 'a piece of art', as Brigitte Groneberg states:

As the acceptance of an object as a piece of art according to some (often unconscious) common artistic conventions is partly embedded in emotions, this

definition of the literariness of a text is partly emotional. Furthermore, it supposes the acceptance or recognition of rules by which a text becomes "literary". It also implies that literature is not written for private needs (not solely for the author of the piece of work), but purposely for an audience. It has the intention to create and express something special, namely a feeling, a knowledge, or a story while using the special literary style of that group. This definition, implying that individual style is dependent on a group's stylistic conventions and expectations, also implies the author's intuition of himself as being a poet creating something extraordinary in his group's artistic convention. (Groneberg, 1996, 60-61)

The literary evaluation of the text – or what provokes strong reactions in the reader – is related to both the form and the content of each literary device, as well as their originality. To follow our modern analytical distinction between ‘poetry’ and ‘prose’ is a misleading evaluation of the ancient reading practice that had different cultural ideas about what might constitute a beautiful writing.

Arabic follows ancient theory in conceiving of poetry and prose not as separate forms of expression but merely as two species of “discourse,” *kalam*. Thus the distinction between prose and poetry is seen only in the fact that poetry is speech bound by meter (and rhyme). (Grunebaum, 1952, 336)

The Arabic *Balāgha* definition of ‘Literariness’ functions on two levels: The first is to differentiate between ordinary language and literary language, via the literary devices used inside the text, which surprise and arouse the interest of the native readers. The implicit assumption is that these elevated literary devices are playing a role in providing aesthetic satisfaction for the receivers and that they succeed in producing the speaker-writer’s desired objective, which is to deliver the intended message in the best way, asking the reader’s mind to reconsider his background of the common language in comparison with the literary language used.

The second is more related to evaluating the degree of the literariness, by comparing the different forms of the literary devices and how each text could use different ways and words to reintroduce the same literary device to his native audience, in a new or strange way, to serve different functions.

Arabic culture evolved interesting approaches to the analysis of language and texts in four other fields of research: Literary criticism (*naqd*), rhetoric in the Greek sense (*xataba*), the foundation of jurisprudence (*usul al-fiqh*), and rhetoric in the Arabo-Islamic sense (*Balāgha*). The common denominator of

these four fields of research is that they are all concerned, though for different reasons, with the study of texts, whether literary, religious, or legal. (Bohas, 1990, 100)

To sum up, Arabic culture devoted more attention to the literariness definition, as a special use of the poetic language, inside many different realms of reading texts. The literariness of any text can be examined via the presence of the literary devices and the degree that the author used them to serve different functions in delivering his intended message. The Arabic Balāghists focused on the aesthetic effect of the fine words, combining the two approaches of linguistics and stylistics to explain how they can be creatively used for investigating the different persuasion purposes that exist behind using this poetic language. In Arabic *Balāgha*, Linguistics and Poetics have to go together, hand in hand in exploring the Literariness degrees inside the studied texts, which is in line with Roman Jakobson's insistence on the importance of the different linguistic backgrounds in understanding the poetic nature of the studied language.

Indeed, as Hollander stated, 'there seems to be no reason for trying to separate the literary from the overall linguistic.' If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic methods are equally flagrant anachronisms. (Jakobson, 1960, 377)

Comparative *Balāgha* can be a vivid tool that enables the modern eye to dig inside the literary mind of the ancient author. It allows the modern critical thinking to get rid of the misperception that based on continuous disrespect of such literary devices with their ancient connoisseurship. Arabic Balgha can offer the AE text the chance to speak for itself via discovering the different forms of the used literary devices, and the interpretation of the AE sources are also considered to define their own views of their poetic language, and offer a significant challenge to the Eurocentric views that sees the modern Western theories are the only acceptable methods that always offer in-depth investigation to a non-Western stylistic features.

For the historian of Egyptian Literature, no text can really 'speak for itself': we always need the interpretive support of a theory of literature derived from internal evidence provided by the Egyptian documents. (Loprieno, 1996, 43)

Chapter 5. Jinās: A general introduction

Jinās is one of many artistic literary forms in which an AE or Arabic author uses an elaborated aesthetical language to better communicate with the reader or listener. It is related to how a creative writer can master various literary devices to enrich a text aesthetically, thus increasing its chances of being accepted and remembered in the realm of literariness. *Jinās* creates its own literary world inside the text itself. It is an effective tool that ancient Egyptian and Arabic writers have used to affect judgments or decisions and/or to create a self-dialogue with a reader or receiver as a means to consider the metaphorical relations that s/he would not think of independently. These different types of *Jinās* are prisoners of their own language; we should expect that every language has its *Jinās* versions, according to the tools given by the language itself to its speakers. *Jinās* can affect a receiver emotionally by employing its aesthetical amusement mechanism in the form of literary cleverness. Authors themselves may derive private pleasure from *Jinās* play, but its purpose is mainly to affect the reader or audience. *Jinās* thus relies on a high degree of connoisseurship in the composers and readers.

5.1 *Jinās* in Arabic *Adab* (literature)

*Jinās*⁴⁰ is a loanword, derived from the Greek/Latin root γένος-genus-genos which means race, type, gender, descent. It has been transferred to the Arabic language via the Syriac word *gensā* (Lutz Edzard, 1998, 36) The word (جنس) *jins* does not occur in the Qur'an and the root *jns* is not found there at all. Nor are these used in pre-Islamic or early Arabic poetry, or in the major 'canonical' Hadith compilations.⁴¹ However, the concept of *Jinās* in Arabic *Balāgha* is fully Arabic and is more related to the nature of Arabic language. The Arabic *Balāgha* adopted this word as a term to linguistically follow the main remarkable feature of this literary device by which two different words are built from the same root letters. However, it is not obligatory for all of the letters of the two words to fully match each other, since it can be achieved if both words assimilate to each other phonetically, according to the categories defined by Arabic *Badī'* scholars.

Jinās is one of the most important phonetic and semantic beautifiers in Arabic *Balāgha* tradition; and has been widely used in poetry and literary prose from the earliest beginnings of the Arabic language to the current day. It has been used without interruption throughout time.⁴² Ḍiyā' al-Dīn ibn al-Athīr (d. 637/1239) considers *Jinās* the most beautiful white spot on the forehead of the face of the Arabic language (n.d., 262).

The early literary critic and poet Ibn Al-Mu'tazz (d. 908 AD) defines *Jinās* as two similar words in which the letters resemble each other⁴³ (1982, 25). Ibn Al-Athīr defines it as two words that have identical articulation while their meanings are different⁴⁴ (n.d., 262). Al-Ṣafadī (1296–1362 AD) offers critical reviews of the previous *Jinās* definitions, mainly because most of them exclude the other *Jinās* types. He tries to offer an all-inclusive definition for *Jinās* according to the *Jinās* types he studied (1881, 15–19). He thus defines

⁴⁰ In other Arabic references, *Jinās* can also be called *Mujānasat* مجانسة or *Tajnīs* تجنيس or *Tajānus* تجانس but still have the same Balāghical concept. In this paper, the term "*Jinās*" is being used because it is easy to pronounce, and is closer to its morphological root, *Jins* جنس. For brief information about the history of developing this Balāghical terms in Arabic literary traditions, check the term "*Tajnīs*" in Heinrichs Wolfhart, 2000, 68–9.

⁴¹ Arabic studies sorely lack a modern historical dictionary that can document the early beginning of using a loanword.

⁴² It is rare not to find any *Jinās*-play in Arabic poetry, prose, songs, proverbs, and sayings in ancient and modern Arabic cultures.

⁴³ "هو ان تجيء الكلمة تجانس أخرى في بيت شعر او كلام ومجانستها لها ان تشبهها في تأليف حروفها"

⁴⁴ "حقيقته ان يكون اللفظ واحدا والمعنى مختلفا"

Jinās as: two words that have all or some shared identical letters, two words with identical letters where one word has an additional letter, two words with reversed order letters, two identical words with different vowels marks, two words in which one of their letters is orthographically similar, or two different words which semantically are synonyms to one other.⁴⁵ (Al-Şafadī, 1881,19) Many later *Balāgha* scholars preferred to use Ibn Al-Athīr’s short definition of *Jinās* as a fixed general definition for all *Jinās* types included under the fluid concept that *Jinās* is two similar words phonetically but that are different semantically. (Hāshimī 1960, 396)

The majority of *Balāgha* studies, both ancient and modern, devote a separate section to this Balāghical feature, as one of the most important parts of the *Badī’* discipline. Moreover, there are many intellectual Arabic Balāghists who have devoted entire books to studying different aspects of *Jinās*. One of the earliest, possibly considered one of the earliest linguistic philological treatises of the Arabic language as a whole, is *Kitāb Al-Ajnās min Kalām Al-‘arab* - كتاب الأجناس من كلام العرب (The Book of Al-*Jinās* from the Language of the Arabs) of Abū ‘Ubayd Al-Qāsim Al-Baghdādī (d. 838 AD). It contains more than 140 *Jinās* words with their different meanings, inside their Arabic verses. Three other studies of this Balāghical device survived after this early book: *Jinān Al-Jinās* - جنان الجناس (The Gardens of *Jinās*) of Khalīl ibn Aybak Al-Şafadī (1296–1362 AD); *Jani Al-Jinās* - جني الجناس (The Harvest of *Jinās*) of Jalāl Al-Dīn Al-Şuyūtī (d. 1505 AD); *Bulūgh Al-‘arab fī ‘ilm Al-adab: ‘ilm Al-Jinās* - بلوغ الأرب في علم الأدب: علم الجناس (Reaching the Goal in the Science of Literature: the science of *Jinās*) of Jibra’l Farḥāt Jarmānūs (d. 1732 AD).⁴⁶

Al-Şafadī (1296–1362 AD), who devoted one entire book to the study of *Jinās*, confirmed in his poetic introduction that the major reason for understanding *Jinās* is to appreciate the “superiority” of the Arabic language generally. He considers it as one of the main pillars of *Badī’*. The Arabic poets and orators always acknowledge its significance in raising the quality of their speeches, hence, their professionalism can be examined via mastering this device. If orators use *Jinās* in their persuasive statements, it becomes the crown of their oral

⁴⁵ "هو الإتيان بمتماثلين في الحروف أو في بعضها , أو في الصورة , أو زيادة في أحدهما , أو بمتخالفين في الترتيب أو الحركات , أو بمماثل يرادف معناه مماثلاً آخر نظماً".

⁴⁶ The four books that have survived likely offer various perspectives in dealing with *Jinās* and that may help to advance our current methodologies. An additional research project could identify and clarify these methodologies and how they can be applied to “modern” Arabic literary texts and other Afro-Asiatic languages.

speech or *khutba*. For example, if *Jinās* is used in describing a suspicious rumor, it plays a great role in publicizing it among the people in addition to its vital role for poets in adorning their poems. Al-Ṣafadī used various creative metaphors, applying different types of *Jinās* at the same time, to confirm the importance and sweetness of *Jinās* in Arabic traditions generally, saying: *Jinās* is like the كعبة - *Ka'bah*⁴⁷ for the one who seeks the real knowledge of Arabic *Balāgha* and its high eloquence. *Jinās* is like the door of the permissible حلال - *Ḥalāl*⁴⁸ magic. *Jinās* is like the full moon of *Badī'* science⁴⁹. (1881, 7)

This increased interest in studying *Jinās* through different eras reflects the great effort that Arabic Balāghists have dedicated to understanding this Balāghical device and how *Jinās* has become a common Balāghical device that can be used in many literary voices, such as poems, literary prose, proverbs, religious *khutba*, political speeches, etc. This passion for *Jinās* has encouraged early literary critics to give advice about how to master playing with this literary device, mainly by avoiding vocalic ornaments while giving more importance to the semantic side⁵⁰. Most critics have confirmed that nothing is more futile than irrelevant *Jinās* play that is based only on phonetic similarity and where there is no contrast or congruity of meaning. Nothing is a clearer sign of unskilled writing than *Jinās*-play that distracts rather than concentrates the reader's attention.

The Persian Arabist 'Abd Al-Qāhir Al-Jurjānī (d. 471 AH/ 1078-9 AD), in his famous book *Asrār Al-Balāghah - The Secrets of Balāgha*, considers *Jinās* one of the most beautiful jewels in Arabic poetry and confirms the important conditions listed below that make

⁴⁷ *Al- Ka'bah* is the holiest place on Earth, based in the city of Mecca, which all Muslims turn to in their five daily prayers.

⁴⁸ This word literally means permissible, according to the religious Islamic laws.

⁴⁹ In this extracted paragraph, the creative writer Al-Ṣafadī has used his literary talent, applying his high knowledge of *Jinās*, to employ such ornamented paragraphs as an introduction of his book on *Jinās*, confirming the literary importance of *Jinās* in the oral and written traditions of the Arabic language:

"تشهد الخطباء له بفضل جماعته وجماعته * وتعترف الشعراء برفع محله ومحل رفعتة * وتدخل به الألفاظ الصحيحة الأذن بغير إذن لشفاة حقة وحق شفعتة * فله في كل خلوة جلوة * وفي كل خطوة خطوة * إن دخل في خطبة توجهها * أو قصيدة دبجها * أو شبهة روجها * أو وضع في الطروس نمقها * أو نسخ كلمة جاء بخير منها وحققها * فهو في البديع خال خده * وطراز برده * وزهر كمامه * وقمر تمامه * متى عد في القصيدة بيت كان الجناس طرازه * ومتى طاف بالبلاغة متكلم كانت أركانه كعبته وحجابه حجازه * ومتى كان للسحر الحلال باب كان في الحقيقة إليه مجازه" (Al-Ṣafadī, 1881,7)

⁵⁰ Arabic Balāghists devoted most of their literary criticism of Sense-Sound based *Jinās* types, which mainly depend on the ear to invite the mind to decipher the intended Balāghical message, which includes: Full *Jinās*, Distorted *Jinās*, Morphological and Semi-Morphological *Jinās*, and Genitival *Jinās*.

Sense-Sound based *Jinās* acceptable to literary critics and the listener in its literary effectiveness:

1. The semantic flawlessness of *Jinās* content must walk arm-in-arm with its innovative vocalic form. The flowing context should support the related semantic relationship between the two *Jinās* words in order to make the mind (العقل) appreciate its semantic pun beside the ear. Al- Jurjānī asks the composers to establish the required balance between the musical effect on the ear and the logical coherence of using those *Jinās* words inside the context. This then helps the authors avoid producing an echo of repeated letters, without any benefit of serving the context, thus turning *Jinās* into an illogical literary employment. He believed that the repeated utterance of the vocal form (اللفظ) itself is not of any use to the context without its coherent position semantically inside the described context. He considers the articulation of the vocal form to be the servant of its semantic role inside the text, not the opposite. Enriching the context is the important outcome of using *Jinās*, which is the ultimate goal that the mind always seeks in order to understand the author's message. He confirmed that this literary play of *Jinās* can be easily judged by examining the semantic coherence that exists between *Jinās* words and how it fits or enriches the described context. Arabic authors are thus advised not to give excessive care to the vocal form (اللفظ) over its mental content (المعنى) within the text⁵¹. (Al-Jurjānī, 1991, 8)

Moreover, Al-Jurjānī attacks this careless attitude, which reflects the weak literary talent or taste of its author, by reminding them that they speak to make the receiver understand, which is why anyone should communicate in a coherent way, only to make clear what s/he means. He uses a logical simile to support his literary criticism and to better explain the poor impact of such excessive care of the vocalic ornaments. He links this unbearable literary attitude in speech to someone who wants to make the bride in look more beautiful on her wedding-feast by forcing her to wear many types of beautiful heavy jewels, which results in harming the bride herself.⁵² (Al-Jurjānī, 1991, 8)

⁵¹ "ما يعطي التجنيس من فضيلة , امر لم يتم الا بنصرة المعنى , إذ لو كان اللفظ لوحده لما كان فيه الا مستحسن , ولما وجد فيه معيب مستهجن . ولذلك ذم الإستكثار منه والولوع به . وذلك ان المعاني لا تدين في كل موضوع لما يجذبها التجنيس , إذ الالفاظ خدَم المعاني والمصرفة في حكمها , وكانت المعاني هي المالكة في سياستها , والمستحقة طاعتها . فمن نصر اللفظ على المعنى كان كمن ازال الشئ عن جهته , وأحاله عن طبيعته , وذلك مظنه الاستكراه , وفيه فتح ابواب العيب , والتعرض للشئين".

⁵² "وقد نجد في كلام المتأخرين الآن كلاما حمل صاحبه فرط شغفه بأمرٍ ترجع الى ما له اسم في البديع , الى ان ينسى انه يتكلم ليفهم , ويقول ليبيبي , ويخيل اليه انه إذا جمع بين اقسام البديع في بيت فلا ضير أن يقع ما عناه في عمياء , وأن يوقع السامع عن طلبه في خبط عشواء , وربما طمس بكثرة ما يتكلفه على المعنى وأفسده , كمن ثقل العروس بأصناف الحلبي حتى ينالها من ذلك مكروه في نفسها".

2. The positive stimulating part of using *Jinās* should be stressed from the receivers. Al-Jurjānī describes the ideal reaction of receiving *Jinās* and its expected stimulation process by saying: After the surprise of the use of these *Jinās* words with their repeated pronunciation, the receiver's mind will firstly think that both *Jinās* words are fully the same. However, s/he will soon realize that the mind has been deceived, because the author used this first cunning impression to attract the ear or the eye, in order to lead the mind to think twice, to decipher the hidden semantic message that the author offers, inside all the verse. The author thus uses the repeated syllable as a decisive unit for constructing and producing the intended meaning. However, the receiver's appreciation of the used *Jinās* will be conditioned, in the mind, with its semantic perfection inside the described context. This fruitful outcome of Sense-Sound *Jinās* play - from the side of the intended receiver - is the most stressed point in all languages, as Redfern later confirms:

There is a curious kind of linguistic desolation engendered by the totally empty pun that does not have in it the slightest trace of any semantic shock... We all know how purely empty, pointless puns... suddenly gone deaf to its obligations and forgotten its purposes. Compulsive punning... is not only embarrassing and exhausting, but it is undoubtedly a symptom of some kind of pathological state – perhaps impotence, regression, or profound insecurity. (Redfern, 1984, 20)

3. The literary aim behind combining both *Jinās* words should not be too difficult to decipher for both reader and audience. This implied literary message should be easily imaginable as the writer should provide sufficient description of a particularized metaphorical relation so that the reader can easily decode it. *Jinās*-play thus should ease the literary reading of its whole verse not complicate it.

4. *Jinās* should be part of a spontaneous inspiration; the context asks for its existence without its being imposed. Al-Jurjānī stresses the role of literary imagination and how it positively or negatively affects the relationship between the content and the form of *Jinās*-play. He confirms that the really talented authors will spontaneously produce such literary innovations without previous complicated decisions in their minds. If *Jinās* is premeditated by the author, it will mostly affect the efficiency of the produced meaning negatively. *Jinās* should be required by the context. The meaning leads the *Jinās*-play, not the opposite. The flow of the content should not be affected by *Jinās* in any case; on the contrary *Jinās* should enrich the context. Al-Jurjānī confirmed thus that the best *Jinās* ever is always the

one that has been spontaneously produced without any former complicated preparation from the author.⁵³ (Al-Jurjānī, 1991, 14-15)

The following chapter will discuss, in detail, the various types of *Jinās* that Arabic *Balāgha* scholars have agreed upon, as well as those types found in various Arabic references that are little used or recognized, after giving a brief literature review about the current studies of wordplay in Egyptology.

⁵³ "وعلى الجملة فأئك لا تجد تجنيسا مقبولا , ولا سجعا حسنا , حتى يكون المعنى هو الذي طلبه واستدعاه , وساق نحوه , وحتى تجده لا يبتغي له بدلا , ولا تجد عنه حولا , ومن ههنا كان احلى تجنيس تسمعه وأعلاه , وأحقه بالحسن واولاه , ما وقع من غير قصد من المتكلم إلى اجتنابه , وتأهب لطلبه". "لا بد ان ترسل المعاني على سجيته , وتدعها تطلب لأنفسها الالفاظ , فأنها إذا تركت وما تُريد لم تكتس الا ما يليق بها , ولم تلبس من المعارض الا ما يزينها " "فاما ان تضع في نفسك انه لابد من ان تجنس او تسجع بلفظين مخصوصين , فهو الذي انت منه بعرض الاستكراه , وعلى خط من الخطأ والوقوع في الذم".

5.2 *Jinās* in Egyptology:

This phenomenon has been loosely called 'paronomasia', 'pun', 'alliteration', or 'wordplay', from the earliest literary studies until now. A search on the Online Egyptological Bibliography (OEB) for 'wordplay', consulted 18/4/2016, brings up 76 results. Most of these studies offer little analysis for its various literary forms, as Scott Noegel and Kasia Szpakowska declare:

Egyptologists have long been aware of the presence of word play in ancient Egyptian literature. Despite general familiarity with the phenomena, however, most scholars have been content merely to record the presence of puns in footnotes or to mention them parenthetically. Indeed, to date, no exhaustive study on word play exists for ancient Near eastern literature generally, much less Egyptian specifically. Consequently, there currently exists no consistent formal typology for the phenomena and only a handful of studies that discuss the function of word play in Egyptian literature. (Noegel, Szpakowska, 2007, 193-4)

Three of the 67 studies may be used to illustrate contemporary egyptological treatment of this literary feature, and the differences to my approach. One of the earliest AE literature anthologies, published in 1923, belongs to the pioneer Egyptologist Adolf Erman. He briefly indicates that both “paronomasia” and “alliteration” were considered favored literary devices for ancient Egyptians who used them to ornament their discourses. He even believed that the long-established Egyptian practice introduced these devices to the later Hellenistic culture, which adopted them widely for the same literary purpose. However, he disqualifies both of them “to be numbered among the distinctive marks of poetry”⁵⁴ while he comments on the AE alliteration:

In the times with which we are concerned, cases of alliteration can only now and then be instanced, e.g., in the two following lines of verse, which refer to Amenophis III: ‘His club contends against Naharina, his bow bends down the negroes’. But alliterative poems must have existed at that date, for where else can the Egyptians of the Greek period, who were not given to making new discoveries, have obtained the pattern for their alliterative poetry, for which they show such a marked predilection in their temple inscriptions? The priests of that period take delight in presenting to us one and the same sentence with ever new alliterations. Thus they say of the inundation: ‘The Nile nearth the

⁵⁴ Erman did not explain why he excludes them from being distinctive marks of 'poetry', considering the fact that Egyptologists, generally until nowadays, achieved very limited progress in defining what 'poetry' and 'literary prose' are in AE literature. Has this unexamined statement originated more from Western literary practice?

nether lands,' 'The water welletth up over the world,' 'The flood floweth to they fields,' etc. The employment of similar artifacts may also be postulated for the New Kingdom.⁵⁵ (Erman, 1955, XXXiV)

Another early stylistic study has been offered by the Egyptologist Herman Grapow; and perhaps it is the only one in existence for AE literature as a whole which also addresses the issues of 'wordplay' and 'alliteration'. Under these two terms, Grapow directly gives some AE examples where the 'play' occurs between two phonetically similar words that have one different letter (*irbw - inbw*), and another example of morphological play (*sfy* knife - *sft* to cut up). He also refers, under this term 'wordplay', to the numbers "play" in the Leiden hymn to the god Amun, in addition to the similar play on words in the love poems of Chester Beatty 1. (Grapow, 1937, 17-8)

For "alliteration" he begins his examples with two words that have the same beginning (*nf^c - nfft*) followed by an example that gathers many different types of *Jinās* (*shpr.n.f r wst h^cw.f hprt hprw mj hp^ry h^ct h^cw mj 3hty swht w^cbt prt 3hty*)⁵⁶. His analysis for this example is limited to the successive repetition of the letter *h* and its interaction with the letter *h* in the word (*swht*). Moreover, he includes another example that shows morphological relation between a *s_{dm}.f* verb and participle, beside two examples from the Pyramid Texts where one letter is different in two words (*p3k - p3d*) and (*m3kt - p3kt*). (Grapow, 1937, 18-20)

In the third study, the Egyptologist Samuel Mercer discusses 'paronomasia' under the chapter heading "Stylistic", in a research study that is mainly dedicated to the literary language of the Pyramid Texts. He combines many examples, without any categories or analysis, that look phonetically similar to him, even in relation to their similar endings. He considers this phenomenon as "one of the commonest literary characteristics of the Pyramid Texts." (Mercer, 1956, 104-109)

A number of criticisms can be applied to the previously mentioned analyses, regarding their approach, especially the way of grouping the examples and their similar methodological treatments, which can in turn become problematic for the following reasons:

⁵⁵ Erman only gave a few 'translated' examples in order to define the AE practice under the Western term "alliteration", without extracting the AE examples from their original texts in order to show the inner literary details of the AE 'wordplay'. He introduced the AE 'alliteration' via the Western translation.

⁵⁶ The Arabic understanding of *Jinās* offers a detailed classification of all the types of *Jinās* used in this example.

1. There is a lack of clear initial definition to the AE literary feature. Erman and Mercer begin their studies without defining what they mean by using the three overlapping Western literary terms paronomasia, pun, and alliteration. This is the dominant methodology in AE literary studies, and Western scholars do not explain what these terms mean in Western literary heritage and how the Western background is similar or different to AE literary practice. Their analytical methodology relies on a shared Western literary background of Western readers, which may give also a false impression that both Western and AE literary practice are identical.

2. The terms are used loosely. Erman and Mercer use the words (paronomasia, alliteration, wordplay, and pun), without giving any precise details of what can be included under these studied terms. This lack of clarity can be attested via the statement that Grapow used to introduce the term “alliteration”: “Im übrigen ist die Abgrenzung zwischen dem Wortspiele und den im folgenden besprochenen Alliterationen fließend; auch unter den Alliterationen gibt es Wortspiele”. (Grapow, 1937, 18) This statement may confirm that his suggested understanding of those overlapping classical terms, in the realm of AE literature, is a result of similar overlap in the modern Western practice, which is clearly visible in the broader realm of all the Ancient Near Eastern literary studies as well. Therefore it may arguably indicate that a more fine-grained terminology would be required to begin understanding this literary phenomenon - wordplay.

The study of word play in ancient Near Eastern literatures in general has historically been plagued by a loose and inconsistent vocabulary. The commonest terms usually applied to the phenomena have been ‘word-play’– ‘Paronomasia’ and punning and each of these masks a wide array of devices and possesses connotations that do not adequately convey the purposes of the phenomenon in antiquity. This is especially the case with the term ‘word play’. Since its use in the classical Greece, the term ‘paronomasia’ has had a long and equally inconsistent history of usage. However, it is used today as an umbrella term to describe a number of different sound devices (including alliteration and assonance). ‘Punning’ is the most general of the three terms and can be used to cover word play and paronomasia, as well as visual devices. (Noegel and Szpakowska, 2007, 194)

3. The examples are not exhaustive. The AE examples that have been offered, to indirectly define the Western concepts, represent many different kinds of wordplay not included in common European practice. The AE examples are loosely related to the standard European

concepts and definitions of “paronomasia”, “pun” and “alliteration”, which have been practiced in the ancient and modern European traditions. These differences were mostly ignored and not highlighted.

4. There is a lack of literary analysis. Their methodology lacks a clear literary analysis of the aforementioned AE examples. The authors did not examine the phonetic and semantic relationships between the two *Jinās* words, by giving more details of how different and similar the words are phonologically and semantically related. Moreover, the authors’ methodology of random grouping shows the need of systemized categories, which can, in turn, provide a better understanding of similar examples by dividing them into particular groups. This Eurocentric practice, which indiscriminately begins with grouping a few examples, may negatively affect the possibility of discovering additional common aspects of AE literary practice itself. This method also negates any fruitful comparison with other non-Western languages, or even with their own Western practice, as the Egyptological practice not only imposes a literary confusion that uses one implied Western understanding with many unrelated AE examples but also limits the space for discovering the real nature of the non-Western studied literary feature. This Eurocentric approach stands between the automatic application of their Western literary background and the automatic exoticism which excludes the idea of using or adopting any non-Western terms and concepts in order to produce a better understanding of the studied non-Western culture, as they easily come to be understood as ‘childish’, ‘primitive’ etc.

5. These Early literary studies ignore the visual and semantic functions of AE *Jinās* words within their textual contexts. Examples have been introduced without a critical approach that may challenge the first deceitful impression, for the Western reader, that there is full agreement between modern literary practice, mainly extracted from later languages with cursive alphabetical forms, and ancient Egyptian literary practice which is highly pictorial.

This Eurocentric literary methodology not only has been applied to AE *Jinās* but also extends to the whole body of AE literary scholarship. By using Western literary terms, Western Egyptologists limit their inquiry of AE literary scholarship from the outset. They use and impose classical terms on AE literary practice without establishing a real comparison between AE and its Greek-Roman counterparts. To address the Western receiver using those Western literary terms in the AE language, without any introduction or

clear definitions of the scope of the used terms and concepts, confirms what Stephen Quirke called the increasing “automatic application” of the scholar’s Western background to the non-Western culture under study. Arabic *Jinās* itself suffers from the same misunderstanding through the use of ‘paronomasia’ or ‘pun’ as a misleading equivalent term in the Western Arabic studies.⁵⁷ The Arabist Terri DeYoung declared her refusal to use these Western terms because “this kind of easy equation can be misleading”. She realized the confusing relationship between the two Western terms “pun” and “paronomasia” and how this may negatively affect our understanding of the Arabic *Jinās* features, saying:

Each term in fact embraces elements not found in the others, while omitting elements found in one or both of its companion terms. Thus casual substitution of ‘paronomasia’ for ‘pun’, or either for *Jinās*, can create misunderstandings. (DeYoung, 1992, 184).

To better understand the confusing dilemma of writing about Arabic *Jinās* or AE 'wordplay' in the Western studies, we have to understand the Ancient Greek and Modern Western understanding of those repeated terms. The inconsistent conjectures about the Ancient Greek root of the term “pun” emphasize the difficulty that covers its early etymological meaning and thus provoke many uncertain speculations about its early reception and function as a literary rhetorical device. (Culler, 1988, 1-2) Moreover, the same quandary hits the modern European languages in that “the genealogy of the word for pun in both English and French is highly dubious, which befits this trope which many consider illegitimate” (Redfern, 1984, 16).

Western scholarship trends to generalize and not circumscribe the puns from other sorts of wordplay. Therefore, it does not determine which term should be used as the general one that could combine further subdivisions under it. There is even an obvious misunderstanding of the relationship between ‘pun’ and ‘wordplay’ between the French and English schools. “The French think of the pun as a wordplay par excellence, and it has the same essential gratuitousness while the best English study of puns, by Hughes and Hammond, hovers between Surrealist preferences (for them, puns are ‘irrational, capricious, arbitrary’, whereas plays on words are ‘rational, erudite’).” (Redfern, 1984, 17)

⁵⁷ This clear gap is more obvious in the literary analysis provided by Bridget Connelly of the poetic mechanism of Banī Hilāl poetry, under the title “Punning as understanding” (1986, 119-146).

The definition and classification of ‘pun’ may also depend on the studied European language, i.e., they may be different from one language to another inside the European phylum. Walter Redfern confirms the differences between the English and French understanding of many related terms with their concepts, imposing the fact that every European language can possess its own reception of the literary term, which can be contradictory according to the general literary taste of the studied European language and its literary nature.

Redfern states that some related terms have different concepts in English and French literary cultures: for example, the word ‘doublet’ which in French means one of two words from the same root but differing in meaning (e.g., in French *humeur/humour*), while in English it could mean a word printed twice by mistake. Moreover, he stated that French scholars have dedicated themselves to a more recognized effort to better classify the different kinds of puns compared with British scholars' efforts. “When it comes to distinguish between puns and plays on words, it appears that the French are keener on distinctions and classification than the messy British” (Redfern, 1984, 17). These different stylistic views may be one of the reasons why the results of final classification and definition of ‘Western’ wordplay “have never met with much success” (Culler, 1988, 4). Salvatore Attardo divided the analytical nature of these modern classifications into four major types: a) by linguistic phenomenon, b) by linguistic structure, c) by phonemic distance, d) eclectic. He convincingly offered intensive literature reviews and many critical reviews of each category (2009, 112-127).

Furthermore, Western wordplay studies seem to suffer from a clear transgression, overlap and approximation among the many related terms. For instance, the term ‘polysemy’ (one word used in different senses, which is also similar to the term ‘doublet’) and ‘homophony’ (several words distinct in meaning but sounding alike) or between ‘homonyms’ (two or more words having the same written form but with different meanings) and ‘synonyms’ (different words with the same meaning)⁵⁸ or between ‘heteronyms’ (words identical in spelling, but different in both sound and meaning, (e.g., in English *tear = weeping, tear = rip*), which are used in off-rhymes either hymnal or comical, and ‘homographs’ (words

⁵⁸ Redfern even argues that “to pun is to treat homonyms as synonyms” (1984, 17). In some Western tradition ‘paronomasia–pun’ is often handled under the rubric of communicative redundancy, which means not being useful in serving the context of the message.

identical in spelling and pronunciation, but having different origins and meanings (e.g., in English race = rush and race = nation) or between ‘paronomasia’ which literally means naming alongside, providing a near-relative to, and rhetorically means a play upon words which sound similarly, and ‘paragram’ a term for a play on words involving the alteration of one or more letters to create a witticism.⁵⁹ (Redfern, 1984, 17-18)

Moreover, there are many ancient Greek terms that complicate the process of understanding clear subdivisions of the wordplay or pun and confirm the arbitrary nature of classification that groups those similar terms.

A(n)tananclasis, traductio, adnominatio, paronomasia, adfectio, skesis, polyptoton: these are some of the reparative terms bandied about by traditional rhetoric. Many commentators have remarked on the state of extreme confusion between each of them... Perhaps the key notion of rhetoric is that of decorum – the right thing in the right place and the pun is obviously anti-decorum, though it often adjusts its dress, for secrecy and the greater final effect. (Redfern, 1984, 18)

This anti-decorum prompted the trends to deal with puns in Ancient Greek and Western Rhetoric as a semi-negative rhetorical device, as standing against clarity of speech, and is even as a type of sophisticated humor used in deceiving the receivers. It can also be treated as being part of a complicated joke or non-serious discourse, which, in turn, encouraged some anti-pun treatments to indulge in “sneering at puns as the lowest form of wit” or even worse, as being irrational, anti-social behavior because it involves loss of self-control and breaking the social rules, exactly as humor does. (Morreall, 2009, 4-15)

It may be the case that most of this Western negative reception is rooted in classical rhetorical recommendations.

While Aristotle valued highly the ability to recognize differences in apparently similar things and noted in his RHETORIC the effectiveness of jokes which depend on a shift in the meaning of a word, he also had reservations; he sensed danger. It seems that his view of wordplay is one-sided, ‘since he is chiefly concerned with the possible ambiguity and lack of clarity which may result

⁵⁹ Paragram is derived from the Greek para (beside or by) and gramma (letter), the literal translation could be “joke by letter”. Paragram is one of the commonest forms of punning that especially occurs in the Western magazine titles. The following is an example of Paragram followed by the original saying or title: (**Swine** Lake instead of **Swan** Lake).

from homonymia and amphiobolia if these devices are employed unintentionally, and with the deceptive argument which may result if they are used intentionally. He is not eager to pursue the poetic possibilities. (Redfern, 1984, 7)

In one of the oldest surviving Latin books on rhetoric (*Rhetorica ad Herennium* ca. 90 BC), which remained one of the most popular books during the Middle Ages and Renaissance, the author offers to his readers some rhetorical-stylistic advices, thinking that they can help the speakers to perfectly maintain their oral discourse, saying:

Artistic composition consists in an arrangement of words which gives uniform finish to the discourse in every part. To ensure this virtue we shall avoid (fugiemus) the cramped compaction of vowels [hiatus], which makes the style harsh and gaping. We shall also avoid the excessive recurrence of the same letters [alliteration], a blemish that the following verse [of Ennius] will illustrate: O Tite, tute, Tati, tibi tanta, tyranne, tulisti, and reject this verse of the same poet: quoiquam quiquam quemquam, quemque quisque conueniat. And again we shall avoid the excessive repetition of the same word, as follows: Nam cuius rationis ratio non extet, ei/ rationi ratio non est fidem habere admodum. Again, we shall not use a continuous series of words with like case endings [homoeoptoton], as follow: Flentes, plorantes, lacrimantes, obtestantes. (Selden, 2014, 240)

In the light of these Ancient Greek rhetorical views, we can better understand the later negative responses of some literary treatments that rejected the poetic function of the pun generally, calling it a “fruitful mistake”. The French philosopher Frederic Paulhan in 1897 argued that puns are inferior, accidental. He speaks of a pun as a mistake that needs to be apologized for, but even he admits that it is one of the most wonderful secrets of the human mind.

Among the most fruitful mistakes is that which brings together in the human minds the things or the ideas designated by the same sound or by closely related sounds which call out naturally to each other. This operation is the very essence of the pun; it has been one of the most powerful factors of the human mind. (Redfern, 1984, 12)

The English literature professor Peter Davison tried to defend Shakespeare’s “bad pun” in *Encyclopedia Britannica*, arguing about their anthropological importance in understanding the language of “popular literature”. However, he considers them as a weak sign according to the long-established standards of high literary language:

The frequent use of the bad pun by the greatest of all English writers, Shakespeare, makes it difficult to dismiss out of hand. The delight afforded to those of all classes by the bad pun cannot be explained in the high literary terms. It may be that this play on words, and the distortion of language that is frequently involved, is a means whereby individuality is expressed, due order and rational are subverted, and personal independence asserted, while at the same time – in the response it evokes – a sense of community is shared. Though the bad pun cannot be accounted for in terms of high art, its cultural importance (in the anthropological sense) and its popularity – transcending class distinctions – are of great significance. The paradox of the bad pun epitomizes some of the peculiarities and problems posed by popular literature. Thus, although by high literary standards the language of popular literature is often weak, analysis appropriate to high literature may not reveal its essential qualities, and what is different is not necessarily inferior. (Redfern, 1984, 20)

The American anthropologist and linguist Peter Farb confirmed this continuous suspicious behavior towards the poetic function of the pun and how the English receiver might mentally suffer because of its intended ambiguity:

English-speaking communities nowadays regard the pun as a very low form of humor – and they are particularly fearful of the obscene pun, which is a major variety of the form. The obscene pun is dangerous because it cleverly attacks the sacredness of taboo words, and it manages to do so with an innocent appearance. A dirty story usually leads up to the punchline by the use of taboo words, but a well-fashioned obscene pun never overtly uses obscene words. Rather, the pun allows two different words, which are pronounced in the same way, to be substituted for each other. Usually one of the two ambiguous words is taboo, but the teller of the pun claims innocence by leaving it up to the listener to connect the innocent and the taboo meanings”. (Farb, 1973, 88)

This implied Western rhetorical background has negatively affected the modern reception of non-Western wordplay as a passive phenomenon in Western literary criticism. It can be clearly shown in this 1887 comment of a French linguist, Paul Regnaud, about the play on words in Sanskrit Vedic hymns:

In every case, punning is artificial, it is a chosen and personal product, with no direct links with the laws governing the general development of language, and therefore remaining isolated and unproductive. It entertains for a moment by the jolt it gives the mind, but that is all. (Redfern, 1984, 35)

The linguist Carlton Hodge stressed that the Eurocentric disapproval of literary wordplay should not conduct our modern analytic approaches towards the whole ancient Near Eastern writings. He stressed also the blurry relation between the two related terms ‘pun’ and

‘paronomasia’ in Western literary analysis. He calls even for creating a new term for such literary devices in order to avoid the general negative connotations of the Western terms.

It should be mentioned that such devices played a vastly different role in the ancient Near East than they do in the Western culture. We have had for several centuries a deprecation of the pun or ‘quibble’ as it was earlier known. Whitney, in the Century dictionary, distinguishes between a pun and paronomasia, saying: ‘modern taste excludes puns from serious writing and speaking’ while paronomasia ‘heightens the effect of what is said without suggesting the ludicrous’. **This effort to salvage approved literary puns by calling them something else is abandoned in most later dictionaries.** To Wyld, for example, paronomasia is punning, and a pun is ‘a humorous use of words having the same or nearly the same sound with different meanings’. It was probably Addison, in his influential Spectator articles, who contributed most to the orthodox literary disapproval of puns. In Shakespeare the pun is nearly always humorous. (Hodge, 1975, 337) (emphasis added)

This Eurocentric methodology has negatively affected non-Western scholars as well as Western, whose attempts to achieve better understanding of the AE literary practice, via their kindred languages and their literary methodologies, have been limited from the outset. The non-Western scholar faces difficulties when challenging these long-established Eurocentric schools because the non-Western scholar first has to understand the original literary Western practice, with its complicated Greco-Roman background and how these terms and concepts are being applied to the unrelated AE examples and then has to evaluate how s/he can create a better methodology to reform this long-established misunderstanding, expecting also to be easily rejected from the hegemonic academic trends that always prefer their long-established Eurocentrism not to be challenged.

Most of the critical perspectives and the negative comments about Western paronomasia and pun demonstrate their failure to distinguish between the three different relationships involved in receiving a text: the writer who used these literary devices to attract his readers, the readers whom the author knows how to stimulate their reading process and the literary-Rhetorical critic who elevates himself as a master teaching both the authors and readers how to receive and appreciate a literary text. Apparently, we have two direct relationships between the three angles: (author – literary critics) and (author – reader), the relationship between the literary critics and the author is not accountable as we still find many influential authors who are surprised by the way that literary critics deal with their work. While the relationship between the writer and the reader is more trustworthy, as the authors

know how to train their writings to find their readers, by using the preferred literary language that his readers are most familiar with.

It is clear also that those classic and Western rhetoricians mixed up the uses of these literary devices, paronomasia, pun, and alliteration, inside the realm of written poetry or literary prose and the realm of political rhetorical discourse/conversation. One is more of oral nature and the other is more of written nature. This confusing relationship between the oral and written practices has negatively affected both the literary and public oral spheres in the Western rhetoric.

Rhetoric has suffered from being no longer an art and practice of veritable importance to the commonwealth. Instead of being a method for educating future politicians, lawyers, preachers and other public figures, as it had been in former cultural periods, such as the Roman *libera respublica* or Renaissance humanism, it has dwindled to a stylistic theory concentrating on adding embellishments in otherwise bare texts for the sake of engendering delight with the telos of a *l'art pour l'art* or taking refuge to sophistic methods of making the worse appear the better reason, as it had been taught and practised by Protagoras in the first age in the history of rhetoric. (Heinrich Plett, 2009, 8)

The negative responses to those rhetorical devices in the more spontaneous oral realm should not steer our understanding of its role in written manuscripts. Apparently, the Western rhetoricians, ancient and modern, were primarily concerned with the clarity of oral discourse and they failed to understand the writer's aim of using those devices, in different written literary registers, purposes and degree of formality, and the readers' reception of them as part of their literary reading enjoyment.

In writing the author has time to give full concentration on molding a succession of related ideas into a more complex, coherent and integrated unity, while the oral conversation could be more fragmented in nature and the way that it establishes its cohesion is different, as it can rely more on non-verbal communication tools, such as modulations of the voice, body and facial gestures and the direct reactions of the receiver, in addition to depending on a shared situation between the speaker and the addressee. Cohesion in writing is generally attributed to the effective way that the author uses their linguistic background, mainly the lexical and syntactic, to express the intended message to the reader.

This greater complexity is generally attributed to two distinctive characteristics of writing: the lack of strict timing constraints during the production and the

need to establish the cohesion strictly through the lexical-syntactic channel.⁶⁰
(Al-Ansary, 2001, 150)

In general writing, as a human activity in comparison with speech, is claimed to be more structurally complex and elaborate as it is more deliberately organized and planned than speech. Therefore, the literary-rhetorical critics should recognize the different linguistic characterizations of speech and writing, as the two modes may require different analytic natures to understand their function in the produced text.

The anthropologist Mary Douglas offers a rational explanation of the modern misperception of many ancient written literary deceives, especially the geometrical order of ring compositions. She metaphorically used the Rubbish Theory of Michael Thompson to illustrate how the ancient literary materials may suffer because of our 'automatic misconception', saying:

The Rubbish theory states that once an object has become classified as rubbish it becomes invisible. No one notices it, no one even sees it. Only after many decades a few examples may be fished out of the darkness and slime, cleaned up, and placed in glass cases. Then they are formally transformed into durable objects and acknowledged as genuine antiques. Then anyone will at once perceive their value, and the archeologists will start digging for more of them.
(Douglas, 2007, 144)

Classic rhetorical theories are more concerned with oral discourse/conversation techniques while Arabic *Balāgha* is more concerned with analyzing the mechanism of written expository prose or poetry. *Balāgha*-inspired analysis thus paves the way for digging inside the original form in order to see interrelated connection between the different parts of the composition, instead of seeing the ancient text as consequences of metaphorical language that hardly make good logical sense in the modern translations. One of the main characteristic features of *Jinās* is the untranslatibility, for if they have been translated all their meaningful play of the poetic form will not be captured.

⁶⁰ These two factors can be more related to the AE materials of writing, as writing on expensive materials such as granite or limestone was not an easy process that does require more detailed attention to the way that the author carefully constructs his intended message.

Chapter 6. Jinās with limited application to ancient Egyptian

This section begins with explaining the two Arabic *Jinās* types that require a full awareness of the detailed differences of each word's vocalization. In these instances, vowels are used to distinguish the semantic difference between two *Jinās* words in order to define the implied literary play between the two analogous words.

More research needs to be done in the discipline because there is a lack of information about the observable indicators of the AE vowels system. This research is necessary for interpreting both Altered and Full Arabic *Jinās* types in the realm of AE literature, considering the condition of the absent vowels. Therefore, all AE *Jinās* words that are identical in their letter's kind, order, and number will be automatically considered as Partial *Jinās* because of the lack of vowels identification, before the Coptic script. The modern scholars will struggle to uncover the essence of those mentioned *Jinās* types, and many of which will become automatically inaccessible, and it will be difficult to determine their play nature because of the dearth of available information about the unwritten vowels during the Old, Middle and Late kingdoms. In Coptic script, however, which uses the Greek alphabet and where there are full records of the vocalization of words it is far easier to recognize the *Jinās* types that based on detailed knowledge of their vowels condition.

6.1 Altered *Jinās* (الجناس المحرف)

This term refers to two lexical items which are orthographically similar but are different in one grammatical mode ending of one of the letters. In the Arabic language, the distinction of case ending also leads to a semantic difference. (Abdul-Raof 2006, 266) Arabic vocalic ending case may be defined as a grammatical condition or process in which certain endings or suffixes of certain vowels are added to nouns and adjectives to indicate the subject, direct object, and so on.

وَلَقَدْ أَرْسَلْنَا فِيهِمْ مُنذِرِينَ فَأَنْظَرُوا كَيْفَ كَانَ عَاقِبَةُ الْمُنذَرِينَ

We had already sent among them those who give warning. Then look how was the end of those who were warned. Q37:72-73

The Altered *Jinās* is represented here by these two similar words; the first one is an active participle مُنذِرِينَ – those who give warning, and the second is a passive participle الْمُنذَرِينَ – those who were warned. They are semantically different because of the different vowel they have on the letter ذ. It is a matter of different short vowels *mundhirīn* / *mundharīn*.

6.2 Full *Jinās* (جناس تام)

This term refers to two words of different meanings that have complete agreement in four conditions: its vowels, number, kind, and order. The Balāghists differentiated between the different forms of the two words, i.e. if both *Jinās* words are nouns, verbs, or prepositions, they have been called: a) analogical/identical *Jinās* (جناس مماثل), and if they are different in gender then they call it: b) fulfilling *Jinās* (جناس مستوفي) because it meets all the conditions and requirements except this. (Marāghī 1982, 421-2) Moreover, Ibn al-Athīr generally divided *Jinās* into two main categories, one called real *Jinās* التجنيس الحقيقي, which only includes full *Jinās*, while he considers all the other *Jinās* types under what he calls “Semi-*Jinās*” ما يشبه التجنيس (n.d., 263).

6.2.1 Full-Analogical *Jinās*

ويوم تقوم الساعة يقسم المجرمون ما لبسوا غير ساعة

When the Day of Hour appears, the criminals will swear they had remained (in life) but an hour. Q30:55

Here it is represented by the double use of the lexical item ساعة. In the first part of the sentence, it means the Day of Judgment while in the second part; it means the time unit made by the human as a literal hour. (Hashimi, 1960, 326)

يكاد سنا برقه يذهب بالأبصر, يقلب الله الليل والنهار إن في ذلك عبرة لأولي الأبصر (النور: 43-44)

The flash of its lightning almost takes away the eyesight. God alternates the night and the day. Indeed, in that is a lesson for those who have knowledge. Q24:43-44

Here it is represented by the double use of the lexical item (الأبصار). In the first sentence the plural noun of (بصر) means literally the quality of seeing by eyes, while in the second sentence it is a plural noun of (بصيرة) and means the quality of better understanding the matter or being wise. (Taleb Ismaael, 2014, 200)

6.2.2 Full-Fulfilling *Jinās*

يا مغرور أمسك وقس يومك بأمسك

O you who are snobbish, slow down and compare your recent status today with your status yesterday.

Here it is represented by the double use of the lexical item (أمسك). In the first part of the sentence, it is an imperative verb for second person and means slow down your arrogance, while in the second part it is a noun which means yesterday connected to a suffix pronoun of second singular person for expressing possessive.

إرع الجار ولو جار

Take care of your neighbor even he treats you in a cruel way. (Hashimi, 1960, 326)

In this Arabic proverb the Full-Fulfilling *Jinās* is represented by the double meaning of the lexical item (جار). In the first part of the sentence, it is used as a noun to mean the neighbor, while the other *Jinās* word in the latter part of the sentence is the past tense of the verb يجور which means the lack of fairness or the state of being oppressed or harsh and cruel treatment.

إذا رماك الدهر في معشر قد أجمع الناس على بغضهم
فدارهم ما دمت في دارهم وأرضهم ما دمت في أرضهم

If the vicissitudes of time throws you to live with folks that the people agreed on disliking them

Try to change your behavior towards them while you are in their house, and try to please them while you are in their lands

Here the Full-Fulfilling *Jinās* happens twice in the second verse, as the first repeated lexical item (دارهم) exists with a double meaning. The first word is an imperative verb for the third plural person meaning to change direction, opinion, emotions, while the second word is a noun meaning house connected to a third person plural suffix pronoun for expressing possessive.

The second part of the verse also has a repeated lexical item with a double meaning (أرضهم). The first one is an imperative verb for the third plural person and means to please and satisfy them, while the second similar word is a noun meaning land, connected also to a third person plural suffix pronoun for expressing possessive. (Hashimi, 1960, 326)

ما مات من كرم الزمان فإنه يحيى لى يحيى بن عبد الله

What has died from generosity throughout the ages is still alive at Yahia son of Abd allah.

(Hashimi, 1960, 326)

Here the Full-Fulfilling *Jinās* is represented by the repeated lexical item (يحيى). The first word is a present tense verb meaning live, while the second is a proper name of someone and has the same meaning, to be alive. The poet is playing with the meaning of his praised person.

Chapter 7. Partial Jinās (جناس غير التام - ناقص - المختلف)

This *Jinās* term refers to two similar words that missed one of the four conditions of Full *Jinās* – vowels, number, kind, and order. The difference between the two words must be one letter; mainly by adding one different letter between similar words that already have a different meaning. (Hāshimī 1960, 398) This additional letter can be found in the beginning, middle, or end of both *Jinās* words, i.e., the first or the second *Jinās* word. Below are examples of different forms of Partial *Jinās* in Arabic and ancient Egyptian.

7.1 Arabic

7.1.1 Vowels as an indication of different meanings

اللَّهُمَّ كَمَا أَحْسَنْتَ خُلْفِي فَأَحْسِنْ خُلْفِي

O, God as You have created me in the best condition; please bring my morals to perfection as well.

Partial *Jinās* is represented by the vowels-play between the two similar words (خُلْفِي - my creation) and (خُلْفِي - my morals). Both have the same letters in kind and order, even in their grammatical position as the direct object to the verb (أحسن - make better). The only difference that exists between them (خُلْفِي - خُلْفِي) is the vowel marker on their beginning letters, which indicates to the receivers that they are different words semantically.

الثَّوْبُ يَمْنَعُ الْبُرْدَ

The heavy garment protects from the coldness (Tash-kabery-Zadah, 1894, 278)

Partial *Jinās* is represented in this example by the vowel-play between the two *Jinās* words (الثَّوْبُ - heavy garment) and (البُرْدُ - coldness). The only difference between the two words is the vowel-mark on their first letters, which indicates to the listeners that they are different words semantically.

الْجَاهِلُ أَمَّا مَفْرَطٌ أَوْ مَفْرَطٌ

The ignorant is either excessive or negligent.

Here the partial *Jinās* is represented by the words (مفرط - excessive) and (مفرط - negligent). The main difference between the similar words is the added phonetic gemination of the letter (ر) in the second word, which is marked by a *shaddah* – شَدَّة, the consonant gemination mark (ّ).

7.1.2 Additional middle letter

جدي جهدي

My good fortune is [coming from] my hard working.

Here the partial *Jinās* is represented by the two similar words (جدي - a noun that means ‘good fortune’ is connected to the first person singular suffix for expressing possessive) and (جهدي - a noun that means ‘hard working’ is connected to the first person singular suffix for expressing possessive). There is only one additional letter difference between the two words (جدي - جهدي), occurring in the middle of the second word, which is (ه).

7.1.3 Additional letter in the beginning of the first *Jinās* word

هذا بناء ناء

This building is far away.

Here the partial *Jinās* is represented by the two similar words (بناء - a noun meaning ‘building’) and (ناء - an adjective meaning ‘far away’). There is one additional letter difference between the two words (بناء – ناء), occurring at the beginning of the first word, which is (ب).

7.1.4 Additional letter in the beginning of the second word

مالي كمالی

My money is the perfection of my beauty. (Aby Al-Khayr, n.d, 287)

Partial *Jinās* is represented in this Arabic proverb between two successive words (مالي - my money) and (كمالي - my perfection-superiority). The second *Jinās* word has an additional letter in its beginning, which is (ك).

دوام الحال من المحال

A changeless life is an impossible wish.

Partial *Jinās* is represented in this Arabic proverb between two *Jinās* words (الحال - العحال), where there is one additional letter difference between the two words. This occurs in the beginning of the second word, which is (م).

7.1.5 Additional letters in the end of the second *Jinās* word⁶³

الهوى مطية الهوان

Falling down (in love) is the ride of the dishonor.

Partial *Jinās* is represented in this proverb by the two similar words (الهوان - الهوى) where there is one different letter between the two words, which occurs at the end of the second *Jinās* word, which is (ن).

فلان حام حامل لأعباء الأمور كاف كافل بمصالح الجمهور

This person is the protector and the carrier of the burdens of affairs; he is the convenient and liable person for achieving the people's interests. (Al-Ḥalabī, 1880, 42)

Partial *Jinās* is represented in these literary prose sentences by the play between two pairs of *Jinās* words, the first pair is: (حام - an active participle derived from the verb يحمي which means the protector) and (حامل - an active participle derived from the verb يحمل which means the holder or carrier), and the second pair is: (كاف - an active participle derived from the verb يكفي which means convenient person) and (كافل - an active participle derived from the

⁶³ Some other Balaghical references believe that this type of *Jinās* can be achieved by adding one or two letters at the end and calls it tailed *Jinās* - الجنس المزيل (Al-Ṣa'aidy, n.d. 82-3)

verb يكفل which means being responsible or liable). In both cases, the second *Jinās* word has an additional letter, which is (ل).

كقول الخنساء:

إن البكاء هو الشفاء من الجوى بين الجوانح

Crying is the healing from the very strong love existing inside the ribs.

Partial *Jinās* is represented in this example between the two words (الجوى - heart burned from love) and (الجوانح - a plural noun which means ribs or intercostals). *Jinās* is achieved here by adding two letters at the end of the second *Jinās* word, which are (ح) and (ن).

7.2 Ancient Egyptian

7.2.1 Different vowels and determinatives



n gmtw.s sw irt šwt m šwt.s

Isis circled this land as a mourning-bird without taking a rest.

When she found him (her beloved brother Osiris), she made a shade from her feathers⁶⁴.

Partial *Jinās* is represented in this example by the play between the two similar words (𓂏𓂏𓂏𓂏 - a collective feminine plural noun which means shadow or shade and transliterated *šwt*) and (𓂏𓂏𓂏𓂏 - a collective feminine plural noun which means feathers and transliterated *šwt*). Both words share the same kind of letters in the same order but with different determinatives for the readers (the sun disk and the eagle's wing) and different vowel applications for the listeners.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
𓂏𓂏𓂏𓂏 - <i>šwt</i>	𓂏𓂏𓂏𓂏 - <i>šwt</i>	𓂏𓂏𓂏𓂏 - 𓂏𓂏𓂏𓂏

⁶⁴ Hieroglyphic hymn to Osiris-Louvre C286, Stele Amenmes, line 14, (Moret, 1931, 741)



ir *kn n.k* rwd *ib.k mh.k kn.k* m *hrdw.k sn.k hmt.k*

*If you have valor and strong heart, you will care for and embrace your children and kiss your wife.*⁶⁷

Partial *Jinās* is represented in this example by the play between the two words (𓂏𓂛𓂏 - an adjectival verb meaning being brave, strong, able, capable, dutiful and transliterated *kn*) and (𓂏𓂛𓂏 - a *sdm.f* verb meaning to embrace, bosom (of mother) and transliterated *kn*). Both words share the same three letters but with different omitted vowel applications to differentiate between them semantically for the listeners, and with two different visual determinatives for the readers (𓂏 - 𓂛).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
𓂏𓂛𓂏 - <i>kn</i>	𓂏𓂛𓂏 - <i>kn</i>	𓂏𓂛𓂏 - 𓂏𓂛𓂏



(*h^c-wj*) *d3mw.k n tst. rdi.n.k rd.sn*

*(How happy are) your young generations with the recruitment, you made them grow strong.*⁶⁸

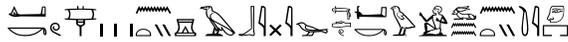
Partial *Jinās* is represented in this example by the two similar words (𓂏 - a verb which means to cause and transliterated *rdi*) and (𓂏 - a verb which means to grow in a healthy, strong, prosperous way and transliterated *rd*). Both words share the same two consonantal letters (*rd*), with a different vowel application to differ between them for the listeners, with a different determinative visually for the readers.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
𓂏	𓂏	𓂏 - 𓂏

⁶⁷ (Shipwrecked Sailor Story, lines 133-4)

⁶⁸ (Hymns to Senwosret III, second stanza, line 7)

- rdi	- rd	-
-------	------	---



di.k t3w nty g3by šd.k wi wnn nty

*You (god Amun) are the one who offers the air to the deprived; you saved me when I was distressed.*⁶⁹

Partial *Jinās* is represented in this example by the two similar words (- a relative form particle and transliterated *nty*) and (- an adjective which means insolvent person and transliterated *nty*). Both words share the same three consonantal letters (*nty*). The determinatives of the adjective *nty* () play a visual role to alert the readers, while a different vowel application has been used to differ between them semantically for the listeners. This different vowel application may appear in the gemination of the last two letters (*ty*) in the second *Jinās* word.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
- <i>nty</i>	- <i>nty</i>	-

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>
		-	-

7.2.2 Prepositions



m wšb nfri m bint m rdi kt m st kt

⁶⁹ (Neb Ra Hymn to Amun, line 5)

*Do not answer something good with something bad; do not put one thing in the place of the other.*⁷⁰

Partial *Jinās* is represented here by the double play between the pronunciation of two similar lexical items (𓄿 - a negative imperative verb which means do not and transliterated *m*) and (𓄿 - a simple preposition which means in, with, by means of, or from, and transliterated *m*). The omitted vowels would play a role in differentiating between the two words for the listeners, and only the context is the guide for the readers to differentiate between them.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
𓄿 - <i>m</i>	𓄿 - <i>m</i>	𓄿 - 𓄿



ḥ^c.n sḥ^c ḥm n nswtbity snfrw *m* nswt mnḥ *m* t3 r dr.f

*Then the dual king Senefru was made to arise as the generous king in this entire land.*⁷¹

Partial *Jinās* is represented here by the play between the pronunciation of two similar lexical items (𓄿 - a simile particle called in Egyptology *m* of predication, it means as, like, in the position of, and transliterated *m*) and (𓄿 - a simple preposition means in, by means of, from, with, and transliterated *m*). The omitted vowels would play a role in differentiating between the two words for the listeners and only the context is the guide for the readers to differentiate between them.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
𓄿 - <i>m</i>	𓄿 - <i>m</i>	𓄿 - 𓄿

Other types of *Jinās* in this example:

⁷⁰ (Eloquent Peasant, line 182)

⁷¹ (Teaching of Kagemni, line8)



n rdi.n.k n.i db3w n mdt tn nfrt prrt m r3 n r' ds.f

*You did not even give me a reward for this good speech that came forth from the mouth of god Ra himself.*⁷³

Partial *Jinās* is represented here by the play among the pronunciation of three similar lexical items (𓂏 - negative particle means not and transliterated *n*), (𓂏 - a simple preposition means to, for, because, and transliterated *n*), and (𓂏 - a genitival particle which means of, belongs to, and transliterated *n*). The omitted vowels would play a role in differentiating among the three lexical items for the listeners and only the contexts, and the special shape of the negative particle (*n*), is the guide for readers to differentiate between them.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The <i>Jinās</i> words
𓂏 - <i>n</i>	𓂏 - <i>n</i>	𓂏 - <i>n</i>	𓂏 - 𓂏 - 𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
𓂏 - <i>r3</i>	𓂏 - <i>r'</i>	3- <i>r'</i>	𓂏 - 𓂏 - 𓂏



n hpr.n prw n tp hsp

*There can be no excess of rectitude.*⁷⁴

Partial *Jinās* is represented here by the play between the pronunciation of two similar lexical items (𓂏 - negative particle meaning not and transliterated *n*) and (𓂏 - a genitival particle meaning of, belongs to, and transliterated *n*). The omitted vowels would play a role

⁷³ (Eloquent Peasant, line 350)

⁷⁴ (Eloquent Peasant, line 356)

in differentiating between the two particles for the listeners, and only the contexts and the special shape of negative (*n*) are the guide for readers to differentiate between them.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
 - <i>n</i>	 - <i>n</i>	 - 

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
 - <i>hpr</i>	 - <i>prw</i>	<i>h-w</i>	



ir pr.k m pr.k hnw hnyt hr sw3 hr.k m-^c.sn m t hnkt dd.hr.k

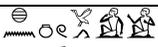
*If you are going out of your house and there were a chanter and chanteuse passing by you and they have with them some bread and beer, you would say...*⁷⁵

Partial *Jinās* is presented between the two identical lexical items, each of which represents a different grammatical function and position. The first ( *hr* - is used as part of the nominal construction that begins with a subject and followed by *hr* + *sdm* which indicate imperfect aspect). The first *hr* does not appear in our modern translation, as it is implied in the translated verb tense. The second ( *hr* - is a preposition with a suffix meaning by you). Both lexical items are prepositions but with different grammatical employment. Thus difference in vocalization would simply be between the status nominalis and status pronomalis of the word for the listeners.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
		

Other types of *Jinās* in this example:

⁷⁵ (Lucky and unlucky days text; Vernus, 1981, fig.1)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The stem	Morphology <i>Jinās</i>
 <i>hnw</i>	 <i>hnyt</i>	 <i>hni</i>	

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their uncertain stem	Semi-Morphological <i>Jinās</i>
 <i>pr.k</i>	 <i>pr.k</i>	 <i>p+r</i>	



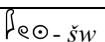
šwyt *m* ir *m* šw

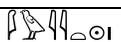
*The sun-shade do not act like sun-light.*⁷⁶

Partial *Jinās* is represented here by the play between the pronunciation of two similar lexical items (𓄿 - a negative imperative particle meaning do not and transliterated *m*) and (𓄿 - a simile particle called in Egyptology *m* of predication meaning as, like, in the position of, and transliterated *m*). The omitted vowels would play a role in differentiating between the two words for the listeners, and only the context is the guide for readers to differentiate between them.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
 <i>-m</i>	 <i>-m</i>	 <i>- -</i>

Other types of *Jinās* in this example;

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their uncertain stem	Semi-Morphological <i>Jinās</i>
 <i>šwyt</i>	 <i>šw</i>	(š + w)	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	visual <i>Jinās</i>
		○	

⁷⁶ (Eloquent Peasant, line 254)



hpr 3w hr m hw^c ib m w3 n ntt n iit m h^cw n ntt n hp^rt

*The one who was happy (lit. with joyful face) became as the one with grieved heart, do not scheme for something did not come yet, do not rejoice for something did not happen yet.*⁷⁷

Partial *Jinās* is represented here by the play between the pronunciation of two similar lexical items (𓄿 - a simile particle called in Egyptology *m* of predication, it means as, like, in the position of, and transliterated *m*) and (𓄿 - a negative imperative verb has been repeated twice to mean do not and transliterated *m*). The omitted vowels would play a role in differentiating between the two words for the listeners, and only the context is the guide for the readers.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
𓄿 - <i>m</i>	𓄿 - <i>m</i>	𓄿 - 𓄿

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
𓄿 - <i>ib</i>	𓄿 - <i>iit</i>		<i>i</i>	𓄿 - 𓄿
𓄿 - <i>hr</i>	𓄿 - <i>hw^c</i>	𓄿 - <i>h^cw</i>	<i>h</i>	𓄿 - 𓄿 - 𓄿 - 𓄿

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphology <i>Jinās</i>
𓄿 - <i>hpr</i>	𓄿 - <i>hp^rt</i>	(<i>h + p + r</i>)	𓄿 - 𓄿

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
𓄿 - <i>hw^c</i>	𓄿 - <i>h^cw</i>	<i>w^c-^cw</i>	𓄿 - 𓄿
𓄿 - <i>3w</i>	𓄿 - <i>w3</i>	<i>3w-w3</i>	𓄿 - 𓄿

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>
𓄿	𓄿	𓄿 - 𓄿	𓄿 - 𓄿

⁷⁷ (Eloquent Peasant, lines 302-3)

in two times a day) and transliterated *sp*). There is one different letter between the two words. It occurs at the end of the first *Jinās* word, and is (*r*).

Partial *Jinās* also is represented in the two words (𐀀𐀁 - the last part of the used expression 𐀀𐀁𐀂𐀃𐀄 which means hindermost and transliterated *s3*) and (𐀀𐀁𐀂𐀃𐀄𐀅 - a *sdm.f* verb which means to reach, arrive at, and transliterated *s3h*). There is one different letter between the two words, and it occurs at the end of the second *Jinās* word, which is (*h*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
𐀀𐀁 - <i>spr</i>	𐀀𐀁𐀂 - <i>sp</i>	<i>r</i>	𐀀𐀁𐀂𐀃
𐀀𐀁 - <i>s3</i>	𐀀𐀁𐀂𐀃𐀄𐀅 - <i>s3h</i>	<i>h</i>	𐀀𐀁𐀂𐀃𐀄𐀅

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
𐀀𐀁 - <i>spr</i>	𐀀𐀁𐀂 - <i>sp</i>	𐀀𐀁 - <i>s3</i>	𐀀𐀁𐀂𐀃𐀄𐀅 - <i>s3h</i>	<i>s</i>	𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈
𐀀𐀁𐀂 - <i>hsy</i>	𐀀𐀁𐀂𐀃𐀄𐀅 - <i>hry s3</i>			<i>h</i>	𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇



𐀀𐀁.𐀂 *dd.n ddy ddt.f m hk3w*

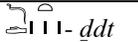
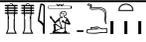
Then Jedi said his own sayings from the magic.⁸⁰

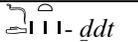
Partial *Jinās* is represented in this example by the play between the word (𐀀𐀁 - *dd*) and the two *Jinās* words (𐀀𐀁𐀂𐀃𐀄 - *ddy* / 𐀀𐀁𐀂𐀃 - *ddt*), as the two following *Jinās* words have an additional consonant letter at their ends, which are (*y-t*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The additional letters	The <i>Jinās</i> words
𐀀𐀁 - <i>dd</i>	𐀀𐀁𐀂𐀃𐀄 - <i>ddy</i>	𐀀𐀁𐀂𐀃 - <i>ddt</i>	<i>y-t</i>	𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈

⁸⁰ (Cheops' Court Story, line 8.25)

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
 - <i>ddy</i>	 - <i>ddt</i>	<i>y-t</i>	

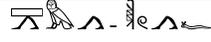
First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphological <i>Jinās</i>
 - <i>dd</i>	 - <i>ddt</i>	<i>(d + d)</i>	



rdi.in imy-r3 pr wr mrw s3 rnsy šm šmsw.f n hrt ib.f tp im.f

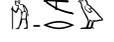
Then the great overseer of the house Mrw the son of Rensy, made his favorite follower go over what was inside it.⁸¹

Partial *Jinās* is represented in this example by the play between the two successive words, a verb and its subject ( - a sDm.f verb meaning go to, walk, pass and transliterated Sm) and ( - a participle derived from the verb Sms that means to follow, accompany, serve, bring, present, and transliterated Smsw. Both words share the same two first letters with the same ending determinative, but with an additional consonant letter at the end of the second word, which is (s).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
 - <i>sm</i>	 - <i>sms</i>	<i>s</i>	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
 - <i>pr</i>	 - <i>wr</i>	<i>p-w</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
 - <i>wr</i>	 - <i>mrw</i>	<i>wr-rw</i>	

⁸¹ (Eloquent Peasant, lines 70-71)



iw.in r.f sh̄ty pn r spr n.f sp snw

Then this peasant came to appeal to him for the second time.⁸²

Partial *Jinās* is represented by the play between the two similar words (𒀭𒀭𒀭 - an infinitive (followed by a dative object) meaning to appeal and transliterated *spr*) and (𒀭𒀭 - a noun meaning occasion, case, times (as in two times a day), and transliterated *sp*). There is one different letter between the two words at the end of the first *Jinās* word, which is (*r*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
𒀭𒀭𒀭 - <i>spr</i>	𒀭𒀭 - <i>sp</i>	<i>r</i>	𒀭𒀭𒀭 - 𒀭𒀭

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
𒀭𒀭𒀭 - <i>sh̄ty</i>	𒀭𒀭𒀭 - <i>spr</i>	𒀭𒀭 - <i>sp</i>	𒀭 - <i>snwy</i>	<i>s</i>	𒀭𒀭𒀭 - 𒀭𒀭𒀭 - 𒀭𒀭 - 𒀭

7.2.4 Additional letter in the beginning



hsrw dwt pw srw nbw bw nfr pw

The officials are the dispellers of injustice (lit. evil doings), They are the lords of goodness.⁸³

Partial *Jinās* is represented also by the play between the two similar words (𒀭𒀭𒀭𒀭 - a plural noun participle meaning the people who drive away, dispel, clear, remove, and transliterated *hsrw*) and (𒀭𒀭𒀭 - a plural noun meaning officials, body of magistrates,

⁸² (Eloquent Peasant, line 119)

⁸³ (Eloquent Peasant, line 319)

and transliterated *srw*). Both words share three consonantal letters (*srw*) in the same arrangement, with an additional letter at the beginning of the first *Jinās* word, which is (*h*).

Partial *Jinās* is also represented in this example by the play between two lexical items (𓂏𓂣𓂏𓂏 - a plural noun meaning masters, lords, owners, and transliterated *nbw*) and (𓂏𓂣 - a word originally meaning place but when combined with the adjective *nfr*, meaning good, goodness, and when combined with *nb*, meaning everyone, everybody, and transliterated *bw*). Both words share the two initial letters (*bw*), with an additional letter at the beginning of the first *Jinās* word, which is (*n*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
𓂏𓂣𓂏𓂏- <i>h</i> srw	𓂏𓂣𓂏𓂏- <i>srw</i>	<i>h</i>	𓂏𓂣𓂏𓂏-𓂏𓂣𓂏𓂏
𓂏𓂣𓂏𓂏- <i>nbw</i>	𓂏𓂣- <i>bw</i>	<i>n</i>	𓂏𓂣𓂏𓂏-𓂏𓂣

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The similar letters	Resemblance <i>Jinās</i>
𓂏𓂣- <i>pw</i>	𓂏𓂣- <i>bw</i>	<i>p-b</i>	𓂏𓂣-𓂏𓂣



sm3 pdyw nn sht ht

Who slaughter the arrows people without blowing back a stick. ⁸⁴

Partial *Jinās* is represented in this example by the play between the two similar words (𓂏𓂣𓂏𓂏 - a *sdm.f* verb meaning to beat and transliterated *sht*) and (𓂏𓂣 - a noun meaning stick and transliterated *ht*). Both words share two initial letters in the same arrangement (*ht*), with one additional letter at the beginning of the first *Jinās* word, which is (*s*).

⁸⁴ (Hymns to Senwosret III, First stanza, line 4)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
- <i>sh-t</i>	- <i>h-t</i>	<i>s</i>	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
- <i>sm3</i>	- <i>sh-t</i>	<i>s</i>	



snty.k di.n.i sn m s3 ḥ3.k ʿwi ḥm.i ḥr ḥr ḥr ḥr shr ḥr dwt

*Your two sisters, I have placed them as protection behind you. The arms of my majesty are raised to the heaven to disperse the evil.*⁸⁵

Partial *Jinās* is represented by the play between the two successive words (- a preposition meaning mainly over, upon, and transliterated *ḥr*) and (- a causative verb meaning remove, drive away, dispel, disperse, and transliterated *shr*). Both words have the same two initial letters (*ḥ-r*), but with one additional letter at the beginning of the second word, which is (*s*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
- <i>ḥr</i>	- <i>shr</i>	<i>s</i>	

Other types of *Jinās* in this example:

The visual play	The visual <i>Jinās</i> words

First <i>Jinās</i> word	Second <i>Jinās</i> word	The uncertain stem	Semi-Morphological <i>Jinās</i>
- <i>ḥr</i>	- <i>shr</i>	<i>ḥ + r</i>	

⁸⁵ (Thotmes III poetic stela, line 23)

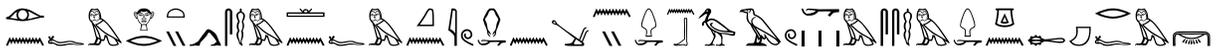
nn sf n wsf nn hnms n sh m3t

*There will not be a past for the negligent; there will not be a friend to the deaf to justice.*⁸⁷

Partial *Jinās* is represented in this example by the play between the two similar words (𓂏𓂏 - a noun meaning yesterday and generally the past and transliterated *sf*) and (𓂏𓂏𓂏𓂏 - a participle meaning being slack, sluggish, neglectful, ignorant, and transliterated *wsf*). There is one additional letter, in the beginning of the second *Jinās* word, which is (w). It is worth mentioning that during the Middle and New Kingdoms there was great alternation between the two forms of the (s) sound (𓂏 - 𓂏), while in the Old Kingdom, this form (𓂏) might be transliterated in a similar way to the modern letter (z).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
𓂏𓂏 - <i>sf</i>	𓂏𓂏𓂏𓂏 - <i>wsf</i>	w	𓂏𓂏𓂏𓂏

7.2.5 Additional middle letter



ir.n.f m hrty sndm.n.f m kni n hbny nb3w m ssndm gnh rf m nbw

*He made himself comfortable in the ebony carrying-chair, carrying-poles in hardwood, and the handles from gold.*⁸⁸

Partial *Jinās* is represented in this example by the play between the two similar words (𓂏𓂏𓂏 - a causative *sdm.n.f* verb meaning make happy, make pleasant, make content, ease (suffering), please, give pleasure, and transliterated *sndm*) and (𓂏𓂏𓂏𓂏 - a noun meaning an imported costly kind of wood and transliterated *ssndm*). The two words share the same four letters (*sndm*), except for one additional letter at the beginning of the second *Jinās* word, which is (s).

⁸⁷ (Eloquent Peasant, lines 109-10)

⁸⁸ (Cheops' Court Story, lines 7.12-7.13)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
𐎧𐎢𐎠 - <i>pdt</i>	𐎧𐎢𐎠𐎢𐎠 - <i>psdt</i>	<i>s</i>	𐎧𐎢𐎠𐎢𐎠

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
𐎧𐎢𐎠𐎢𐎠 - <i>smʒ</i>	𐎧𐎢𐎠𐎢𐎠 - <i>snd</i>	<i>s</i>	𐎧𐎢𐎠𐎢𐎠𐎢𐎠

𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠

di.s st n.j snt m dy

She (the Hathor Goddess) gave her to me “the beloved girl” as a gift ⁹¹

Partial *Jinās* occurs here between the two lexical items (𐎢𐎠 - a dependent pronoun which refers to the beloved girl and transliterated *st*) and (𐎢𐎠𐎢𐎠 - a noun meanings literally ‘sister’ used metaphorically to refer to the beloved girl and transliterated *snt*). The two lexical items share the two initial letters (*s-t*), but with one additional letter in the middle of the second *Jinās* word, which is (*n*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
𐎢𐎠 - <i>st</i>	𐎢𐎠𐎢𐎠 - <i>snt</i>	<i>n</i>	𐎢𐎠𐎢𐎠

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The stem	Morphological <i>Jinās</i>
𐎠𐎢 - <i>di</i>	𐎠𐎢𐎠𐎢 - <i>dy</i>	<i>d+i</i>	𐎠𐎢𐎠𐎢

⁹¹ (Love songs (Chester-Beatty, Verso, C3,9)

iw tw hr iʕš n.k ntk pʒ jj m wʒyw

iw tw hr iʕš n.k ntk pʒ jj m wʒyw

If someone calls upon you, you are the one who comes from any far. ⁹²

Partial *Jinās* is represented in this sentence by the two successive lexical items (𓂏 - a dative attached to second person suffix pronoun singular meaning to you and transliterated *n.k*) and (𓂏 - an independent pronoun for second person singular meaning you and transliterated *ntk*). Both words have the two initial letters (*n-k*), but the second *Jinās* word has an additional letter in the middle, which is (*t*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	The <i>Jinās</i> words
𓂏 - <i>n.k</i>	𓂏 - <i>ntk</i>	<i>t</i>	𓂏 - 𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letter	Non-resemblance <i>Jinās</i>
iw - <i>iw</i>	tw - <i>tw</i>	<i>i-w</i>	iw - tw

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
iw - <i>iw</i>	iʕš - <i>iʕš</i>	ii - <i>ii</i>	<i>i</i>	iw - iʕš - ii

7.2.6 Observations on Partial *Jinās*

Partial *Jinās* is usually achieved between two words with identical letters in the same order, using different vowel applications to differentiate semantically between them for the listeners, while at the same time using different determinatives for the readers who reconstruct, in their minds, the different vowel applications of these *Jinās* words: (𓂏 - 𓂏) - (𓂏 - 𓂏) - (𓂏 - 𓂏) - (𓂏 - 𓂏) - (𓂏 - 𓂏). The different vowel applications between the two *Jinās* words can be attested via this *Jinās* example in the ending gemination of the last syllables of the second *Jinās* word (𓂏 - 𓂏). However,

⁹² (Neb Ra Hymn to Amun, line 6)

in other AE language cases, the writer used only the context of both *Jinās* words to indicate their different meanings for the readers, i.e., no different determinative (اِنَّ - اِنِّ), but still the vowel applications will play a great role for the listeners.

The importance of the different vowel applications can be confirmed further via the stimulating relationship between the negative particles and simple prepositions, such as (لَا - negative imperative verb, لَمْ - m of simile or predication and لِي - simple preposition) or (لَمْ - negative particle, لِمَا genitive particle and لِي - simple preposition). These lexical items, built from a single consonant letter identical in their writing forms except the negative لَمْ with its special visual form, depend on the textual context to decipher their different meanings for the readers, while the listeners mainly depend on the different vowel applications. These vowel applications thus play a greater role for the listeners as they are the only way to differentiate between these *Jinās* words.

There is a good Arabic example which can shed more light on the omitted vowels in the AE language particles and how they can create vocalic *Jinās* even when they have identical consonant letters. In this case they can effectively engage with different vowel applications that clearly represent each of them for the listeners:

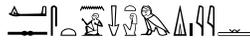
مِنْ النَّاسِ مَنْ يَعْمَلُ مِنْ شُرُوقِ الشَّمْسِ إِلَى غُرُوبِهَا

Some of the people who work from sunrise till sunset are... (Abdul-Raof 2006, 266)

Here the Partial *Jinās* is represented by repeating the particle (من) three times with different meanings and with two different vowel applications. The first مَنْ means ‘some or some of’, while the second مَنْ is a relative pronoun meaning ‘who’, and the third مَنْ means ‘since or from’ in the context of time. Two lexical items have different vowel applications – the first and third use of (من) use the same vowel application, differing from the second, but the semantic context plays a great role in identifying the differences for the readers, while the different vowels play the same role for the listeners.

As these examples demonstrate, the AE writers have used all of the Partial *Jinās* types with an additional letter, whether this additional letter is located in the middle, beginning, or ending of *Jinās* words. There is one example of love poems where the writer demonstrates Partial *Jinās* by using a pronoun in a stimulating way, as this pronoun semantically and

vocally corresponds with its *Jinās* word, which may confirm that the AE language did not exclude the pronouns in creating *Jinās* play:



di.s st n.j snt m dy

*She (the Hathor Goddess) gave her to me “the beloved girl” as a gift.*⁹³

There is another example that confirms using pronouns as part of partial *Jinās* with an additional letter in the middle:



iw tw hr i's n.k ntk p3 jj m w3yw

*If someone calls upon you, you are the one who comes from any far.*⁹⁴

The writer plays here with the dative (*n*) with its attached suffix pronoun for the second person and the following independent pronoun of the second person.

⁹³ (Love songs -Chester-Beatty, Verso, C3,9)

⁹⁴ (Neb Ra Hymn to Amun, line 6)

Chapter 8. Morphological *Jinās* (جناس الإشتقاق)

This *Jinās* term refers to two lexical items that have the same morphological root but in different grammatical positions (Abdul-Raof 2006, 264). The two words can be also different in their vowel's markers but the consonantal root is the main dominant in shaping Morphological *Jinās*.

In Semitic every verb has a theoretical root which consists entirely from consonants, vowels forming no part of it. Conjugation is effected by means of combining a given set of vowels proper to the class to which the verb belongs (strong trilateral, quadrilateral, Med. *w, ʕ, y*) with the consonants which constitute the root. (Thacker, 1954, 80)

This type of *Jinās* has been used often in Arabic *Adab*, as it shows how a verb and its derivatives can be creatively reused to produce different semantics only by changing its grammatical position in the sentence. Morphological *Jinās* cannot simply be considered as part of the fabric of 'ordinary language', as some Western literary analysts tend to deal with it. In the field of the Western translations, translators intend to replace the repeated words by synonyms or even completely omitting them. This results in the Western readers losing meanings of the various forms of the original repeated word, or missing out on the sound repetitions. "A classical textbook of French stylistics warns the student that repetitions are "shocking to the ear", that repetitions of words of the same root are "equally shocking" and that "repetitions are to be avoided by the use of synonyms" (Nitsa Ben-Ari, 1998, 3).

However, the situation in Arabic and ancient Egyptian languages is reversed, as Morphological *Jinās* serves as one of the most desired literary devices that facilitates communication and minimizes errors in receiving the intended message. The Arabist Barbara Johnstone warns Western readers of such automatic assumptions towards such wordplay in Arabic literary culture:

Perhaps the best illustration of the differences between Arabic and English with respect to the repetition of lexical roots is the awkwardness of English glosses like 'naming by a name' or the 'occurrences occurred'. English discourse rules (codified in rhetoric texts under "variety in word choice") encourage writers to avoid repetition of this sort. The situation is the opposite in Arabic. (Barbara Johnstone, 1991, 71)

The Semitic languages have offered their native speakers a variety of options to ornament their speeches by using the same root in different grammatical positions to produce different meanings, which in turn stimulates the mind of the receivers to know the intended differences in the meaning. The writer thus stimulates the receiver's mind in the realm of literary and grammatical originality.

Sawyer, in his discussion of roots, semantic fields and overtones in Hebrew, remarks: It seems from these observations that the structure of a Semitic language makes possible a kind of pun which can be developed in a peculiar and subtle way. This is because certain recurring sequences of sounds, consonantal or vocalic or both, perform as independent elements, in many different words and in combination with an infinite variety of other elements to an extent hardly conceivable in an Indo-European language. As Egyptian and Semitic have similar root and pattern systems, the above would also apply to the puns along the Nile. (Hodge, 1975, 337-8)

Morphological *Jinās* thus is related to the nature of the studied language and how the creative writer can use his imagination to master the great grammatical variety offered by his native language, in order to creatively employ the sound repetitions of the same root in different meanings, to stress the intended message, which in turn challenges the expectations of the native receiver. The AE and Arabic writers knew that “the repetition of a morphological pattern often automatically creates repetition on the phonological level: if spoken aloud, the morphologically identical items rhyme.” (Johnstone, 1991, 71)

Arabic and AE Morphological *Jinās* is like any other *Jinās* type: its main function works through sound repetitions and the author's creative employment of these sound-alike words to produce different meanings, as Loprieno rightly suggests:

In the creation of word plays, identity of root is treated on a par with similarity of sound: the same aesthetic effect could be reached by intimating semantic affinity through phonetic assonance... by intervening on grammatical variations within the same root. (Loprieno, 2000, 16)

The literary mechanism investigation of Morphological *Jinās* can be a fruitful field for linguists. It would probably lead to more stable and satisfactory results than the comparison of roots in their present form in the AE grammar anthologies. It may help to decolonize the overwhelming, illogical divorce between linguistic and literary studies.

8.1 Arabic

لَا أُعْبُدُ مَا تَعْبُدُونَ وَلَا أَنْتُمْ عَابِدُونَ مَا أُعْبُدُ وَلَا أَنَا عَابِدٌ مَّا عَبَدْتُمْ وَلَا أَنْتُمْ عَابِدُونَ مَا أُعْبُدُ

I am not worshipping what you are worshipping and you are not worshipers of what I worship. And I will not worship what you have worshiped nor will you worship what I am worshipping. Q109:1-5

Here the Morphological *Jinās* is represented by the five different words derived from the same verb, repeated in eight instances (أَعْبُدُ - I worship, *repeated three times*), (تَعْبُدُونَ - you worship), (عَابِدُونَ - worshipers as an active participle, *repeated twice*), (عَابِدٌ - worshiper) and (عَبَدْتُمْ - you have worshiped). The original root is (ع + ب + د).

وَمَكَرُوا مَكْرًا وَمَكَرْنَا مَكْرًا وَهُمْ لَا يَشْعُرُونَ

They planned a plan, and we planned a plan while they perceived not. Q27:50

Morphological *Jinās* is represented in this example by the various plays of one root of the verb (مكر - which means the quality of being cunning or skilful in planning), using the verb in two different forms, and as a noun repeated twice.

ومن الحديث الشريف

وجهت وجهي للذي فطر السموات والأرض

I have directed my face towards the one who created the skies and the Earth.

Morphological *Jinās* is represented by the two words, the verb and its noun (وجهت - I have faced or directed), and (وجهي - my face). The original root is the noun (ه + ج + ه).

ومن الحديث الشريف

ذو الوجهين لا يكون عند الله وجهها

The one who has two faces (hypocrite) his face will not be respected before God.

Morphological *Jinās* is represented in this example by the two *Jinās* words (الوجهين - two faces) and (وجهها - literally meaning the one who has bright/happy face, metaphorically meaning the honorable person). The original root is the noun (ه + ج + ه).

The good researcher researches useful subjects and takes care of his research to benefit others.

Morphological *Jinās* is represented by the three words (الباحث - the researcher), (يبحث - to research) and (ببحثه - his research). The original root is (ب + ح + ث).

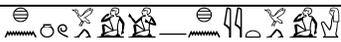
8.2 Ancient Egyptian



ir pr.k m pr.k hnw hnyt hr sw3 hr.k m-^c.sn m t hnkṯ dd.hr.k

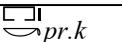
If you are going out from your house and there were a chanter and chanteuse passing by you and they have with them some bread and beer, you would say...⁹⁵

Morphological *Jinās* is represented in this example by the play between the singular masculine word (هنو hnw) and its feminine version (هنيت hnyt). Both words are derived from the verb (هنى hni) meaning singing, chanting, playing music, making musical speech, utterance.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
 hnw	 hnyt	 hni	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
		

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their uncertain root	Semi-Morphological <i>Jinās</i>
 pr.k	 pr.k	 p+r	

⁹⁵ (Lucky and unlucky days text; Vernus, 1981, fig.1)



w^ꜥr w^ꜥr n h3w.f iw mtr.i m hnw

The one who flees (from justice has to) flee from his neighborhood but I was trusted at the palace. ⁹⁶

Morphological *Jinās* is represented here by playing with a verb and a noun derived from it by adding the determinative of a man, as the writer used *Jinās* between the words (𓂏𓂏𓂏𓂏 - a verb meaning to flee or run away and transliterated war) and (𓂏𓂏𓂏𓂏𓂏 - a participle noun, with a seated man as indication, meaning the person who flees from justice or enemy and transliterated war). The original root of both words is ($w + \text{ꜥ} + r$).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
𓂏𓂏𓂏𓂏- <i>w^ꜥr</i>	𓂏𓂏𓂏𓂏𓂏- <i>w^ꜥr</i>	($w + \text{ꜥ} + r$)	𓂏𓂏𓂏𓂏-𓂏𓂏𓂏𓂏𓂏



s33 s33y n hꜥr iw.i di.i n gsy

The beggar is begging because of hunger but I was giving bread to my neighbour. ⁹⁷

Morphological *Jinās* is represented here by playing with a verb and active participle derived from it, as the writer has used *Jinās* between the words (𓂏𓂏𓂏𓂏 - a verb meaning to go slowly or to wait for someone or something and transliterated *s33*) and (𓂏𓂏𓂏𓂏𓂏 - a participle, with a seated man as indication, derived from the verb meaning the one who waits for something bigger and transliterated *s33y*). The original root of both words is ($s + 3 + 3$).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
𓂏𓂏𓂏𓂏- <i>s33</i>	𓂏𓂏𓂏𓂏𓂏- <i>s33y</i>	($s + 3 + 3$)	𓂏𓂏𓂏𓂏-𓂏𓂏𓂏𓂏𓂏

⁹⁶ (Sinuhe story, 31 Berlin 3022, 149-150)

⁹⁷ (Sinuhe story, 31 Berlin 3022, 151-152)



šwt *mwt mwt*

*The shadow of the dead person is a real death.*¹⁰⁰

Morphological *Jinās* is represented in this example by the play between the two successive *Jinās* words (𓂏𓂏𓂏 - a participle meaning the dead person and transliterated *mwt*) and (𓂏𓂏𓂏𓂏 - a noun meaning death and transliterated *mwt*). Both words are morphologically related. There is no visual difference between them, only the gemination at the end of the second *Jinās* word, which may reflect a slightly different pronunciation to represent the semantic differences for the listeners and readers.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The shared root	The <i>Jinās</i> words
𓂏𓂏𓂏	𓂏𓂏𓂏𓂏	<i>mwt</i>	𓂏𓂏𓂏𓂏𓂏𓂏



ḥꜥ.n *dd.n.f ddt.f* m ḥk3w

*Then he said his saying from the magic.*¹⁰¹

Morphological *Jinās* is represented in this example by the play between the two words (𓂏𓂏𓂏 - a *sdm.n.f* verb which means he said and transliterated *dd.n.f*) and (𓂏𓂏𓂏𓂏 - an infinitive attached to the third person singular suffix for possession and transliterated *ddt.f*). The original root of both *Jinās* words is (*d + d*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
𓂏𓂏𓂏 - <i>dd.n.f</i>	𓂏𓂏𓂏𓂏 - <i>ddt.f</i>	(<i>d + d</i>).	𓂏𓂏𓂏𓂏𓂏𓂏

¹⁰⁰ (WB. 4, 432-3)

¹⁰¹ (Cheops' Court Story, line 6.12)



whm sw n šri šrit n ʕyww šryw

*Repeating it (the god Amun's great ability) to every younger boy and younger girl, to the elder and younger people.*¹⁰²

Morphological *Jinās* is represented in this example by the play between three words in different gender position: the masculine singular (𓂏𓂛𓂏𓂛 - *šri*), the feminine singular (𓂏𓂛𓂏𓂛𓂏𓂛 - *šrit*) and the plural (𓂏𓂛𓂏𓂛𓂏𓂛𓂏𓂛 - *šryw*). The three words are derived from the adjectival verb (𓂏𓂛𓂏𓂛 - *šrr*) meaning little, small, meager, younger, junior or short.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The root	The <i>Jinās</i> words
𓂏𓂛𓂏𓂛 <i>šri</i>	𓂏𓂛𓂏𓂛𓂏𓂛 <i>šrit</i>	𓂏𓂛𓂏𓂛𓂏𓂛𓂏𓂛 <i>šryw</i>	𓂏𓂛𓂏𓂛 <i>šrr</i>	𓂏𓂛𓂏𓂛𓂏𓂛, 𓂏𓂛𓂏𓂛𓂏𓂛𓂏𓂛, 𓂏𓂛𓂏𓂛𓂏𓂛𓂏𓂛𓂏𓂛



s pw wn ḥw.n inpw rn.f šhtj pw n šht ḥm3t

*There was a man his name is Khuinpw, he was a peasant from Wadi al Natrun (literally the salt fields).*¹⁰³

Morphological *Jinās* is represented in this example by the play between the two words (𓂏𓂛𓂏𓂛𓂏𓂛 - a *Nisbe* form, with a seated man as indication, meaning the one who belongs to the fields or farmer and transliterated *šhtj*) and (𓂏𓂛𓂏𓂛𓂏𓂛 - a noun, meaning field or marshland, and transliterated *šht*). The original root of both *Jinās* words is (s+h+t).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
𓂏𓂛𓂏𓂛𓂏𓂛 - <i>šhtj</i>	𓂏𓂛𓂏𓂛𓂏𓂛 - <i>šht</i>	(s+h+t)	𓂏𓂛𓂏𓂛𓂏𓂛𓂏𓂛 - 𓂏𓂛𓂏𓂛𓂏𓂛

¹⁰² (Neb Ra Hymn to Amun, line 3)

¹⁰³ (Eloquent Peasant, line 1.1)



m *ph* *nty* *n* *ph.n.tw.f*

*Do not attack who cannot be in a position to be attacked.*¹⁰⁸

Morphological *Jinās* is represented in this example by the play between the words (𓂏𓂏𓂏 - a negated verb meaning to reach, attack, contest, spear or hit, and transliterated *ph*) and (𓂏𓂏𓂏𓂏 - a passive *sḏm.n.tw.f*, a verb meaning the one who has been attacked by someone and transliterated *ph.n.tw.f*). The original root of both *Jinās* words is (*p + h*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
𓂏𓂏𓂏 - <i>ph</i>	𓂏𓂏𓂏𓂏 - <i>ph.n.tw.f</i>	(<i>p + h</i>)	𓂏𓂏𓂏 - 𓂏𓂏𓂏𓂏



ir *hsft* *r* *hsfw* *n.f*

*You have to make punishment against the one who ought to be punished.*¹⁰⁹

Morphological *Jinās* is represented in this example by the play between the two words (𓂏𓂏𓂏 - an infinitive after the verb *ir*, meaning to make, meaning punishment or disapproval, and transliterated *hsft*) and (𓂏𓂏𓂏𓂏 - a passive participle meaning the one who ought to be punished and transliterated *hsfw*). The original root of both *Jinās* words is (*h + s + f*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
𓂏𓂏𓂏 - <i>hsft</i>	𓂏𓂏𓂏𓂏 - <i>hsfw</i>	(<i>h + s + f</i>)	𓂏𓂏𓂏 - 𓂏𓂏𓂏𓂏

¹⁰⁸ (Eloquent Peasant, line 347)

¹⁰⁹ (Eloquent Peasant, line 94)



di.s st n.j snt m dy

She (the goddess Hathor) gave her to me “the beloved girl” as a gift. ¹¹⁰

Morphological *Jinās* is represented in this example by the play between the beginning and ending words of the same verse (𓄿 - a *sdm.f* verb meaning to give and transliterated *di*) and (𓄿𓄱𓄱𓄱 - a noun built from the verb *di* to mean a gift and transliterated *dy*). The root is (*d + i*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
𓄿 - <i>di</i>	𓄿𓄱𓄱𓄱 - <i>dy</i>	<i>d + i</i>	𓄿 - 𓄿𓄱𓄱𓄱

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
𓄱𓄱 - <i>st</i>	𓄱𓄱𓄱 - <i>snt</i>	<i>n</i>	𓄱𓄱 - 𓄱𓄱𓄱



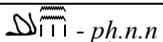
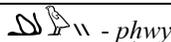
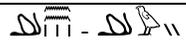
nn nhw n mš^c.n ph.n.n phwy w3w3t sn.n.n snmwt

There was no loss in our forces when we have reached the end of Nubia (wawat) and we passed Senmut. ¹¹¹

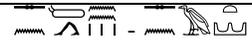
Morphological *Jinās* is represented by the play between the two successive words (𓄱𓄱𓄱𓄱 - *sdm.n.f*, a verb meaning reach, attain, finish or end by, and transliterated *ph.n.n*) and (𓄱𓄱𓄱𓄱 - a noun meaning the end derived from the verb *ph* and transliterated *phwy*). Their root is (*p+h*).

¹¹⁰ (Love songs, Chester-Beatty, Verso, C3,9).

¹¹¹ (Shipwrecked Sailor Story, lines 9-10)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
 - <i>ph.n.n</i>	 - <i>phwy</i>	<i>p+h</i>	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second word of <i>Jinās</i>	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
 - <i>nn</i>	 - <i>nhw</i>	 - <i>n</i>	<i>n</i>	
 - <i>sn.n.n</i>	 - <i>snmwt</i>		<i>sn</i>	



dd.i sdm.k ir m3t hsy hss hsyw

*When I speak you listen: do justice and you will be praised by the praisers, people who always praise.*¹¹²

Morphological *Jinās* is represented in this example by the play among the three successive words ( - a singular participle noun, indicated by the seated man, meaning favored, praised person, and transliterated *hsy*) and ( - a perfective passive verb meaning being praised and transliterated *hss*) and ( - a plural participle noun, indicated by the seated man, to mean the eulogists, praisers, and transliterated *hsyw*). The root is (*h+s*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The root	The <i>Jinās</i> words
 - <i>hsy</i>	 - <i>hss</i>	 - <i>hsyw</i>	<i>h+s</i>	

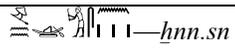
¹¹² (Eloquent Peasant, line 100)



ib n hm.k r kbb n m33 hnn.sn hnt m hd m hnt

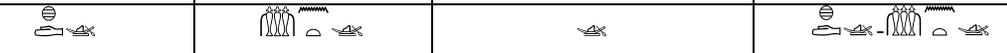
The heart of your majesty will be gladdened when you see them rowing, rowing back and forth.¹¹³

Morphological *Jinās* is represented in this example by the play between the two words ( - a *sdm.f* verb meaning to row, it is an object to the transitive verb to see and transliterated hnn.sn) and ( - an infinitive meaning to row and transliterated hnt). The original root of both *Jinās* words is (h + n).

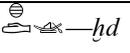
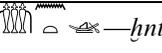
First <i>Jinās</i> word o	Second <i>Jinās</i> word	Their root	The two <i>Jinās</i> words
 — <u>hnn.sn</u>	 — <u>hnt</u>	(<u>h + n</u>)	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play-additional determinative	Visual <i>Jinās</i> words
			

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play-shared determinative	The Visual <i>Jinās</i> words
			

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	Fifth <i>Jinās</i> word	The visual play-related determinative
					

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
 — <u>hd</u>	 — <u>hnt</u>	<u>h</u>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	Visual <i>Jinās</i>
 — <u>n</u>	 — <u>n</u>	

¹¹³ (Cheops' Court Story, lines 5.3-5.5)



wn.in.sn hr **hnt** m hd m hnt wn.in ib n hm.f nfr n m33 **hnn.sn**

When they rowed back and forth the heart of his majesty was happy for seeing them rowing.¹¹⁴

Morphological *Jinās* is represented in this example by the play between the two words (𓂏𓂏𓂏𓂏 - an infinitive meaning rowing and transliterated *hnt*) and (𓂏𓂏𓂏𓂏𓂏𓂏𓂏 - a *sdm.f* verb meaning to row, it is an object to the transitive verb to see and transliterated *hnn.sn*). The original root of both *Jinās* words is (*h + n*).

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their root	The <i>Jinās</i> words
𓂏𓂏𓂏𓂏— <i>hnt</i>	𓂏𓂏𓂏𓂏𓂏𓂏𓂏— <i>hnn.sn</i>	(<i>h + n</i>)	𓂏𓂏𓂏𓂏𓂏𓂏𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
𓂏𓂏𓂏— <i>hd</i>	𓂏𓂏𓂏𓂏𓂏— <i>hnt</i>	<i>h</i>	𓂏𓂏𓂏𓂏𓂏𓂏



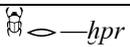
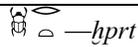
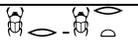
hpr 3w hr m hwꜥ ib m w3 n ntt n iit m hꜥw n ntt n **hpꜣt**

The one who was happy (lit. with joyful face) became as the one with a grieved heart, do not scheme for something which did not come yet, do not rejoice for something which did not happen yet.¹¹⁵

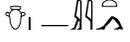
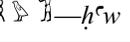
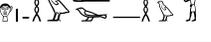
Morphological *Jinās* is represented here by the play between the two words (𓂏𓂏𓂏 - a *sdm.f* verb meaning become, happen, occur and transliterated *hpr*) and (𓂏𓂏𓂏𓂏 - a *sdmt.f* verb after a negation particle meaning what might happen in the future and transliterated *hpꜣt*). The original root of both *Jinās* words is (*h + p + r*).

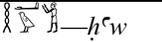
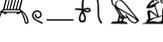
¹¹⁴ (Cheops' Court Story, lines 5.14-5.15)

¹¹⁵ (Eloquent Peasant, lines 302-3)

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their root	The <i>Jinās</i> words
 — <i>hpr</i>	 — <i>hprt</i>	(<i>h + p + r</i>)	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
 — <i>ib</i>	 — <i>iit</i>		<i>i</i>	
 — <i>hr</i>	 — <i>hw</i>	 — <i>hw</i>	<i>h</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
 — <i>hw</i>	 — <i>hw</i>	<i>w^c-^cw</i>	
 — <i>w</i>	 — <i>w</i>	<i>w-w</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>
			

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
 — <i>m</i>	 — <i>m</i>	



imi in.tw n.i hnri nty m hnrt wd nkn.f

Let one bring to me a confined person (criminal-captive) who is in the confinement place and let his injury be inflicted.¹¹⁶

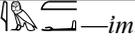
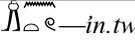
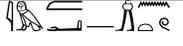
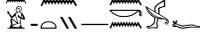
Morphological *Jinās* is represented in this example by the play between the two words ( - a participle, with a seated man as indication, meaning a guilty person who has been confined for a crime and transliterated *hnri*) and ( - a noun meaning the place

¹¹⁶ (Cheops' Court Story, line 8.15)

where those kinds of people were kept and transliterated *hnrt*). The original root of both *Jinās* words is (*h + n + r*).

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their root	The <i>Jinās</i> words
 — <i>hnri</i>	 — <i>hnrt</i>	(<i>h + n + r</i>)	

Other types of *Jinās* in this example:

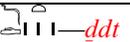
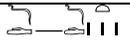
First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
 — <i>imi</i>	 — <i>in.tw</i>		<i>i</i>	
 — <i>n.i</i>	 — <i>nty</i>	 — <i>nkn.f</i>	<i>n</i>	



ḥ^c.n *dd.n* hry-ḥbt hry-tp d3d3-m-ḥnh *ddt.f* m ḥk3w

Then the chief lector priest JaJa-m-ankh said his sayings from the magic.¹¹⁷

Morphological *Jinās* is represented in this example by the play between the two words ( - a *sdm.n.f* verb meaning he said and transliterated *dd.n*) and ( - an infinitive attached to third person singular suffix for possession and transliterated *ddt.f*). The original root of both *Jinās* words is (*d + d*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their root	The <i>Jinās</i> words
 — <i>dd</i>	 — <i>ddt</i>	(<i>d + d</i>).	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The similar letters	Resemblance <i>Jinās</i>
 — <i>h</i>	 — <i>h</i>	<i>h-h</i>	

¹¹⁷ (Cheops' Court Story, line 6.8)



hrt r irt jjt nfr nfrt nfr r.f nfrt

*Abstain from doing evil, goodness is good, goodness is indeed good.*¹¹⁸

Morphological *Jinās* is represented by the play between the two successive words (𓂏𓂏𓂏 - an adjective meaning beautiful, good and transliterated *nfr*) and (𓂏𓂏𓂏𓂏 - a noun meaning the good things, righteous deeds or goodness, and transliterated *nfrt*). Both words derived from the same root (*n + f + r*).

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their root	The <i>Jinās</i> words
𓂏𓂏𓂏— <i>nfr</i>	𓂏𓂏𓂏𓂏— <i>nfrt</i>	(<i>n + f + r</i>)	𓂏𓂏𓂏 𓂏𓂏𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
𓂏𓂏𓂏𓂏— <i>hrt</i>	𓂏— <i>irt</i>	<i>h-i</i>	𓂏𓂏𓂏𓂏 𓂏
𓂏— <i>irt</i>	𓂏𓂏𓂏𓂏— <i>ijt</i>	<i>r-j</i>	𓂏 𓂏𓂏𓂏𓂏



h'c.n dd.n ddy ddt.f m hk3w

*Then Jedi said his own sayings from the magic*¹¹⁹

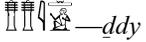
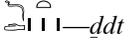
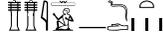
Morphological *Jinās* is represented in this example by the play between the two words (𓂏𓂏 - a *sdm.n.f* verb meaning he said and transliterated *dd.n*) and (𓂏𓂏𓂏 - an infinitive attached to third person singular suffix for possession and transliterated *ddt.f*). The original root of both *Jinās* words is (*d + d*).

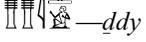
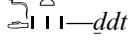
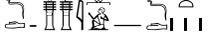
¹¹⁸ (Eloquent Peasant, line 337)

¹¹⁹ (Cheops' Court story, line 8.25)

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their root	The <i>Jinās</i> words
 — <i>dd</i>	 — <i>ddt</i>	(<i>d + d</i>).	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
 — <i>ddy</i>	 — <i>ddt</i>	<i>y-t</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The additional letters	Partial <i>Jinās</i>
 — <i>dd</i>	 — <i>ddy</i>	 — <i>ddt</i>	<i>y-t</i>	



imy-r³ pr wr nb.i wr n wrw

*Great overseer of the house, my lord, the greatest of the great men.*¹²⁰

Morphological *Jinās* is represented in this example by the playing between three forms of the adjective *wr* ( - an epithet meaning great, the eldest or important man and transliterated *wr*) and ( - a participle of the adjective *wr*, by adding the sitting man, meaning the great person and transliterated *wr*) and ( - a plural noun derived from the previous participle *wr* and transliterated *wrw*). The three words are connected by a genitive *n* to mean the great of the great people, indicating the superlative, i.e. the greatest person. The root word of the *Jinās* words is (*w + r*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Their root	The <i>Jinās</i> words
 — <i>wr</i>	 — <i>wr</i>	 — <i>wrw</i>	<i>w+r</i>	

Other types of *Jinās* in this example:

¹²⁰ (Eloquent Peasant, line 84)

the nouns are morphologically related. It is clear that the grammatical context, which represented the first (𐎠𐎡𐎴𐎠 - *sš*) after a preposition and the other (𐎠𐎡𐎴𐎠𐎡𐎴 - *sš*) as a confirmed participle, will play a great role in clarifying for the reader the semantic difference between them, with some different vowel applications for the listeners.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Morphological <i>Jinās</i>
𐎠𐎡𐎴𐎠 - <i>sš</i>	𐎠𐎡𐎴𐎠𐎡𐎴 - <i>sš</i>	𐎠𐎡𐎴𐎠 - 𐎠𐎡𐎴𐎠𐎡𐎴

8.3 Semi-Morphological *Jinās* (شبه جناس الاشتقاق)

This Arabic *Jinās* term refers to two words that have similar roots phonologically but are not genetically related. It seems to the common reader that they share the same consonantal root but in fact each word belongs to a different one because of the different vowels application. It is more related to the rich lexical variety of the Arabic language in general. "The Arabic language, by the nature of its morphology and the vastness of its lexicon, offers enormous possibilities for paronomasia, whether or not the resembling words are etymologically related." (Van Gelder,2012,313) It was a topic of disagreement amongst Arabic grammarians and Balāghists, as in some cases it is hard to be sure of the morphological relationship between the two roots, but they agreed to subcategorize it under Semi-Morphological *Jinās*. (Al-Gundy,1954,123) Apparently, the AE language shares the same situation with the Arabic, as Hodge declared after investigating some wordplay examples in the Pyramid texts:

It almost goes without saying that there are numerous instances where decisions cannot be made with any degree of certainty. For example, as Firchow very correctly points out, we often do not have the ability to decide whether the word play is on different words having the root in common or on words of different roots. The important fact for our thesis is that both occur in clear cases. (Hodge, 1975, 338)

8.3.1 Arabic

وَإِنْ يُرِيدَكَ بِخَيْرٍ فَلَا رَادَّ لِفَضْلِهِ

If He wants good for you, non can confute His grace. Q:10:107 (al-Hamawi, 2004, 36)

Semi-Morphological *Jinās* is represented here by the literary play between the two verbs (أُرَادَ - a verb meaning intend, desire earnestly, wish and its root is رَادَ) and (رَادَ) - a verb meaning turndown, disprove, confute and its root is رَدَ). Both verbs have similar consonantal root (ر + د) but with different vowels application to designate different meanings.

كقول البحتري:

وإذا ما رياح جودك هبت صار قول العزول فيه هباء

If the winds of your generosity moved quickly, the rumors of the people who envy it will be in vain.

Morphological *Jinās* is represented by the two words (هبت, a past verb meaning moved quickly and its root is هَبَ) and (هباء, a noun meaning vanish as dust and its root is هَبَ). Both words are related via the similar consonantal root (هـ - ب). However, the different ending vowels designate different roots and meaning.

Someone complained to al-khalifa al-Mamoun about his corrupted administrator saying:

ما ترك فضة إلا فضها ولا ذهباً إلا أذهبه، ولا غلة إلا غلها، ولا فرساً إلا افترسه، ولا ضيعة إلا ضيعها، ولا عقاراً إلا عقره، ولا جليلاً إلا أجله، ولا دقيقاً إلا دقه، ولا مالاً إلا مال عليه، ولا غنيمة إلا غنمها

He did not leave any silver unless he wasted it, or gold unless he eliminated it, or crops unless he put it into fetters, or horse unless he devoured it, or farm unless he get lost it, or building unless he wounded it, or something important unless he make it delayed, or something require close inspection unless he crushed it, or money unless he became inclined to consume it, or loot unless he captured it. (Al-thaalabi, n.d, 83)

Semi-Morphological *Jinās* is represented by two similar words which have different morphological roots, but share the same initial letters such as (فضة - silver) and (فضها - to separate, divide or smash); (ذهباً - gold) and (أذهبه - to take away, remove or eliminate); (غلة - crops, harvest) and (غلها - to handcuff, fetter or chain); (فرساً - horse) and (افترسه - to devour or destroy something or someone); (ضيعة - green garden or farm) and (ضييعها - to waste, perish or lose); (عقاراً - building) and (عقره - to bite, slaughter or butcher); (جليلاً - something or someone important or honorable) and (أجله - to delay, adjourn); (دقيقاً - something that requires close inspection) and (دقه - to crush, pound or grind); (مالاً - money) and (مال - to be inclined, bent or slanting); (غنمة - loot) and (غنمها - to capture or steal).

Someone asked his beloved girl to give him her gold ring, as a memorial souvenir, but she tried to escape from his inappropriate request by playing with *Jinās*, saying:

إنه ذهب وأخاف أن تذهب ، ولكن خذ هذا العود لعلك ان تعود

It is gold but I am afraid that its name's pun makes you go without coming back, but instead of the gold you may take this wooden stick because its name's pun may make you come back.

Semi-Morphological *Jinās* is represented here by the literary play between the words (ذهب - a noun related to the precious shiny yellow metallic element 'gold') and (تذهب - a verb meaning to depart, go away or leave). In the second clause the beloved girl has used semi *Jinās* also between the two words (العود - a noun meaning a kind of odorous wood) and (تعود - a verb meaning come back or return).

8.3.2 Ancient Egyptian



šwyt m ir m šw

*The sun-shade do not act like sun-light.*¹²³

Semi-Morphology and Visual *Jinās* are represented in this example by the play between the two words (𓂏𓂏𓂏𓂏𓂏𓂏 - a noun meaning shadow or shade, and transliterated *šwyt*, it can also be written 𓂏𓂏𓂏 without the *y*) and (𓂏𓂏 - a noun meaning sun or sunlight, and transliterated *šw*). Both *Jinās* words have two initial shared letters in their root, in addition to using the same determinative (the sun disc ☉) to express two contrasted meanings, but both related to the activity of the sun.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their uncertain root	The <i>Jinās</i> words
𓂏𓂏𓂏𓂏𓂏𓂏— <i>šwyt</i>	𓂏𓂏— <i>šw</i>	(<i>š + w</i>)	𓂏𓂏𓂏𓂏𓂏𓂏-𓂏𓂏

¹²³ (Eloquent Peasant, line 254)

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>



h³.n rdi h³ n.f h³ snt hn^c ist.sn

*Then he allowed for him two boats with their crew to attend.*¹²⁴

Semi-morphological *Jinās* is represented in this example by the play among three words that may share one root in their first building process (- an auxiliary verb always used as a proclitic particle, without any determinative, to precede the main verb of the sentence, to mean ‘then’ and transliterated *h³.n*) and (- a verb meaning stand, stand by, raise oneself, rise up, arise, attend or wait, and transliterated *h³*) and (- a determinative used as an ideogram to mean a ship and fully transliterated - *h³*). The metaphorical relationship between the verb *h³* and its similar activities for a human on the ground compared to a ship on the water (its ground), can be understood in light of other similar examples. The two words are: (- *h3h3*, which means stumble, and has two feet determinatives in contrasting directions), and the word (- *h3*, which means to go ashore or run aground for ships). This example can shed more light on the AE language’s creative way of producing new words, by changing the determinatives to fit the new textual context of the invented word, and by geminating one syllable. Using the three *Jinās* words (- -) together in one sentence may confirm the AE writer’s

¹²⁴ (Cheops' Court story, line 8.4)

awareness of their proto-relationship. In some cases the difference between the *Jinās* words lies only in a slight change of vocalization, and perhaps that underlines the closeness between the two words morphologically as well.

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Third word of <i>Jinās</i>	Their uncertain root	The <i>Jinās</i> words
			([◌] h + [◌] n)	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
				[◌] + n	



snty.k di.n.i sn m s3 ḥ3.k ʕwi ḥm.i ḥr ḥr ḥr šhr dwt

*Your two sisters, I have placed them as protection behind you. The arms of my majesty are raised to the heaven to disperse the evil.*¹²⁵

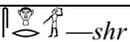
Semi-Morphological *Jinās* is represented in this example by the play between the two successive words (𐎃 - a preposition mainly meaning over or upon and transliterated *ḥr*) and (𐎃 - a noun meaning heaven or sky and transliterated *ḥr*). The missing vowel application between the two words indicates the semantic differences for the listeners as does the determinative for readers.

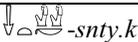
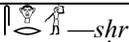
First <i>Jinās</i> word	Second <i>Jinās</i> word	The uncertain root	The <i>Jinās</i> words
		<i>ḥ + r</i>	

Other types of *Jinās* in this example:

The visual play	The visual <i>Jinās</i> words

¹²⁵ (Thotmes III poetic stela, line 23)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
 — <i>hr</i>	 — <i>sḥr</i>	s	

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
 — <i>snty.k</i>	 — <i>s3</i>	 — <i>sḥr</i>	s	



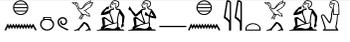
ir pr.k m pr.k ḥnw ḥnyt ḥr sw3 hr.k m-ḥ.sn m t ḥnkt dd.ḥr.k

*If you are going out of your house and there were a chanter and chanteuse passing by you and they have with them some bread and beer, you would say...*¹²⁶

Semi-Morphological *Jinās* is represented in this example also by the play between the two words ( - a *sḏm.f* form for the second singular person of the verb , which means to go or come out, and transliterated *pr.k*) and ( - a noun meaning house, palace or temple and attached to second singular suffix pronoun to express possession, and transliterated *pr.k*). The verb *pr* may be derived from the noun , using both pictures of the house and the feet  to illustrate or visually demonstrate the process of going out.

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their uncertain root	Semi-Morphological <i>Jinās</i>
 — <i>pr.k</i>	 — <i>pr.k</i>	 — <i>p+r</i>	

Other types of *Jinās* in this example

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
 — <i>ḥnw</i>	 — <i>ḥnyt</i>	 — <i>ḥn</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
 — <i>ḥ</i>	 — <i>ḥ</i>	

¹²⁶ (Lucky and unlucky days text; Vernus, 1981, fig.1)

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their uncertain root	The <i>Jinās</i> words
— <i>m3t</i>	— <i>m3w</i>	<i>m + 3 + ʿ</i>	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	fourth <i>Jinās</i> word	Visual <i>Jinās</i>

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	Morphological <i>Jinās</i>
— <i>im</i>	— <i>m</i>	— <i>m</i>	



ʿhʿ.n sʿhʿ.n.f sw wd3 pw ir.n.f hnʿ.f r mryt hr rdit n.f ʿ.f

Then he helped him to stand on his feet. He proceeded with him to the riverbank, giving him his arm (help).¹²⁹

Semi-Morphological *Jinās* is represented here by the play between the two words (- an auxiliary verb always used as a proclitic particle, without any determinative, to precede the main verb of the sentence, to mean ‘then’ and transliterated *ʿhʿ.n*) and (- a causative verb built from the verb - *ʿhʿ*, meaning raise up, cause to stand, set up, install, erect, accuse or establish (against), and transliterated *sʿhʿ.n*). The morphological relationship between the two words is blurred, and we cannot be sure if they both originated from the same root.

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their uncertain shared root	The <i>Jinās</i> words
— <i>ʿhʿ</i>	— <i>sʿhʿ.n</i>	<i>(ʿ + h + ʿ)</i>	

Other types of *Jinās* in this example:

¹²⁹ (Cheops' Court story, line 8.2)



ḥḥ.n sḥḥ ḥm n nswtbity snfrw m nswt mnḥ m t3 r dr.f

*Then the dual king Senefru was made to arise as the generous king in this entire land.*¹³¹

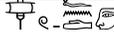
Semi-Morphological *Jinās* is represented here by the play between the two words (𓄿𓂏𓂏 - an auxiliary verb always used as a proclitic particle, without any determinative, to precede the main verb of the sentence, to mean ‘then’ and transliterated ḥḥ.n) and (𓄿𓂏𓂏𓂏 - a causative verb built from the verb 𓄿𓂏 - ḥḥ which means stand, stand by, raise oneself, rise up, arise, attend or wait and transliterated sḥḥ.n). The morphological relationship between the two words is blurred, and we cannot be sure if they both originated from the same root.

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their uncertain shared root	The <i>Jinās</i> words
𓄿𓂏𓂏-ḥḥ	𓄿𓂏𓂏𓂏-sḥḥ.n	(ḥ+h+ḥ)	𓄿𓂏𓂏-𓄿𓂏𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
𓄿-m	𓄿-m	𓄿-𓄿

¹³¹ (Teaching of Kagemni., line8)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>
			



hk3 *kn* rs-tp ʕ3 *nhtw* itt t3w nbw m *knt nht*

*The brave king, the vigilant, with great victories, the one who seizes all the lands with bravery and victory.*¹³⁴

Morphological *Jinās* is represented twice in this example by playing with the words ($\overset{\Delta}{\text{ك}}\text{-}$ an adjective meaning being brave and transliterated *kni*) and ($\overset{\Delta}{\text{ن}}\text{-}$ a verbal noun meaning bravery and transliterated *knt*). The original stem is (*k + n*). It is followed with another similar example by playing with the words ($\overset{\text{H}}{\text{ن}}\text{-}$ a plural noun meaning victories and transliterated *nhtw*) and ($\overset{\text{H}}{\text{ن}}\text{-}$ a verbal noun meaning victory and transliterated *nht*). The original stem is (*n + h + t*). Both *Jinās*-plays are semantically attached to the praise of the described king.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their root	The <i>Jinās</i> words
$\overset{\Delta}{\text{ك}}\text{-}$ <i>kni</i>	$\overset{\Delta}{\text{ن}}\text{-}$ <i>knt</i>	(<i>k + n</i>)	$\overset{\Delta}{\text{ك}}\text{-}$ - $\overset{\Delta}{\text{ن}}\text{-}$
$\overset{\text{H}}{\text{ن}}\text{-}$ <i>nhtw</i>	$\overset{\text{H}}{\text{ن}}\text{-}$ <i>nht</i>	(<i>n + h + t</i>)	$\overset{\text{H}}{\text{ن}}\text{-}$ - $\overset{\text{H}}{\text{ن}}\text{-}$

8.4.2 Morphological *Jinās* that plays with proper names

This type of *Jinās* that uses the meaning of proper names to make a literary play is very popular in the Arabic tradition. Ibn al-Athīr and Ibn Rashiḳ considered it as one of the superior types of *Jinās* that reflects the high talent and taste of the creative writers (Al-Gundy, 1954, 168).

كقول ابي نواس في الفضل بن الربيع:

عباس عباس إذا احتدم الوغي والفضل فضل والربيع ربيع

¹³⁴ (Ramses II Zigzag poem, line-2)

- a noun meaning hill or high ground, and transliterated *k3*) The sign (*k*) has been used as a sound letter and determinative in the same word. The original root of both *Jinās* words is (*k* + *3*).



hpr.k m rn.k pw n hpr

*May you come into being as your name, this, belongs to Kheprer.*¹³⁵

Morphological *Jinās* is represented here by the play between the two words ( - a *sdm.f* verb meaning to exist, be, become or create, and transliterated *hpr.k*) and ( - a creator god's name meaning originally 'he who comes into being' and transliterated *hpr*). The original root of both *Jinās* words is (*h* + *p* + *r*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The two <i>Jinās</i> words
 - <i>hpr</i>	 - <i>hpr</i>	(<i>h</i> + <i>p</i> + <i>r</i>)	
 - <i>k3y.k</i>	 - <i>k3</i>	(<i>k</i> + <i>3</i>)	
 - <i>hpr.k</i>	 - <i>hpr</i>	(<i>h</i> + <i>p</i> + <i>r</i>)	

8.4.4 Adjective with a proper name



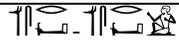
h' dd.n ist im.k wsr m ht.s m rn.k pwy n wsr r.f

*Then Isis said: do not be mighty in her womb as your name belongs to the mightier.*¹³⁶

Morphological *Jinās* is represented in this example by the play between the two words ( - an adjectival verb meaning strengthen and transliterated *wsr*) and ( - a noun, with a seated man as indication, (person name) meaning powerful or wealthy man, and transliterated *wsr*). The original root of both *Jinās* words is (*w* + *s* + *r*).

¹³⁵ (Coffin Texts, utterance 587 De Buck, 1935, Vol.LXXXI, §1587)

¹³⁶ (Cheops' Court Story, line 10.9)

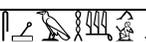
First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
 - wsr	 - wsr	(w + s + r)	



dd.in ist imy.k s3h m ht.s m rn.k pwy n s3h-r

*Then Isis said: do not tread in her womb as your name belongs to the Tread-of-Ra.*¹³⁷

Morphological *Jinās* is represented in this example by the play between the two words ( - a verb meaning to tread, reach or arrive, and transliterated *s3h*) and ( - a noun, with a seated man as indication, meaning the one who belongs to the Tread-of-Ra, and transliterated *s3h*). The original root of both *Jinās* words is (s + 3+ h).

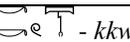
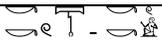
First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
 - s3h	 - s3h	(s + 3+ h)	



dd.in ist imy.k kkw m ht.s m rn.k pwy n kkw

*Then Isis said: do not be dark in her womb as your name belongs to the darkness.*¹³⁸

Morphological *Jinās* is represented in this example by the play between the two words ( - a verb meaning to be dark, and transliterated *kkw*) and ( - a noun, with a seated man as indication meaning the one who belongs to darkness, and transliterated *kkw*). The original root of both *Jinās* words is (k+k+w).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
 - kkw	 - kkw	(k+k+w)	

¹³⁷ (Cheops' Court Story, line 10.17)

¹³⁸ (Cheops' Court Story, line 10.24)

He is one of the subjects of the high steward merw the son of Rensy.

dd.in **Nmty-nht** pn m33.f 3w n shty pn 3byw ib.f

This Nemty-nakht said when he saw the donkeys of this peasant, which were desirable to his heart:

h3 n.i šsp nb 3w3.i hnw n shty pn im.f

'would that I had any divine image (cunning visual trick) that enables me to rob the goods from this peasant' (Lines 6-7)

The author uses the name (*Nmty-nht* - ) for the character who robbed the peasant's goods, which morphologically corresponds with the general meaning of his compound name: (*Nmty* is derived from a verb  *nm* that means rob (with), steal (with), go wrong (of plans), while the second word is a *nisba* form of the adjective ( - *nht* that means strong, stiff or hard). The remarkable play is the author names his father ( - *isry*, which is a *nisba* form and literally means the one who belongs to  - *isr*, the tamarisk wood). The creative author used this word in another context: when this Nemty-nakht created a fake claim to steal the peasant's donkeys and when the peasant protested he thrashed all his body with a hard piece of tamarisk wood. The author does not just play morphologically with the name of the robber but also with his father's name.

h3.n t3.n.f n.f i33yt nt **isr** w3d r.f

Then he took a rod of fresh **tamarisk** to him

h3.n 3g.f t.f nb im.s nhm 3w.f

and he thrashed all his limbs with it and robbed his donkeys. (Lines 53-54)

The AE writer was an artist who designed and constructed meaningful names that would elicit an aesthetical response from his native receivers, which in turn adds vividness to the

characters and builds up dramatic effect. By stressing the dramatic and emotional values of this literary play, we may better understand how the poetic function of Morphological *Jinās* was dominant and was used creatively by AE authors.

8.4.6 Using prepositions and particles in Morphological *Jinās*



ir h3.k r š n m3^ct skd.k im.f m m3^cw

*If you go down to the lake of Maat-Truth, you will sail inside it with a fair wind.*¹⁴⁰

Morphological *Jinās* is represented in this example by the play between the two lexical items (𓂏 - an adverb of place ظرف مكان - derived from the preposition *m* to mean there, therein, therewith or inside, and transliterated *im*) and (𓂏 - a simple preposition meaning in, with, together with, out of or by means of, and transliterated *m*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The root	The <i>Jinās</i> words
𓂏— <i>im</i>	𓂏— <i>m</i>	𓂏— <i>m</i>	𓂏—𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their uncertain root	Semi-Morphological <i>Jinās</i>
𓂏— <i>m3^ct</i>	𓂏— <i>m3^cw</i>	<i>m + 3 + c</i>	𓂏—𓂏

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	Visual <i>Jinās</i>
𓂏—𓂏	𓂏	𓂏—𓂏	𓂏—𓂏	𓂏—𓂏—𓂏—𓂏

¹⁴⁰ (Eloquent Peasant, line 86)



hæn.rdi.kwi r iw in w3w n w3d wr

Then, I was borne to an island by the waves of the Great Green Sea.¹⁴¹

Morphological *Jinās* is represented in this example by the play between the two lexical items (𐌺𐌆 - a particle that introduces the subject for passive verbs and means by, and is transliterated *in*) and (𐌆 - a preposition meaning to, for or because, and transliterated *n*).

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their root	The <i>Jinās</i> words
𐌺𐌆 - <i>in</i>	𐌆 - <i>n</i>	<i>n</i>	𐌺𐌆 - 𐌆

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
𐌳𐌆𐌺𐌆 - <i>w3w</i>	𐌳𐌆 - <i>w3d</i>	<i>w-d</i>	𐌳𐌆𐌺𐌆 - 𐌳𐌆

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
𐌳𐌆𐌺𐌆 - <i>w3w</i>	𐌳𐌆 - <i>w3d</i>	𐌳𐌆 - <i>wr</i>	<i>w</i>	𐌳𐌆𐌺𐌆 - 𐌳𐌆
𐌆 - <i>iw</i>	𐌺𐌆 - <i>in</i>		<i>i</i>	𐌆 - 𐌺𐌆

The question raised here: Can this AE *Jinās*-play between prepositions and particles be considered equal to the other Morphological types, considering that most of those lexical items involve a play with a single consonant preposition? Al-Gundy stated that in the Arabic language there are no obvious literary examples where the author built *Jinās*-play using prepositions. He considers that Arabic literary Morphological *Jinās* is mainly between verbs and nouns (Al-Gundy,1954,114). However, the AE language may be a different case, as scholars can trace the genetic relationships between prepositions and adverbs morphologically; and they still can produce similar musical sounding as using verbs, nouns and adjectives in constructing Morphological *Jinās*.

¹⁴¹ (Shipwrecked Sailor Story, line 40)

Chapter 9. Reversed *Jinās* (جناس القلب- العكس-المخالف)

This *Jinās* term refers to two words with the same letters but in different arrangements; however, it is not always obligatory that all the letters of the word be in reverse order. It can be attested in both Arabic prose and poetry. The Persian Balāghist Al-Watwat (d. 1177?) considers this reversed *Jinās*-play one of the clearest signs of the high eloquence of the writer if s/he used it reasonably to serve the context. (Al-Watwat, 2009, 107) The first impression about the function of all reversed *Jinās*-play that it was just serving a vocal mission, i.e., that it contributes only musical rather than semantic focus to the lines, is a misleading judgment. Most of the studied instances in both Arabic and AE languages reveal that there is an implied semantic relation that connects these reversed *Jinās* words.

The reversed *Jinās* words can be antonyms, or synonyms, or have cause and effect relationships, or simply have analogous values and comparable semantics. Many of the case studies of Reversed *Jinās* seem to show a clever writer who is using *Jinās* and other techniques to focus the receivers' attention for the purpose of encouraging them to investigate what is similar and what is different between meanings. Or, particularly in the case of verses describing possible or actual reversals in fortune, the Reversed *Jinās* combined with other parallelisms makes the receivers prisoners of those two *Jinās* words, bound to focus on what are the differences between the two *Jinās* words. In this chapter, Reversed *Jinās* has been divided into three main subdivisions¹⁴²: Full Reversed, Partial Reversed and Echo Reversed. The last category, Echo Reversed *Jinās*, is only related to the AE language and is of a musical nature.

¹⁴² I avoided two other types mentioned in Arabic *Balāgha* sources. The Equal Reversed *Jinās* المقلوب المستوي when the word can be read equally from the opposite directions, i.e., the *Jinās* words produces an equivalent reading when read from left to right, or right to left. These sources thought that Full Reversed *Jinās* can only be applied with words that do not read equally from both sides, such as the two words رقم-number and قمر-moon. This subdivision can be clearly included in the Full Reversed *Jinās*, such as:

كَبُرَ رَجَاءُ أَجْرِ رَبِّكَ

Say: God is great, hoping for the reward of your God. (Al-Gendy, 1954, 107) In these two sets of words, the reader can reach the same words by reversing the direction of the letters, (ربك - كبر) and (أجر - رجاء).

The second is the Semantic Reversed Sentence المقلوب العكس, when the verse consists of two sentences that creatively use the same words but to mean the opposite. Apparently the play is between two sentences not two words, such as:

يُخْرِجُ الْحَيَّ مِنَ الْمَيِّتِ وَيُخْرِجُ الْمَيِّتَ مِنَ الْحَيِّ

God brings forth the living from the dead and brings forth the dead from the living. Q 30:19

9.1 Full Reversed *Jinās* (مقلوب الكل)

9.1.1 Arabic

Full Reversed *Jinās* means that all of the letters of the two *Jinās* words are in reverse order, from beginning to end, such as the two Arabic words (تاريخ - a singular noun meaning history, time, date or annals) and (خيرات - a collective plural feminine noun meaning the good things). Both words have the same letters but in a fully reversed order.¹⁴³ Ibn Al-Athīr explains its rarity as a common literary device due to the difficulty entailed in using both words, with their reversed sounds, in the right way that serves the context (Al-Gundy, 1954, 105).

كُفُّهُ بَحْرٌ وَجَنَابُهُ رَحْبٌ

His (hand's) palm is a sea and his excellence is ample

Full Reversed *Jinās* is represented between the two words (بحر - a noun meaning sea) and (رحب - an adjective meaning large, wide or spacious). Both words (بحر - رحب) have the same letters but in a reverse order. Both words are semantically related and can here be considered synonymous to each other.

حسامك منه للأحباب فَنُحِّجُ ورمحك منه للأعداء حَتْفٌ

Your sword is a great triumph for the followers and your spear will carry the death for the enemies. (Al-Watwat, 2009, 108)

Full Reversed *Jinās* is represented between the two words (فتح - a noun meaning great triumph) and (حتف - a noun meaning sudden death). Both words (فتح - حتف) share the same three letters but in a reverse order. Both words can be considered as part of cause and effect relationship, as the victory of one side means the death of the opposite side.

¹⁴³ Some Balāghists referred to some individual Arabic words that have the same meaning when they are read from both directions, such as باب - door; كعك - cake; خوخ - peach; شاش - lawn (Al-Gundy, 1954, 109)

The writer also can use the full Reversed *Jinās* in framing the verse, i.e., beginning and ending with Reversed *Jinās* words¹⁴⁴. *Balāgha* scholars confirm that it is related to Arabic poetry. It is known among the Balāghists as **Winged Reversed *Jinās*** المقلوب المجنح. (Al-Watwat, 2009, 109) The verse here has been metaphorically patterned as a bird, where the two Reversed *Jinās* words play the role of the wings to give the required balance to the verse as they do for the bird.

قول الصفدي:

رَضَّتْ فُوادي غادة ما كنت أحسبها تضر

ردت رسولِي خائباً فمدامعي أبداً تدر

A beautiful young woman responded negatively to my heart and I did not expect that she would ever hurt

However, she sent back my messenger with great disappointment, so my tears still flow without stop. (Al-Gundy, 1954, 102)

Winged Reversed *Jinās* is represented by the play between the beginning and ending of two following verses: (رَضَّتْ - a past tense verb meaning not to agree, accept, give pleasure, or satisfaction to someone) and (تضر - a present tense verb meaning to be a bane, harm or hurt) and (ردت - a past tense verb meaning to send back, turn back or give back) and (تدر - a present tense verb meaning to flow or pour out suddenly in great quantities). In addition to the Winged *Jinās* of each of the two verses, the first words of the verses (ردت - رَضَّتْ) are connected by their grammatical identity, as are the last words (تدر - تضر). Both sets of verbs have the same ending and beginning letters, and the vocalic play between the four verbs phonetically relays on the two similar letters (د - d) and (ض - d). In a clever poetic way the writer could use these types of various crisscrossing correspondences to connect the reversed verbs with their similar semantic connotations, to reveal a close forgotten etymological relationship between them. The receivers are thus encouraged to make these comparisons by the operation of Reversed *Jinās* in addition to the other features that the two pairs of words have in common.

¹⁴⁴ Al-Watwat considered it a separated subdivision of reversed *Jinās*, which is not followed in this paper since it is more related to the words place of full Reversed *Jinās*, not the poetic mechanism.

ساق هذا الشاعرُ الجُبْنُ إلى من قلبه قاس

سار حيُّ القوم فآلهمُ علينا جبلُ راس

This poet delivered cowardliness to the one whose heart is cruel

The person who was full of life among his people left and the grief descended on us like a steady mountain. (Al-Watwat, 2009, 109)

Winged Reversed *Jinās* is represented between the words that begin and end the verses, (ساق - a past tense verb meaning convey, deliver, transfer or transmit) and (قاس - an adjective meaning hard, tough or harsh); and (سار - a past tense verb meaning depart, go away or leave) and (راس - an adjective meaning stable, fixed, firm). Both pairs of words have the same letters, but are fully reversed. The last two *Jinās* words (راس – سار) also have a contrary semantic relationship.

9.1.2 Ancient Egyptian



wbn m nbw shd twy m stw irty.f

*(The god Ra-Hor-Akhty) arises in gold to lighten the two lands (Egypt) with the rays of his eyes*¹⁴⁵

Full Reversed *Jinās* is represented between the two words ( - *sdm.f* verb meaning to rise, shine, appear, overflow or be excessive, and transliterated *wbn*) and ( - a noun meaning gold and transliterated *nbw*). Both words have the same kind and number of letters but in reversed order. The meanings of the two *Jinās* words are dominated by the color of both them, golden yellow.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
 <i>wbn</i>	 <i>nbw</i>	

¹⁴⁵ (Urk. IV, 937)



hpr 3w hr m hw^c ib m w3 n ntt n iit m h^cw n ntt n hprt

The one who was happy (lit. with joyful face) became as the one with grieved heart, do not scheme for something which did not come yet, do not rejoice for something which did not happen yet.¹⁴⁶

Full Reversed *Jinās* is also represented in this example by the play between the two contrasted words (𐎎𐎗𐎍 - an adjective meaning emotionally aroused from happiness and when it is combined with the face, it means a joyful face and is transliterated 3w) and (𐎎𐎗𐎍𐎎 - a verb meaning a long-time plan, scheme or brood (on), and transliterated w3). Both words are in reverse order.

Partial Reversed *Jinās* is represented in this example by the play between the two contrasted words (𐎎𐎗𐎍𐎎 - an adjective meaning sad, and when combined with the heart, means apprehensive and is transliterated hw^c) and (𐎎𐎗𐎍𐎎 - an adjectival verb meaning to rejoice and transliterated h^cw). The last two letters of both words are in reverse order w^c-^cw while they share the same beginning letter h.

This double reversed *Jinās* example shows that the mind’s eye of the ancient reader would have indulged in pondering the various semantic crisscrossing correspondences between the Partial Reversed *Jinās* hw^c - h^cw and the Full Reversed *Jinās* 3w and w3. The reader will easily notice that the two forms are semantically antonyms. Moreover, the framing Morphological *Jinās* also between hpr ‘happen, become’ and n hprt ‘did not happen’, seems to complement the two different types of Reversed *Jinās* used in this sentence.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	The <i>Jinās</i> words
𐎎𐎗𐎍𐎎 - hw ^c	𐎎𐎗𐎍𐎎 - h ^c w	w ^c - ^c w	𐎎𐎗𐎍𐎎 - 𐎎𐎗𐎍𐎎
𐎎𐎗𐎍 3w	𐎎𐎗𐎍𐎎 - w3	3w-w3	𐎎𐎗𐎍 - 𐎎𐎗𐎍𐎎

Other types of *Jinās* in this example:

¹⁴⁶ (Eloquent Peasant, lines 302-3)

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
 - <i>ib</i>	 - <i>iit</i>		<i>i</i>	
 - <i>hr</i>	 - <i>hw</i> ^c	 - <i>hw</i>	<i>h</i>	

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphology <i>Jinās</i>
 - <i>hpr</i>	 - <i>hprrt</i>	(<i>h + p + r</i>)	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>
			

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
 - <i>m</i>	 - <i>m</i>	



imi iry.i rn.k m t3 pn r hp nb nfr

*Let me praise your name in this land according to every good rule*¹⁴⁷

Reversed *Jinās* is represented by the play between the two words ( - a masculine demonstrative pronoun meaning this and transliterated *pn*) and ( - a noun meaning any, every, all, and transliterated *nb*). The words are in reverse order *pn-nb*, considering also the employment of a different type of the sound (*p-b*). The consonants are not only reversed but also shifted.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	The <i>Jinās</i> words
 - <i>pn</i>	 - <i>nb</i>	<i>pn-nb</i>	

Other types of *Jinās* in this example:

¹⁴⁷ (Eloquent Peasant, line 96)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
م - ي - م - <i>imi</i>	م - ي - م - <i>iri</i>	<i>m-r</i>	م - ي - م - م - ي - م
م - ن - <i>rn</i>	م - ن - <i>pn</i>	<i>r-p</i>	م - ن - م - ن

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
ن - ب - <i>nb</i>	ن - ف - ر - <i>nfr</i>	<i>n</i>	ن - ف - ن - ب

9.2 Partial Reversed *Jinās* (مقلوب البعض)

9.2.1 Arabic

In Partial Reversed *Jinās*, the letters of the two *Jinās* words are not fully reversed, only some of them, such as the two Arabic words (راقب - which means watchman, observer, censor or sentry) and (قريب - which means akin or nearby); and (شاعر - which means poet, aware of or sensing) and (شارع - which means street or lawgiver). In the first example (راقب - قريب), the last two letters are fully identical, in the same order, while the first two letters are reversed. However, it is the opposite in the second example (شاعر - شارع) as the first two letters are in the same order while the last two are reversed.

اللهم استر عوراتي وأمن روعاتي

O God, hide away my flaws and safeguard my fears.

Partial Reversed *Jinās* is represented by the two similar words (عوراتي - a plural noun meaning my flaw, weakness or imperfection) and (روعاتي - a plural noun meaning my fears). Both words are in plural form and attached to first person suffix pronoun for expressing possessive (ي). The reversed *Jinās* is better shown through the singular forms of both of them (عورة - روعة).

من يُجْرِمُ يُرْحَمُ , ومن يُجْرِمُ يُرْجَمُ

The one who enters the holy Haram in Makah, God will forgive him, and who commits sins there will be stoned in Hell. (Al -Watwat, 2009, 108)

Partial Reversed *Jinās* is presented between the two sets of passive verbs (يُخْرِمُ a verb meaning entering the holy place of Makah) and (يُزْحَمُ - a verb meaning forgive or being merciful). Both *Jinās* words (يُخْرِمُ - يُزْحَمُ) have two letters in the same place, which are the first and last, while the middle two letters are reversed. The same situation happens for the second reversed *Jinās* play (يُجْرَمُ - يُزْجَمُ).

أسد تقاربه , خير من حسود تراقبه

Being close to a lion is better than being paranoid with taking into consideration the eyes of an envious person. (Al-Gundy, 1954, 105)

Partial Reversed *Jinās* is represented in this proverb between the two words (تقاربه - a present verb meaning to be near or close to something) and (تراقبه - a present verb meaning to keep an eye on, keep looking at or look closely at). Both words (تقاربه - تراقبه) have the same beginning letter and last two letters, while the middle three letters are in reversed order.

رحم الله امرأ ، أمسك ما بين فكئيه ، وأطلق ما بين كفيه

God will forgive any person, who better controlled (lit. caught firmly) what is between his two jaws [the tongue], and released what is between his two palms [the money].

Partial Reversed *Jinās* is represented here between the two words (فكئيه - his two jaws) and (كفيه - the palms of his two hands). Both words have the same two letter endings while the first two letters are in reverse order.

9.3 Echo Reversed *Jinās*

This term refers to repeating reversed letters with an additional letter in one of *Jinās* words.



isw kḥ pw šm šw r tr n prt

*Indeed, he (the king) is the corner that the sunlight warms during the winter time.*¹⁴⁹

Echo Reversed *Jinās* is represented in this example by the play between the two words (𓄏𓄱𓄱 - a noun meaning time, season, and transliterated *tr*) and (𓄏𓄱𓄱𓄱 - a noun meaning the month of Peret (winter) and transliterated *prt*). Both words have the two letters (*r-t*) but in a reverse order (*tr-rt*), with an additional letter in the beginning of the second *Jinās* word (*p*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	The <i>Jinās</i> words
𓄏𓄱𓄱 - <i>tr</i>	𓄏𓄱𓄱𓄱 - <i>prt</i>	<i>tr-rt</i>	𓄏𓄱𓄱 𓄏𓄱𓄱𓄱

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
𓄏𓄱 - <i>pw</i>	𓄏𓄱𓄱𓄱 - <i>šw</i>	<i>p-š</i>	𓄏𓄱.𓄏𓄱𓄱𓄱

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
𓄏𓄱𓄱𓄱 - <i>šm</i>	𓄏𓄱𓄱𓄱 - <i>šw</i>	<i>š</i>	𓄏𓄱𓄱𓄱.𓄏𓄱𓄱𓄱

¹⁴⁹ (Hymns to Senwosret III, third stanza, line 8)



mi *htp pt* r-s3 d^c k3

Like the peace of sky after a high storm¹⁵⁰

Echo Reversed *Jinās* is represented by the play between the two words (𓂏𓂏 - an adjective meaning become calm, be pleased (with), be happy, be gracious (to), be at peace and transliterated *htp*) and (𓂏𓂏 - a noun meaning heaven, sky, and transliterated *pt*). Both words have the same two letters (*p-t*), but in a reverse order (*tp-pt*) with an additional letter in the beginning of the first *Jinās* word (*h*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	The <i>Jinās</i> words
𓂏𓂏 - <i>htp</i>	𓂏𓂏 - <i>pt</i>	<i>tp-pt</i>	𓂏𓂏-𓂏𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance
𓂏𓂏 - <i>s3</i>	𓂏𓂏 - <i>k3</i>	<i>s-k</i>	𓂏𓂏-𓂏𓂏



rdi.in imy-r3 pr wr mrw s3 rnsy šm šmsw.f n hrt ib.f tp im.f

Then the great overseer of the house Mrw the son of Rensy, made his favorite follower go over what was inside it.¹⁵¹

Echo Reversed *Jinās* is represented in this example by the play between the two words (𓂏𓂏 - an adjective meaning being great, wealthy, and transliterated *wr*) and (𓂏𓂏 - a name of a person means the beloved and transliterated *mrw*). Both words have the same two letters (*w-r*), but in a reverse order (*wr-rw*), with an additional letter in the beginning of the second *Jinās* word (*m*).

¹⁵⁰ (Eloquent Peasant, line 276)

¹⁵¹ (Eloquent Peasant, line 70-71)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual <i>Jinās</i> words
𐌆𐌆𐌆𐌆	𐌆	𐌆𐌆𐌆𐌆 - 𐌆

Chapter 10. Major Etymological *Jinās* (جناس الإشتقاق الكبير)

10.1 Arabic

Major etymological *Jinās* is a type of systematic exploration of the implied links created by Reversed *Jinās*, the semantic links which could exist synchronically in the mind of a writer and be communicated to his audience. It paves the way for further supposition that it might have been a creative principle responsible for the construction of the languages in the first place, revealing more about the literary-metaphorical mentality of the first etymologist. The linguist Carlton Hodge¹⁵³ asks the Western readers to give the literary wordplay forms a chance in order to rediscover the early invention of the AE writing, as he believed they played a great role in that undocumented period and the modern studies keep avoiding such theories because of the general lack of interest in the literary role of wordplay:

One result of this formal avoidance (and informal indulgence) has been a comparative lack of interest in the history of something which is of great linguistic-and culture-import. We need therefore to gain some understanding of this literary device as used in very early times, if we are to appreciate how it could have influenced such a major event as the invention of writing. (Hodge, 1975, 337)

Arabic *Jinās* studies differentiate between small morphological *Jinās* and major-etymological *Jinās*. The first *Jinās* is the only one used in creating the literary language, while the other is more related to *one* of the proto-metaphorical ways that the Arabic language used to create lexical items in the increased Arabic dictionary. The first Balāghist who introduced this term was Al-Şafadī (1296–1362 AD). He was not satisfied with classifying *Jinās* types and describes each type with many supporting examples from the Quran and Arabic verse and literary prose. He believed that *Jinās* played a great role in the early creation process of some lexical items in the Arabic dictionary, and thought that the similarity of sounds passed into an early semantic relationship. This literary understanding

¹⁵³ Hodge used some other references that refuse the evolutionary theory. Johannes Friedrich's study on the history of writing supports his suggested methodology for investigating the early creation process of the AE language, through the magical effect of wordplay. In his discussion of how AE writing may have originated he mentions similarities in sound used as literary devices, Near-rhymes, etc. All these, he says are similar to what must have been behind the extension of pictograms to use as phonograms. "Dieses Mittel des LAutrebus ist sehr weit verbreitet und ebenfalls schon in den Anfängen der schriftentwicklung vorhanden ... In dem mythisch-magischen Denken der Primitiven spielt eben auch der Gleichklang eine wichtige magische Rolle". (Friedrich, 1966,27)

reveals that all such related words arose from an original root to which they can all be traced, by showing how their core meaning has survived in different forms.

Arab Grammarians call this type of *Jinās* (الإشتقاق الكبير - lit. The major etymology).¹⁵⁴ The early Arabic Grammarian Ibn-Jinnī (d. 1001 AD) discussed this etymological feature, with other examples, in his famous book of the eleventh century¹⁵⁵ *Al-Khaṣā'is* - الخصائص. He considers this significant etymological *Jinās* feature one of the most wonderful and strange secrets that belongs only to the honored Arabic language. (Ibn-Jinnī, 1957, first part, 4-15)

Apparently Al-Ṣafadī borrowed this etymological-*Jinās* understanding from the Arabic grammarians and, by doing so, he invited the Balāghists to shed more light on this phenomenon inside the realm of literary criticism. The Arabist Terri DeYoung convincingly suggested that this shift had a good impact on the Arabic *Jinās* understanding:

...rhetoricians like al-Safadi now saw the etymological aspect of *Jinās*, in its broadest sense, as simultaneously the historical source for the trope and the reason for its importance. For them, *Jinās* confirmed that their language was not just an amorphous aggregate of apparently random lexical items, but a network of related words, interacting with, and mutually modifying, one another. (DeYoung, 1992, 185)

When tracing the genetic relationships between *Jinās* words, Al-Ṣafadī used the root verb of the Arabic *Balāgha* term *Jinās* itself (ج – ن – س) to prove his etymological assumption. He exchanged the positions of the three letters to produce another six *Jinās* words, trying to examine the early metaphorical relationship that may have existed among all of them in the mind of the first creator.¹⁵⁶

1. (ج – ن – س) This Arabic word means sort, kind, and species. Its semantic generally means gathering certain types of things together based on shared similarities.

¹⁵⁴ ‘Major Etymological *Jinās*’ is an Arabic term which generally means the linguistic practice that identifies the main metaphorical relationship of different lexical consonantal forms of one root and that also explains which root is used and which is not used in the Arabic language. Al-Ṣafadī extracted the linguistic debate of this etymological phenomenon from the Grammarians' solid thinking as it was applied to the literary field.

¹⁵⁵ Ibn-Jinnī's book discusses many aspects of Arabic grammar, morphology, and phonetics, and critically examines the views of the other grammarians who came before him.

¹⁵⁶ Al-Ṣafadī devotes a small chapter of three pages in his introduction to this experiment before going through the details of *Jinās* types and classifications (Al-Ṣafadī, 1881, 10-13). This research paper contains the translations of his description of the meanings of the mentioned *Jinās* words and their shared metaphorical relations.

2. (ن - ج - س) This word Arabic means a type of sickness without any cure. This sick person is called *Al-najs* or *Al-najis* (النَّجِسُ أو النَّجِيسُ). He thought that the Arabs used this word to describe the diseased person because the sickness has been united with his body, and thus it considered as a real part of its carrier, without any cure for it¹⁵⁷.
3. (ن - ج - س) This Arabic word means prison, jail. Al-Şafadī thought that the Arabic language used this word to name the jail because the criminal is forced to stay in one place and was not allowed to leave it for any reason. He confirms the metaphorical union between the place and this kind of person by using a metaphorical simile to explain his point, saying that the prisoner cannot get out of his prison-*sjn*, and much like the human race-*Jins* cannot be excluded from the animal world. Al-Şafadī used also a Quranic verse to support this metaphorical relation, when God speaks of the book of the sinful people: *إن كتاب الفجار لفي سجين*. Al-Şafadī said that what God meant by the word (*sajīn* - سجين) was a place under the ground, where all the bad deeds of unbelievers were gathered and united against the bad doer, where their bad deeds would follow each other in one place dedicated to both the deeds and the doers.
4. (ن - س - ج) This Arabic word means the act of weaving, where the tailor gathers all of the separate yarns together to make a unique union. He used an Arabic proverb that uses this meaning to describe the innovative artists: *فلان نسيج واحد* (lit. This man is one *nasij*), which means that he is unique in his qualities, in comparison with other persons, as these qualities have been gathered or woven together to form his uniqueness.
5. (س - ن - ج) The Arabic language built from this stem another word called (*al-snāj* - السناج) which is the soot caused by gas lamps on walls. The black smoke of the gas lamp, with its black carbonaceous substance, sticks on the wall, creating a black spot; the shared color between the smoke and this affected spot refers to a metaphorical union between them, as the smoke that made this spot on the wall matches its natural color and reflects the union between the cause and effect.

¹⁵⁷ Al-Şafadī mentions also in describing this word that the Arabs used to do something called *Al-tanjīs* التنجيس to fight the envy eye, and by doing that, they would bring back the lost health of the envied person.

6. (ج – س – ن) The Arabs never used this word, and they did not assign any meaning to it.

Finally, Al-Şafadī confirmed that the meanings of these *Jinās* words are metaphorically related, as all of them refer to gathering similar things until they create a union between each other. (Al-Şafadī, 1881, 11-13) Al-Şafadī, in this linguistic experiment, draws our attention to this broader metaphorical relationship that may gather those five lexical consonantal roots that have been built with the same three consonant letters. The general meanings of those five *Jinās* words have been used in tracing the genetic relationships between *Jinās* words, proving that there was one core meaning that has survived, joined, and morphed into those different *Jinās* words, making more precise the act of bringing together two semi-different things to discover how similar they are. This conclusion may explain why he believed that the first three letters of the verb (ج – ن – س) make up the main early root that has been used during the creation process of the other *Jinās* words (he might be wrong though).

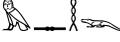
This linguistic experiment may indicate some creative ways that the earliest linguists used to create and build different lexical items, linked to each other by the domination of one general metaphorical meaning. It can help us, in our modern times, to rediscover the etymological background that those early gifted linguists used to create some of the Arabic language words, and how this creative metaphorical link continued in similar lexical items.

10.2 Ancient Egyptian

For the AE language, this paper will discuss the root of three consonant letters (*m-s-h*) and its six *Jinās* words to examine whether or not there is a general metaphorical relationship that gathers all of them. Most of the used *Jinās* words of this root are dated to the Old Kingdom, and they continue to be used during the Middle, New, and Late Periods. This document excludes the causative verbs as they do not etymologically belong to the studied three consonant stem, such as:  *smh*, which means covering the land with water, making the water flows, as it is originally derived from the verb  *mh*, which means drown, be drowned, overflow (of Nile) inundate (land). It also excludes  *shm*, which means put a stop to or overrule the strength or the anger of the enemies, as it is

morphologically derived from the verb  *hm*, which means retreat, retire. It avoids words that have appeared or created later than the Middle Kingdom or any word that has written with 'stressed vowels' like y-w-ʒ in the middle of the word beside the three studied consonantal letters.

The *m-s-ḥ* *Jinās* words

msh –  - Crocodile, an AE metaphorical symbol of rapidity and greed (*Pyramid-text time*)

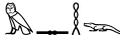
smḥ –  - A type of canoe, long light boats used for transporting cows (*Pyramid-text time*)

shḥm –  - To crush or pound (*Middle Kingdom*)

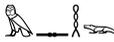
ḥsm –  - A standing lion with a knife in his hand (*Middle Kingdom*)

ḥms –  - To sit down (*Pyramid-text time*)  - Penis (*Pyramid-text time*)

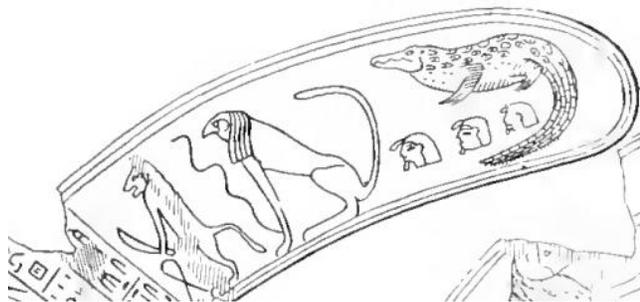
mḥs – N/A

There is a root-metaphorical relationship between the two words  - *msh*: the Egyptian crocodile as a large aquatic reptile and  - *smḥ*: the long light boats using water for moving faster or the similar long shape. The ancient Egyptians knew how fast crocodiles were inside the water, as their streamlined bodies enabled them to swim faster, as they tucked their feet to their sides during the swimming process, which helped them to swim faster and faster by decreasing the water resistance. The metaphorical relationship thus is more directly related to the ability of swimming faster inside the water and the long physical shape of both of them.

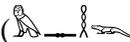
The word  - *shḥm* is more related to the aggressive character of the crocodile, crushing its enemies or food, using its strong jaws, as it has “extremely powerful jaws capable of biting down with 3,000 pounds of pressure per square inch and sharp teeth for

tearing flesh”¹⁵⁸. While the phonetic root of this word is certainly related to the crocodile word  - *msh*, it seems that the AE language gave this verb two different determinatives , in order to represent the human crushing process, using the instrument of crushing  which consists of two parts: the crusher’s hand and its crushing base, additionally the human hand is used as a second determinative  to stress that this verb became related to the human activity.

The word *hsm* also was created during the Middle Kingdom to describe a magical creator that takes the form of a lion standing on his hind legs carrying a knife in his hands. The frequent appearance of this magical protective figure with another similar creature, with a head of crocodile or even the crocodile itself, suggests that the AE priests used reversed *Jinās* to create a proper name for this creature, based on the older one of *msh* - crocodile. There are very few cases where the names of both creatures were recorded beside each other on the magical ivory wands (Legge, 1905, fig.4 and 44). Apparently the priests were using this literary metathesis *Jinās* to create a musical rhythm that serves the magical context in which they are involved, to convince the receiver of the magical metaphysical power they create when the two magical figures with their reversed *Jinās* names and powers are combined.



The standing lion *hsm* with the crocodile *msh*

For the word ( - *hms*: to sit down, dwelling in), there is a contrasted metaphorical relationship between this word and the previous four words ( - *msh*;  - *smh*;  - *shm*;  - *hsm* - standing lion).

¹⁵⁸ - Website: http://www.animalcorner.co.uk/reptiles/rep_croc.html (checked on 29-Jan-2015).

This implied semantic contrast can be easily detected in one poetic sentence where the two reversed *Jinās* words (𐤀𐤍𐤔𐤌 - *hms* and 𐤌𐤔𐤌 - *msh*) appear in close juxtapositions, with different endings that show the grammatical status of the compared words, in the debate between the man and his soul. The man was quarreling with his soul:

𐤌𐤕 𐤁𐤕𐤇 𐤓𐤓.𐤍 𐤌-𐤕.𐤕 𐤓 𐤔 𐤌𐤔𐤌 𐤓 𐤇𐤌𐤔 𐤇𐤓 𐤕𐤁 𐤇𐤁 𐤇𐤓 𐤓𐤓𐤕

mk b^uh rn.j m-^c.k r st mshw r hmst hr ^cdw hr mryt

*Behold, my name is reeking with you more than the smell of crocodiles, more than sitting at the underside of the crocodiles slaughter shore.*¹⁵⁹

Full Reversed *Jinās* is represented by the play between the two words: (𐤌𐤔𐤌𐤍 - a plural noun meaning crocodiles and transliterated *mshw*) and (𐤕𐤁𐤇 - an infinitive meaning sit down, sit, dwell in, and transliterated *hmst*). The use of these two words connotes two contrasted semantics, moving fast and being aggressive vs. sitting in one precise place. For sure the sitting process represents less activity and calmer movement than moving at trotting speed to reach a far point or crushing something in a limited time. However, the writer pictures the sitting location with more ugly connotations that recall the unclean nature of the place, with a stress on the bad smell of the crocodile's waste, under the heat of a burning sun.

The sitting feature meaning 𐤀𐤍𐤔𐤌 is the main metaphorical element that dominated the metaphorical creation of the other *Jinās* word 𐤇𐤌𐤔 - *hms*, with a phallus as a determinative. It is more metaphorically related to the physical and natural character of the phallus¹⁶⁰, as it is “sitting” most of its life, in comparison with the time that the phallus spent during the erection process.¹⁶¹

¹⁵⁹ (Man and ba, lines 95-97; Allen, 2011, 292)

¹⁶⁰ The AE language could create new words by using the consonantal roots of another word and changing its determinative. (see section 2.3) This phenomenon is still under studied in the AE language.

¹⁶¹ During the erection of the phallus, the Arabic language uses the adjective “واقف” which means literally “standing”, to metaphorically describe the phallus erection, as someone or something literally standing on feet. The opposite status will be logically a “sitting phallus - 𐤇𐤌𐤔 *hms*”. We may need further study to understand the different contexts that used this noun 𐤇𐤌𐤔 to know if it was used as an abstract name of the phallus or if it metaphorically refers, in its used textual context, to the non-erected status of the described phallus, which is visually contrasted with its erected phallus determinative. The erected phallus has been used

For the physical shape, I will use a metaphorical name that the modern Egyptians use to refer to the phallus for more explanation. The Egyptians use the word “حمامة” which literally means a “feminine pigeon or dove” as a polite word for the phallus. When queried about the metaphorical relationship behind this name, someone from Upper Egypt spontaneously answered: Because the shape of phallus looks like a peaceful pigeon “sitting” on its eggs! He added: Because also the phallus hip is beautiful like a pigeon¹⁶². Apparently “sitting peacefully” is the main metaphorical relationship between the AE and modern Egyptian metaphorical expressions (حمامة - ) .

According to this lexical examination, the AE language has used five forms of the six lexical consonantal roots, creating two verbs and four proper names out of the original root *msh* and did not create a meaning from the consonantal root (*mhs*). The question raised here is why has this last form been ignored? Is it related to excluding certain letters to follow each other, as undesired phonological practice between ancient Egyptians themselves? Moreover, these four proper names ( - *msh*;  - *smh*;  - *hsm*;  - *hms*) are not derived from any AE verbs and have not been used as verbs either.

The semantic contrasts/transitions communicated by Reversed *Jinās* was one of the reasons why Arabic linguists/literary analysts would propose Major Etymological *Jinās* as one creative principle guiding the putative “first etymologist” – it is basically a systematic expansion of the types of semantic links created and explored by way of Full and Partial Reversed *Jinās*. The Arabists did not go so far as to think that the whole language can be created by using this creative literary way, as Carlton Hodge assumed after introducing the extensive wordplay inside the realm of the Pyramid texts. They were aware that this suggested methodology is not for showing how the whole lexicographical items in the Arabic language have been created, and it is just showing one way of creating new words. Whereas Hodge believed that literary ‘paronomasia’ and ‘pun’ played a great role in the

in all the other phallus words of in the AE language, such as  *nfr*,  *hnn*,  *mt3*,  *bd3*,  *b3h* .

¹⁶² Egyptian doctors in their clinics always prefer to use this polite word to refer to the phallus, whether for children or adults, especially with people who have less medical background, instead of many other Arabic formal words, like قضيب. The Egyptians can create many sexual hints in their jokes and songs using this metaphorical name. There is a famous poem of the revolutionary Egyptian poet Ahmed Negm which addressed the corruption of Mubarak’s family under the title of “حمامتك يا رئيس حمامة السلام” “Oh president your pigeon is the pigeon of peace”. <http://www.aleftoday.info/article.php?id=3360> Checked on (01-Jul-2015).

early creation of the whole Ancient Near Eastern and especially AE writings. However, it does reveal how old the concept of combining both related essences with related sounds is.

The word plays and other phenomena discussed above are precisely the kinds of factors which must have been involved in the development of writing and which are reflected in the usage of hieroglyphs by the Egyptians. As some of the Pyramid Texts appear to antedate writing in the Nile Valley, it is safe to assume that along with these, like texts existed. It would thus have been among the priests who composed and recited such spells, full of constant linguistic manipulation, that writing arose, reflecting the same associations made verbally. The Egyptians referred to writing as the 'words of the god' *mdw ntr*, indicating the association with magic and religion. The word *mdw* is that used when a magic spell is to be recited: *dd mdw* 'say the words...!' (Carlton Hodge, 1975, 344)

The offered treatments of the *msh* root may be used as a tentative example which could be confirmed in light of further studies of AE language roots vs. loanwords in order to rediscover the mechanisms of adopting new words from other different languages and if those adopted words should have any *Jinās* relationship with other original AE words or not. Further study can give some assured answers about how many roots have been used and how many others have been excluded in the AE language. A more extensive study of reversed *Jinās and Jinās* generally can provide modern research with many answers related to the proto-linguistic and metaphorical relationships between AE words. It can be of help to know the precise semantic differences between the AE synonyms, inside their own textual context, i.e., the words that share the same general meanings, but we still do not know the precise differences among them semantically. It will help us to better understand the literary mentality of the AE writers and readers in dealing with the semantic differences of similar words phonetically, as Loprieno suggested:

Thus, the study of puns in ancient Egypt can help us understand the cultural premises as well as the precariousness of our distinctions between the graphic and the phonetic dimension, between scholarly and literary texts, between didactic and aesthetic sphere. Whether they appear in magical, religious, or literary texts, Egyptian puns always lie at the crossroads of the oppositions. They represent a central component of the Egyptian analysis of the world and remain a stable feature of Egyptian culture throughout its entire historical evolution. From the Pyramid texts down to Ptolemaic times they provide a linguistic instrument to classify the elements of life: man (*rmṯ*) because he came from the tears (*rmṯ*) of the gods, incense (*sntr*) because it is the god's scent (*stntr*), king of upper and Lower Egypt (*nzwptṯy*) because he comes like a star (*jj mi sb3*) and even death (*mwt*), which is so called because it shares phonetic

similarities with the imperative (*mj*). Merging sounds and meaning, making them indistinct components of the same universe of language, may have prevented Egyptian literati from attaining the analytical discrimination of classical and modern linguistics. On the other hand - one could argue in our post-modern cultural horizon- it is precisely this methodological fuzziness that allowed them to overcome it. (Loprieno, 2000, 19-20)

There will be struggles when a more extensive etymological approach is applied to understanding the proto-metaphorical etymology used to generate new words. This is related to the historical background of the reversed *Jinās* words, as AE and the Arabic languages share the feature of long continuity. AE language has reached a record of longevity that is difficult for any other language to match if we consider the earliest records of the AE language, 3200-3300 BC, and the end of its last script 396 AD, beside its survival inside the Coptic language. Arabic has more than 1,800 years of continuity and has been used in many different countries and regions. Thousands of years of usage and practice in different scripts and dialects of the same language can make it complicated when attempting to trace the history of how the words have been created through time and contact with other kindred languages. The few provided examples in both Arabic and AE languages in this article is just an introduction to ruffle the surface of critical research in to the whole subject.

Chapter 11. Resemblance *Jinās* (الجناس المضارع)

This *Jinās* term refers to two similar words that have the same number and kind of letters, but with only one letter different in both of them. This is not a letter that has been added to one of the words. If the two different letters are of similar sound quality, i.e., if they share the same places of articulation, this type of *Jinās* is called Resemblance *Jinās*. If the two different letters do not come from the same places of articulation, this is called Non-Resemblance *Jinās* (الجناس اللاحق). (Hāshimī 1960, 400)

11.1 Arabic

الخيلى مصدر الخيل

Horses are great sources of benevolence.

Here the Resemblance *Jinās* is represented between the two similar words (الخيلى - horses) and (الخير - benevolence), but with one different letter, their last letters (ر - ل). The ر –Ra is a voiced dental trill while the ل – Lam is voiced dental lateral.¹⁶³

كان زيد يفرح ويمرح دون ميرر

Zayed used to rejoice and to revel without a good reason.

Here the Resemblance *Jinās* is represented by two similar lexical items (يفرح - a verb meaning rejoice, be happy) and (يمرح - a verb meaning be cheerful, having fun) where there is one letter different in the middle of them (م - ف). The letter ف – Fa is Labio-dental voiceless fricative while the letter م – Mim is voiced bilabial nasal.

وهم ينهون عنه وينأون عنه

They prevent the others from him and are themselves remote from him. Q6:26

Here the Resemblance *Jinās* is represented by the two words (ينهون - a present verb meaning they prevent) and (ينأون - a present verb meaning to remote). They resemble each other orthographically but with one letter different in each word (أ – ه). Those different letters share the same places of articulation, as they are both voice glottal sounds.

ليل دامس، وطريق طامس

An intensely dark night and an obscure road.

Resemblance *Jinās* is represented in this example by the play between two words (دامس - an adjective meaning very dark) and (طامس - an adjective meaning defaced or erased). Both words share the same letters, except for one different letter in both of them (ط – د) The letter د –Dal is voiced dental stop while the ط –Ta is voiceless velarized post-dental stop.

¹⁶³ For more information about the nature of Arabic letters vocalization, with their sound and shapes descriptions, the reader is best referred to (Mostafa, Stefan, 2014, 38-64).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
		<i>h-h</i>	



ḥḥ.n p3 k3 ḥḥ hr s3.f wnh.f hr r t3

Then the bull stood up on his back, its tail fell on the ground¹⁶⁶

Resemblance *Jinās* is represented by the play between the two words (𓂏 - a simple preposition meaning on, upon, and transliterated *hr*) and (𓂏𓂏𓂏 - a *sdm.f* verb. Its subject is the noun which proceeds it, *wnh*, meaning to fall down and transliterated *hr*). Both words have the same ending letter *r*, but with different beginning letter *h-h*.

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	The similar letters	The <i>Jinās</i> words
		<i>h-h</i>	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
				<i>p-k-s-t</i>	



ḥḥ.n dd.n hry-hbt hry-tp d3d3-m-ḥnh ddt.f m ḥk3w

¹⁶⁶ (Cheops' Court Story, line 8.26)

Then the chief lector priest JaJa- em- ankh said his spells from the magic.¹⁶⁷

Resemblance *Jinās* is represented by the play between the two lexical items (𓄏 - a *nisbe* form of the simple preposition *hr* to mean who or which is under, lower, having, possessing, it is attached to the word *hbt* to mean a lector priest who has huge knowledge of magical and religious spells and transliterated *hry*) and (𓄏𓂏, a *nisbe* form of the simple preposition *hr* to mean who or which is upon, who is higher, upper. and is attached to *tp* to mean master, having authority over, chief, headman, and transliterated *hry*). Both words share the two same letters *r-y*, but with a different beginning letter *h-h*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The similar letters	The <i>Jinās</i> words
		<i>h-h</i>	

Other types of *Jinās* in this example:

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphological <i>Jinās</i>
 - <i>dd</i>	 - <i>ddt</i>	(<i>d + d</i>).	



bw pw wr n iw pn

That is the great place of this island.¹⁶⁸

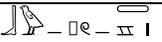
Resemblance *Jinās* is represented by the play between the two words (𓂏𓂏 - a noun meaning place and transliterated *bw*) and (𓂏𓂏 - a demonstrative pronoun meaning this or that and transliterated *pw*). The resemblance letters are *b-p*.

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	The similar letters	The <i>Jinās</i> words
 - <i>bw</i>	 - <i>pw</i>	<i>b-p</i>	

¹⁶⁷ (Cheops' Court Story, line 6.8)

¹⁶⁸ (Shipwrecked Sailor Story, line 152)

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
 - <i>bw</i>	𐎧𐎺- <i>pw</i>	𐎠𐎺- <i>iw</i>	<i>b-p-i</i>	



hsrw dwt pw srw nbw bw nfr pw

*It is the officials who dispel injustice (lit. evil doings), every one of them (should represent) is the goodness.*¹⁶⁹

Resemblance *Jinās* is represented by the play between the two lexical words (𐎧𐎺 - a demonstrative pronoun meaning this, that, and transliterated *pw*) and (𐎠𐎺 - a word originally meaning places but when combined with the adjective *nfr*, means good, goodness, and when combined with *nb*, means everyone, everybody, and transliterated *bw*). The difference between the two lexical items is reflected by the pronunciation of both *p* and *b*.

It is obvious in this example that the writer chose the syllables *bw* and *pw* to create musical rhyme by repeating them four times (*pw, nbw, bw, pw*), as a stimulating combination that stresses the sound play between the two similar consonant letters *p* and *b*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The similar letter	The <i>Jinās</i> words
𐎧𐎺- <i>pw</i>	𐎠𐎺- <i>bw</i>	<i>p-b</i>	𐎧𐎺-𐎠𐎺

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
 - <i>hsrw</i>	𐎠𐎺𐎠𐎺- <i>srw</i>	<i>h</i>	
𐎠𐎺𐎠𐎺- <i>nbw</i>	𐎠𐎺- <i>bw</i>	<i>n</i>	𐎠𐎺𐎠𐎺-𐎠𐎺

¹⁶⁹ (Eloquent Peasant, line 319)

11.3.1 Arabic

إنه على ذلك لشهيد ، وإنه لحب الخير لشديد

Indeed, he is to that a witness. Indeed, he is intense in love and of good deeds. Q100:7–8.

Non-Resemblance *Jinās* is represented by the two *Jinās* words (لشديد - an adjective attached to a preposition meaning to witness) and (لشديد - an adjective attached to a preposition meaning strong or intense). Both words share similar letters but with one different letter (- د - ه). The two letters have different places of articulation, as the letter ه – Ha is voiced glottal fricative while the letter د – Dal is voiced dental stop.

ويل لكل همزة لمزة

Woe to every scorner and mocker, Q104:1

Non-Resemblance *Jinās* is represented by the two words (همزة - scorner) and (لمزة - mocker). The two *Jinās* words are similar in everything, but with a different letter in the beginning of the words (ه – ل); both letters have different places of articulation. The letter ه – Ha is voiced glottal fricative while the letter ل – Lam is voiced dental lateral.

اشترك سالم في السباق لكنه كان يركض ويركل في أن واحد

Salem took part in the race but he used to run quickly and kick the others at the same time.

Non-Resemblance *Jinās* is represented by the two similar words (يركض - a present verb meaning to jog-run quickly) and (يركل - a present verb meaning to kick something or someone), with a different letter at the end (ل - ض). Both letters have different places of articulation. The letter ض – ḍaḍ is voiced post-dental valorized stop while the letter ل – Lam is voiced dental lateral.

This *Jinās* type can be also used in the names of the Arabic books, as the Arabic mid-13th century physician Ibn Abi Usaybi`ah (1203-1270 AD) calls his book about the history of medicine:

عيون الأنباء في طبقات الأطباء

The essence (lit. eyes) of information about the physicians classes

Non-Resemblance *Jinās* is represented here by the two similar words (الأنباء - a plural noun of the word نَبَأ meaning news, information) and (الأطباء - a plural noun of the word طَبِيب meaning curer, doctor, physician), with one different letter in both words (ط - ن). Both letters have different places of articulation.

11.3.2 Ancient Egyptian



itt.n.f p3 msh n mnh m-^c.f

*He took the wax crocodile in his hand.*¹⁷¹

Non-Resemblance *Jinās* is represented by the play between the two similar words (𓄏𓄏𓄏𓄏 - a noun meaning crocodile and transliterated *msh*) and (𓄏𓄏𓄏𓄏 - a noun meaning wax and transliterated *mnh*). Both words share the two letters *m-h* with a different letter in the middle of both words, *s-n*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𓄏𓄏𓄏𓄏- <i>msh</i>	𓄏𓄏𓄏𓄏- <i>mnh</i>	<i>s-n</i>	𓄏𓄏𓄏𓄏 - 𓄏𓄏𓄏𓄏



m wšb m wšd grw

*Do not answer like the one who questions a humble man (lit. silent-speechless).*¹⁷²

Non-Resemblance *Jinās* is represented by the play between the two words (𓄏𓄏𓄏𓄏, a *sdm.f* verb meaning to answer and transliterated *wšb*) (𓄏𓄏𓄏𓄏, a *sdm.f* verb meaning to ask and transliterated *wšd*) and. Both verbs have the two initial letters *w-š*, but with different ending letters *b-d*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𓄏𓄏𓄏𓄏	𓄏𓄏𓄏𓄏		𓄏𓄏𓄏𓄏 - 𓄏𓄏𓄏𓄏

¹⁷¹ (Cheops' Court Story, line 3.5)

¹⁷² (Eloquent Peasant, line 346)

 <i>wšb</i>	 <i>wšd</i>	<i>b-d</i>	
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Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
 <i>-m</i>	 <i>-m</i>	



iw.sn r irt i3t twy mnht m t3 pn r dr.f

*They will do such great function in this land to its end.*¹⁷³

Non-Resemblance *Jinās* is represented by the play between the two successive words ( - an infinitive form of the verb *ir* after the preposition *r*, it means to do and is transliterated *irt*) and ( - a collective feminine plural noun meaning function or office and transliterated *i3t*). Both words share the two initial letters *it*, with a different letter in the middle, *r-3*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
 <i>-irt</i>	 <i>-i3t</i>	<i>r-3</i>	



imy.k tnmw 3mw

*Do not go astray (like) a snake.*¹⁷⁴

¹⁷³ (Cheops' Court Story, line 9.11)

Non-Resemblance *Jinās* is represented by the play between the two successive words (𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - a verb meaning turn aside, go astray, deflect (of balance), be confused (of roads), and transliterated *tnmw*) and (𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - a noun meaning snake, worm, bane, and transliterated *t3mw*). Both words have the same kind and number of letters but with a different second letter in both of them, *n-3*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - <i>tnmw</i>	𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - <i>t3mw</i>	<i>n-3</i>	𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - 𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠



ᶜᶓᶜ ᶜᶓ3.n.i mrj.i pnḳ.n.i mwj.i

*Then I cut my sounding rod, and saved my water.*¹⁷⁵

Non-Resemblance *Jinās* is represented by the play between the two successive words (𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - an auxiliary verb meaning then and transliterated *ᶜᶓᶜ*) and (𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - a *sdm.n.f* verb meaning originally to fight in a war, but it has been metaphorically used here to mean cutting a solid piece of wood and transliterated *ᶜᶓ3*). Both words have two initial letters *ᶜ-ᶓ*, but with a different ending letter *ᶜ-3*. The two letters have different places of articulation.

Non-Resemblance *Jinās* is also represented by the play between the two words (𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - a noun meaning a type of wood attached to a possessive suffix pronoun and transliterated *mrj*) and (𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - a noun meaning water attached to a possessive suffix pronoun and transliterated *mwj*). Both words share the two same letters *m-j*, but with a different letter in the middle, *r-w*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - <i>ᶜᶓᶜ</i>	𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - <i>ᶜᶓ3</i>	<i>ᶜ-3</i>	𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - 𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠
𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - <i>mrj.i</i>	𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - <i>mwj.i</i>	<i>r-w</i>	𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠 - 𐎎𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠

¹⁷⁴ (Eloquent Peasant, line 162)

¹⁷⁵ (Eloquent Peasant, line 309)



m dd grg s3w srw

*Do not say any lie, beware of officials.*¹⁷⁶

Non-Resemblance *Jinās* is represented by the play between the two successive words (س و س ر و - an imperative verb meaning to restrain oneself, ward off, and transliterated *s3w*) and (م د د ج ر ج - a plural noun meaning officials, guards, body of magistrates, and transliterated *srw*). Both words have the same two initial letters *s-w*, but with a different letter in the middle *3-r*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
س و س ر و - <i>s3w</i>	م د د ج ر ج - <i>srw</i>	<i>3-r</i>	س و س ر و م د د ج ر ج



hrt r irt jjt nfr nfrt nfr r.f nfrt

*Abstain from doing evil, goodness is good, goodness is indeed good.*¹⁷⁷

Non-Resemblance *Jinās* is represented by the play between the two successive words (ه ر ت ر - an imperative verb meaning avoid, abstain, and transliterated *hrt*) and (ا ر ت - an imperative form of the verb *ir*, which means doing or making something and transliterated *irt*). Both words have the same two letters *r-t*, but with a different beginning letter *h-i*. The two letters have different places of articulation.

Non-Resemblance *Jinās* is also represented by the play between the two successive words (ا ر ت - an infinitive form of the verb *ir*, which means doing or making something and transliterated *irt*) and (ج ج ن ف ر ن ف ر ت - a collective plural noun meaning mishap, trouble, harm, wrong doing, and transliterated *ijj*). Both words share two similar letters *i-t*, but with a different letter in the middle *r-i*. The two letters have different places of articulation.

¹⁷⁶ (Eloquent Peasant, line 163)

¹⁷⁷ (Eloquent Peasant, line 337)

- dd	- ddy	- ddt	y-t	
------	-------	-------	-----	--



ḥ^c.n p3 k3 ḥ^c hr s3.f wnh.f hr r t3

*Then the bull stood up on his back, its tail fell on the ground.*¹⁷⁹

Non-Resemblance *Jinās* is represented by the play amongst the four words (𓂏𓂏 - a singular masculine definite article meaning this, the, and transliterated p3) and (𓂏 - a noun meaning bull and transliterated k3) and (𓂏 - a noun meaning back and transliterated s3) and (𓂏 - a noun meaning ground, floor, earth, and transliterated t3). All of the four words have the same ending letter 3, but with a different beginning letter p-k-s-t. All of the letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
- p3	- k3	- s3	- t3	p-k-s-t	

Other types of *Jinās* in this example:

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	The similar letters	Resemblance <i>Jinās</i>
- hr	- hr	h-h	



bw pw wr n iw pn

*That is the great place of this island.*¹⁸⁰

¹⁷⁹ (Cheops' Court Story, line 8.26)

Non-Resemblance *Jinās* is represented by the play between the two resemblance *Jinās* words (𐎧𐎡𐎴 - 𐎡𐎴) and (𐎲𐎠𐎴 - a noun meaning an island and transliterated *iw*). The three words have the same ending letter *w*, but with a different beginning letter *b-p-i*. The similar sound of the letters *b-p* and the letter *i* have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𐎧𐎡𐎴 - <i>bw</i>	𐎡𐎴 - <i>pw</i>	𐎲𐎠𐎴 - <i>iw</i>	(<i>b-p-i</i>)	𐎧𐎡𐎴 - 𐎡𐎴 - 𐎲𐎠𐎴

Other types of *Jinās* in this example:

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	The similar letters	Resemblance <i>Jinās</i>
𐎧𐎡𐎴 - <i>bw</i>	𐎡𐎴 - <i>pw</i>	<i>b-p</i>	𐎧𐎡𐎴 - 𐎡𐎴



ist r.f pr nmtj nht pn hr smʒ tʒ n rʒ wʒt

Now, the house of this *Nmtj-Nkhet* was over the places where the land is united at the beginning of the road.¹⁸¹

Non-Resemblance *Jinās* is also represented by the play between the two words (𐎲𐎠𐎴 - a noun meaning land, earth, and transliterated *tʒ*) and (𐎡𐎴 - a noun meaning mouth, opening, when it is combined with the word *wʒt*-road, it means the beginning of the road and transliterated *rʒ*). Both words have the same ending letter *ʒ*, but with different beginning letters *t-r*. The two letters have different places of articulation. It is remarkable in this sentence how the effective harmony between the two words (𐎡𐎴 - a noun meaning house and transliterated *pr*) and (𐎡𐎴 - a masculine demonstrative pronoun meaning this and transliterated *pn*). Both words have the beginning letter *p*, but with a different ending letter *r-n*; and the Echo reversed *Jinās* between *tʒ* and *wʒt*.

¹⁸⁰ (Shipwrecked Sailor Story, line 152)

¹⁸¹ (Eloquent Peasant, line 7.3-7.4)

Non-Resemblance *Jinās* is represented by the play between the two words (𐤏𐤌𐤍 - a *sḏm.f* negative verb negates the sentence and transliterated *tm*) and (𐤏𐤓 - a noun meaning time, season and it means only one time and transliterated *tr*). Both words have the same beginning letter *t*, but with a different ending letter *m-r*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𐤏𐤌𐤍 - <i>tm</i>	𐤏𐤓 - <i>tr</i>	<i>m-r</i>	𐤏𐤌𐤍 𐤏𐤓

Other types of *Jinās* in this example:

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Third <i>Jinās</i> word	Their stem	Morphological <i>Jinās</i>
𐤏𐤌𐤍 - <i>sḏmw</i>	𐤏𐤌𐤍𐤏𐤓 - <i>šsḏm.n.k</i>	𐤏𐤌𐤍 - <i>sḏm</i>	<i>s + d + m</i>	𐤏𐤌𐤍 𐤏𐤌𐤍𐤏𐤓

𐤏𐤌𐤍 𐤏𐤌𐤍𐤏𐤓 𐤏𐤌𐤍 𐤏𐤓 𐤏𐤌𐤍 𐤏𐤓 𐤏𐤌𐤍 𐤏𐤓 𐤏𐤌𐤍 𐤏𐤓 𐤏𐤌𐤍 𐤏𐤓

𐤏𐤌𐤍.𐤏𐤓 𐤏𐤌𐤍.𐤏𐤓 𐤏𐤌𐤍 𐤏𐤓 𐤏𐤌𐤍 𐤏𐤓 𐤏𐤌𐤍 𐤏𐤓 𐤏𐤌𐤍 𐤏𐤓

*Then, I was borne to an island by the waves of the great Green Sea*¹⁸⁴

Non-Resemblance *Jinās* is also represented in this example by the play between the two words (𐤏𐤌𐤍𐤏𐤓 - a plural noun meaning waves and transliterated *wšw*) and (𐤏𐤓 - an adjective meaning green and used here as part of the Red Sea's name which literally means the Great Green Sea and transliterated *wšd*). Both words have the same two initial letter *w-š*, but with different ending letters *w-d*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𐤏𐤌𐤍𐤏𐤓 - <i>wšw</i>	𐤏𐤓 - <i>wšd</i>	<i>w-d</i>	𐤏𐤌𐤍𐤏𐤓 𐤏𐤓

Other types of *Jinās* in this example:

¹⁸⁴ (Shipwrecked Sailor Story, line 40)

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphological <i>Jinās</i>
-in	-n	n	-n

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
-w3w	-w3d	-wr	w	-w3d -wr
-iw	-in		i	-in



n rḥ.n.tw wnnt m ib ḥb3 hp ḥd tp ḥsb

*No one can know what is inside the heart, who subverts the law is destroying the rectitude.*¹⁸⁵

Non-Resemblance *Jinās* is represented by the play between the two words (- a noun meaning law, rule, ordinance, and transliterated *hp*) and (- a noun meaning head, top, high and combined here with the word to mean the high standard of morals and transliterated *tp*). Both words have the same ending letter *p*, but with different beginning letters *h-t*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
-hp	-tp	<i>h-t</i>	-

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
-hd	-hsb	ḥ	-



n rdī.n.k n.i db3w n mdt tn nfrt prrt m r3 n rḥ ds.f

¹⁸⁵ (Eloquent Peasant, lines 304-5)

You did not even give me a reward for this beautiful speech that came forth from the mouth of god Ra himself.¹⁸⁶

Non-Resemblance *Jinās* is represented by the play between the two words (𓂏𓂏 - a noun meaning mouth, utterance, language, speech, intent, and transliterated *r3*) and (𓂏𓂏𓂏𓂏 - a name of the sun god and transliterated *rʿ*). Both words have the same beginning letter *r*, but with different ending letters *3-ʿ*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𓂏𓂏 - <i>r3</i>	𓂏𓂏𓂏𓂏 - <i>rʿ</i>	3-ʿ	𓂏𓂏𓂏𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Partial <i>Jinās</i>
𓂏𓂏 - <i>n</i>	𓂏𓂏𓂏 - <i>n</i>	𓂏𓂏𓂏 - <i>n</i>	𓂏𓂏𓂏𓂏𓂏



rdi i3w n hr wr

I am offering the eulogy to the great god Horus.¹⁸⁷

Non-Resemblance is represented in this example by the play between the two successive words (𓂏𓂏, a noun meaning the falcon god Horus and transliterated *hr*) and (𓂏𓂏, an adjective meaning great and transliterated *wr*). Both words have two initial letters in the same arrangement, with one different beginning letter in both of them, which are *h-w*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𓂏𓂏 - <i>hr</i>	𓂏𓂏 - <i>wr</i>	<i>h-w</i>	𓂏𓂏𓂏



¹⁸⁶ (Eloquent Peasant, line 350)

¹⁸⁷ (Neb Ra Hymn to Amun, line 1)

Non-Resemblance *Jinās* is represented by the play between the two successive words ( - a *sdm.f* verb meaning to extend, present, announce, and transliterated 3wy.i) and ( - a dual noun meaning two hands and transliterated ʿwy.i). Both words have the same two letters w-y, but with different letters in the beginning ʒ-ʿ. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
 - 3wy	 - ʿwy	ʒ - ʿ	



ih wšb.k wšd.t(w).k

*Just answer when you are asked.*¹⁹⁰

Non-Resemblance *Jinās* is represented by the play between the two words ( - a *sdm.f* verb meaning to answer and transliterated wšb) and ( - a passive *sdm.tw.f* verb meaning to ask and transliterated wšd). Both verbs have the two initial letters w-š, but with a different ending letter b-d. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
 - wšb	 - wšd	b - d	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>
			



iw wšt.f wšt hr mw kt hr it

¹⁸⁹ (Thotmes III poetic stela, line 5)

¹⁹⁰ (Shipwrecked Sailor Story, lines 14-5)

*One side of the road was under the water and the other was under the barley plants.*¹⁹¹

Non-Resemblance *Jinās* is represented by the play between the two words (𐎔𐎗𐎚𐎛 - a noun meaning road, way and transliterated *wʒt*) and (𐎗𐎚𐎛 - an adjective describing the feminine word *wʒt*, it means one, sole, single and transliterated *wʕt*). Both words share the two initial letters w-t, with a different letter in the middle ʒ-ʕ. The two letters have different places of articulation.

Non-Resemblance *Jinās* is also represented by the play between the two words (𐎎 - a feminine word describing the word *wʒt*, it means other, another and transliterated *kt*) and (𐎗𐎚𐎛 - a collective plural noun meaning barley plants, corn in general and transliterated *it*). Both words share the ending letter with different beginning letter, *k-i*. The two letters have different places of articulation.

Non-Resemblance *Jinās* is also represented by the play between the two words (𐎎𐎗 - an enclitic particle and transliterated *iw*) and (𐎎𐎗 - a noun meaning water and transliterated *mw*). Both words have the same ending letter with different beginning letter, *i-m*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𐎔𐎗𐎚𐎛 - <i>wʒt</i>	𐎗𐎚𐎛 - <i>wʕt</i>	ʒ-ʕ	𐎔𐎗𐎚𐎛 - 𐎗𐎚𐎛
𐎎 - <i>kt</i>	𐎗𐎚𐎛 - <i>it</i>	<i>k-i</i>	𐎎 - 𐎗𐎚𐎛
𐎎𐎗 - <i>iw</i>	𐎎𐎗 - <i>mw</i>	<i>i-m</i>	𐎎𐎗 - 𐎎𐎗



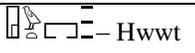
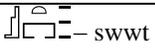
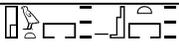
in wnm dpt iw wšdw wšb.f

*The one who eats, tastes; the one who has been questioned, answers.*¹⁹²

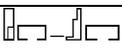
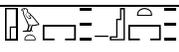
Non-Resemblance *Jinās* is represented by the play between the two words (𐎗𐎚𐎛𐎗 - a passive *sdm.tw.f* verb meaning to ask and transliterated *wšd*) and (𐎗𐎚𐎛 - a *sdm.f* verb

¹⁹¹ (Eloquent Peasant, lines 7.5-7.6)

¹⁹² (Eloquent Peasant, lines 247)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
 Hwwt	 swwt	<i>h-s</i>	
 -nn	 -wn	<i>n-w</i>	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>
			



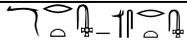
b3w.f shm im.sn mitt nsrt mh.n.s m k3k3 d^c hr s3.s

mi wsrt dp.n.s m t3w kh3 nty nb im.f hpr m ssf

His might seizes them like a flame catching in the hay and a violent wind (gale) behind it.

[b3w.f] like a fierce fire that tastes with incandesced blaze, and everything inside it becomes like ashes.¹⁹⁴

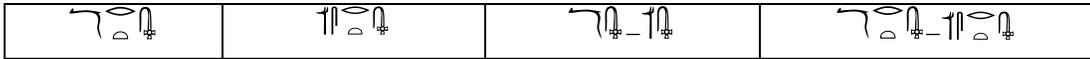
Non-Resemblance *Jinās* is represented in this example by the two words ( - a noun meaning basically flame or fire and transliterated *nsrt*) and ( - a noun built from the adjective *wsr* which means generally strong to mean strong fire in this context and transliterated *wsrt*). Both words share similar letters except the first letter *n – w*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
		<i>n – w</i>	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>

¹⁹⁴ (Ramses II poem, Abu Simbel, C20, lines 18-19)



isw kḥ pw šm šw r tr n prt

*Indeed, he (the king) is the corner that the sunlight warms during the winter time.*¹⁹⁵

Non-Resemblance *Jinās* is represented in this example by the play between the two words ($\overline{\text{pw}}$ - a demonstrative pronoun meaning this, that and transliterated *pw*) and ($\overline{\text{šw}}$ - a noun meaning the sunlight and transliterated *šw*). Both words are similar, but with a different beginning letter, *p-š*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
$\overline{\text{pw}}$	$\overline{\text{šw}}$	<i>p-š</i>	$\overline{\text{pw-šw}}$

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
$\overline{\text{tr}}$	$\overline{\text{prt}}$	<i>tr-rt</i>	$\overline{\text{tr-prt}}$

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
$\overline{\text{šm}}$	$\overline{\text{šw}}$	<i>š</i>	$\overline{\text{šm-šw}}$



ḥḥ.n rdi ḥḥ n.f ḥḥ snt ḥn ist.sn

*Then he allowed for him two boats with their crew to attend.*¹⁹⁶

Non-Resemblance *Jinās* is represented by the play between the three similar words ($\overline{\text{ḥḥ}}$, $\overline{\text{ḥḥ}}$, $\overline{\text{ḥḥ}}$ - *ḥḥ*) and ($\overline{\text{ḥn}}$ - a simple preposition meaning with and transliterated *ḥn*). The

¹⁹⁵ (Hymns to Senwosret III, third stanza, line 8)

¹⁹⁶ (Cheops' Court Story, line 8.4)

four words share the same two letters ^c-h , but the third letter is c in three of the words and n in the fourth. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
				$^c - n$	

Other types of *Jinās* in this example:

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Third word of <i>Jinās</i>	Their uncertain stem	Semi-Morphological <i>Jinās</i>
			$(^c + h + ^c)$	



mi htp pt r-s3 d^c k3

*Like a calm sky after a high storm*¹⁹⁷

Non-Resemblance *Jinās* is represented by the play between the two words (\triangleleft - a noun meaning back and when it is combined with the simple preposition r it means after and is transliterated $s3$) and (\triangleleft - an adjective meaning high and transliterated $k3$). Both words share the same ending letter with different beginning letter $s-k$. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
$\triangleleft - s3$	\triangleleft - $k3$	$s-k$	$\triangleleft - \triangleleft$

Other types of *Jinās* of this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
\triangleleft - htp	\triangleleft - pt	$tp-pt$	\triangleleft

¹⁹⁷ (Eloquent Peasant, lines 276)



rdi.in imy-r3 pr wr mrw s3 rnsy šm šmsw.f n hrt ib.f tp im.f

Then the great overseer of the house, Mrw the son of Rensy, made his favorite follower go over what was inside it.¹⁹⁸

Non-Resemblance *Jinās* is represented by the play between the two words (𓂏𓂏 - a noun meaning house and transliterated *pr*) and (𓂏𓂏 - an adjective meaning great, much, many, the eldest, important, and transliterated *wr*). Both words have the same ending letter *r*, but with different beginning letters *p-w*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𓂏𓂏 - <i>pr</i>	𓂏𓂏 - <i>wr</i>	<i>p-w</i>	𓂏𓂏 - 𓂏𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
𓂏𓂏𓂏 - <i>šm</i>	𓂏𓂏𓂏 - <i>šms</i>	<i>s</i>	𓂏𓂏𓂏 - 𓂏𓂏𓂏

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The Beginning letter	Beginning <i>Jinās</i>
𓂏𓂏𓂏 - <i>imy-r pr</i>	𓂏𓂏𓂏 - <i>im.f</i>	𓂏𓂏 - <i>ib</i>	<i>i</i>	𓂏𓂏𓂏 - 𓂏𓂏𓂏 - 𓂏𓂏

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
𓂏𓂏 - <i>wr</i>	𓂏𓂏 - <i>mrw</i>	<i>wr-rw</i>	𓂏𓂏 - 𓂏𓂏



imi iry.i rn.k m t3 pn r hp nb nfr

Let me make your name in this land according to every good rule¹⁹⁹

¹⁹⁸ (Eloquent Peasant, lines 70-71)

Non-Resemblance *Jinās* is represented in this example by the play between the two successive words (𐎎𐎠𐎢𐎺𐎠 - an auxiliary imperative form of the verb *rdi*, to give and transliterated *imi*) and (𐎠𐎢𐎺𐎠𐎢𐎺𐎠 - a *sdm.f* verb meaning to make and transliterated *iry*). Both verbs have the same two letters i-i, but with a different letter in the middle, *m-r*. The two letters have different places of articulation.

Non-Resemblance *Jinās* is also represented by the play between the two words (𐎠𐎢𐎺𐎠 - a noun meaning name and transliterated *rn*) and (𐎠𐎢𐎺𐎠 - a masculine demonstrative pronoun meaning this and transliterated *pn*). Both words have the same ending letter n, but with a different beginning letter *r-p*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𐎎𐎠𐎢𐎺𐎠 - <i>imi</i>	𐎠𐎢𐎺𐎠𐎢𐎺𐎠 - <i>iry</i>	<i>m-r</i>	𐎎𐎠𐎢𐎺𐎠𐎠𐎢𐎺𐎠𐎢𐎺𐎠
𐎠𐎢𐎺𐎠 - <i>rn</i>	𐎠𐎢𐎺𐎠 - <i>pn</i>	<i>r-p</i>	𐎠𐎢𐎺𐎠𐎠𐎢𐎺𐎠

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
𐎠𐎢𐎺𐎠 - <i>nb</i>	𐎠𐎢𐎺𐎠𐎢𐎺𐎠 - <i>nfr</i>	<i>n</i>	𐎠𐎢𐎺𐎠𐎠𐎢𐎺𐎠

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
𐎠𐎢𐎺𐎠 - <i>pn</i>	𐎠𐎢𐎺𐎠 - <i>nb</i>	<i>pn-nb</i>	𐎠𐎢𐎺𐎠𐎠𐎢𐎺𐎠

𐎎𐎠𐎢𐎺𐎠𐎠𐎢𐎺𐎠𐎢𐎺𐎠𐎢𐎺𐎠𐎢𐎺𐎠𐎢𐎺𐎠𐎢𐎺𐎠𐎢𐎺𐎠𐎢𐎺𐎠𐎢𐎺𐎠𐎢𐎺𐎠

n hpr.n prw n tp hsp

There can be no excess of rectitude²⁰⁰

Non-Resemblance *Jinās* is represented by the play between the two words (𐎠𐎢𐎺𐎠 - a *sdm.n.f* verb meaning to happen, become, occur and transliterated *hpr*) and (𐎠𐎢𐎺𐎠 - a plural noun

¹⁹⁹ (Eloquent Peasant, line 96)

²⁰⁰ (Eloquent Peasant, line 356)

meaning excess, surplus and transliterated *prw*). Both words have the same two letters *p-r*, but with different letter in the beginning of the first word *h* and the ending of the second word *w*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
 - <i>hpr</i>	   - <i>prw</i>	<i>h-w</i>	   

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
 - <i>n</i>	 - <i>n</i>	 - 



tm rdi wrd mrt.f

(The king) who never allowed his own citizens to be overtired²⁰¹

Non-Resemblance *Jinās* is represented in this example by the play between the two similar words ( - a verb meaning to cause and transliterated *rd*) and (  - an adjective meaning to be tired and transliterated *wrd*). Both words share two consonantal letters *r-d* in the same arrangement, but the first word ending with *i*, while the second word begins with *w*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
 - <i>rdi</i>	  - <i>wrd</i>	<i>i-w</i>	  



iw tw hr i'š n.k ntk p3 jj m w3yw

If someone calls upon you, you are the one who comes from any far.²⁰²

²⁰¹ (Hymns to Senwosret III, First stanza, line 9)

Non-Resemblance *Jinās* is represented in this example by the two successive lexical items (اِ - a proclitic particle and transliterated *iw*) and (اِ - an indefinite pronoun meaning anyone and transliterated *tw*). Both words share similar ending letter *w*, but with different beginning letters *i - w*. The two letters have different places of articulation.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letter	The <i>Jinās</i> words
اِ - <i>iw</i>	اِ - <i>tw</i>	<i>i-w</i>	اِ - اِ

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
اِ - <i>n.k</i>	اِ - <i>ntk</i>	<i>t</i>	اِ - اِ

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
اِ - <i>iw</i>	اِ - <i>iʕʕ</i>	اِ - <i>ii</i>	<i>i</i>	اِ - اِ - اِ - اِ

Chapter 12. Beginning letters *Jinās* (الجناس الاستهالي)

This *Jinās term* refers to repeating the beginning letters of two words or more in one sentence. In other words when the communicator employs a number of words whose first letters are successively identical, to give a successive musical rhyme (Abdul-Raof, 2006, 259). This *Jinās* type is not mentioned in the old Arabic *Balāgha* sources, only in the modern ones, which may be considered part of Western rhetorical influence, to explore some neglected dimensions of Arabic *Balāgha* analysis.

²⁰² (Neb Ra Hymn to Amun, line 6)

Beginning *Jinās* is represented in this example by repeating two consonantal letters in the beginning of two words (𐤍𐤌 - a *sdm.n.f* verb meaning remove and transliterated *nf*²⁰⁵) and (𐤍𐤌𐤕 - *sdm.f* verb meaning leap and transliterated *nftf*). Both words have the same two letters in their beginning *n+f*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letters	The <i>Jinās</i> words
𐤍𐤌 <i>nf</i>	𐤍𐤌𐤕 <i>nftf</i>	<i>n+f</i>	𐤍𐤌 - 𐤍𐤌𐤕



in wnm dpt iw wšdw wšb.f

*The one who eats, tastes; the one who is questioned, answers.*²⁰⁵

Beginning *Jinās* is represented in this example by the play between the three verbal forms (𐤍𐤍𐤍 - a participle derived from the verb *wnm*, by adding a sitting man it means the one who eats and is transliterated *wnm*) and the two words (𐤍𐤕𐤍 - to ask and transliterated *wšd*) and (𐤍𐤕𐤍 - to answer and transliterated *wšb*). The three words begin with the same letter *w*.

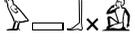
Beginning *Jinās* is also represented by the play between the two lexical items (𐤍 - an enclitic particle used here for adding a confirmation tone and transliterated *in*) and (𐤍 - non-enclitic particle transliterated *iw*). Both words begin with the same letter *i*, but with different ending letters *n-w*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𐤍𐤍𐤍 - <i>wnm</i>	𐤍𐤕𐤍 - <i>wšd</i>	𐤍𐤕𐤍 - <i>wšb</i>	<i>w</i>	𐤍𐤍𐤍 - 𐤍𐤕𐤍 - 𐤍𐤕𐤍
𐤍 - <i>in</i>	𐤍 - <i>iw</i>		<i>i</i>	𐤍 - 𐤍

Other types of *Jinās* in this example:

²⁰⁵ (Eloquent Peasant, lines 247)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
 - wšd	 - wšb	d-b	

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	Visual <i>Jinās</i>
				



ḥḥ.n dd.n.s t3 pw ktt hprt m p3 pr

*Then she said: it is this small girl who grows up in this house*²⁰⁶

Beginning *Jinās* is represented by the play between the three words ($\square\epsilon$ - a demonstrative pronoun meaning this, that, and transliterated *pw*) and (𓂏 - a singular masculine definite article meaning this or the and transliterated *p3*) and ($\square\text{𓂏}$ - a noun meaning house and transliterated *pr*). The three words have the beginning letter *p*, but with a different ending letter *w-3-r*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
$\square\epsilon$ - <i>pw</i>	𓂏 - <i>p3</i>	$\square\text{𓂏}$ - <i>pr</i>	<i>p</i>	$\square\epsilon$ - 𓂏 - $\square\text{𓂏}$



nn n.k nn n.s nn (r).s nn r.k

*If (something) is not for you it is not for her (as well). If there is nothing against her there will not exist anything against you.*²⁰⁷

Beginning *Jinās* is represented by the play between the three lexical items ($\overline{\text{𓂏}}$ - a negation particle meaning not and transliterated *nn*) and ($\overline{\text{𓂏}}$ - a simple preposition attached to

²⁰⁶ (Cheops' Court Story, line 11.22)

²⁰⁷ (Eloquent Peasant, line 151)

second singular person suffix pronoun meaning to you and transliterated *n.k*) and (𐎎𐎍 - a simple preposition attached to third singular suffix pronoun meaning to her and transliterated *n.s*). The three lexical items have the same beginning letter *n*, with different ending letters *n-k-s*. Non-Resemblance *Jinās* is also represented by the play between the two lexical items (𐎎 - a simple preposition attached to second singular person suffix pronoun meaning to you and transliterated *n.k*) and (𐎎𐎍 - a simple preposition attached to second singular suffix pronoun meaning against you and transliterated *r.k*). Both lexical items have the same ending letter *k*, but with different beginning letters *n-r*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The different letters	The <i>Jinās</i> words
𐎎𐎍 - <i>nn</i>	𐎎𐎍 - <i>n.k</i>	𐎎𐎍 - <i>n.s</i>	<i>n-k-s</i>	𐎎𐎍 - 𐎎𐎍 - 𐎎𐎍



dd.in shty pn s3 mrw tnm.hr.f hr.f šp r m33t.f sh r sdmt.f

*Then this peasant said that Son of Mrw turned his face aside to be blind to what he has seen and deaf to what he has heard.*²⁰⁸

Beginning *Jinās* is represented in this long sentence by the play between four words (𐎎𐎍 - a noun meaning the one who belongs to the field ‘farmer’ and transliterated *shty*) and (𐎎𐎍 - a noun meaning son and transliterated *s3*) and (𐎎𐎍 - an adjective meaning be deaf and transliterated *sh*) and (𐎎𐎍 - an infinitive form of the verb *sdm* meaning to hear and transliterated *sdmt*). The four words share the same beginning letter *s*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The Beg. letter	The <i>Jinās</i> words
𐎎𐎍 - <i>shty</i>	𐎎𐎍 - <i>s3</i>	𐎎𐎍 - <i>sh</i>	𐎎𐎍 - <i>sdmt</i>	<i>s</i>	𐎎𐎍 - 𐎎𐎍 - 𐎎𐎍 - 𐎎𐎍

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	visual <i>Jinās</i>
𐎎𐎍	𐎎𐎍	𐎎𐎍	𐎎𐎍 𐎎𐎍 𐎎𐎍

²⁰⁸ (Eloquent Peasant, line 219)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	visual <i>Jinās</i>



hpr 3w hr m hw^c ib m w3 n ntt n iit m hw^c n ntt n hprt

*The one who was happy (lit. with joyful face) became as the one with grieved heart, do not scheme for something which did not come yet, do not rejoice for something which did not happen yet.*²⁰⁹

Beginning *Jinās* is represented in this example by the play between the two words (- a noun meaning heart, it is attached here to the word *hw^c* to mean sad heart condition and transliterated *ib*) and (- a *sdmt.f* form from the verb *ii* which means to come and transliterated *iit*). Both words share the same beginning letter *i*.

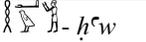
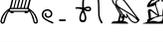
Beginning *Jinās* is represented also between the three words (- a noun meaning face and transliterated *hr*) and (- an adjective meaning sad and when it is combined with the heart it means apprehensive, and transliterated *hw^c*) and (- an adjectival verb meaning to rejoice and transliterated *hw^c*). The three words share the same beginning letter *h*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
- <i>ib</i>	- <i>iit</i>		<i>i</i>	
- <i>hr</i>	- <i>hw^c</i>	- <i>hw^c</i>	<i>h</i>	

Other types of *Jinās* in this example:

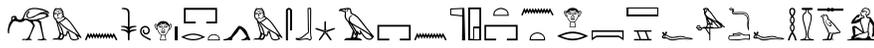
First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphology <i>Jinās</i>
- <i>hpr</i>	- <i>hppt</i>	(<i>h + p + r</i>)	

²⁰⁹ (Eloquent Peasant, lines 302-3)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
 - hw ^c	 - hw	w ^c - ^c w	
 - 3w	 - w3	3w-w3	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>
			

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
 -m	 -m	



gm.n(i) sw hr prt m sb3 n hwt ntr nt hry-š.f dd.f hsw

I found him going out from the gate of the temple of Hery-shef, saying praises (lit. songs).²¹⁰

Beginning *Jinās* is represented in this sentence by the play between the three words ( - a simple preposition used before the infinitive and transliterated *hr*) and ( - a noun meaning house and transliterated *hwt*) and ( - a god's name literally meaning the one who is over his lake, using a *nisbe* form of the preposition *hr* which means the one who is on or over something and transliterated *hry*) and ( - a plural noun derived from the verb *hsw* which means to praise and transliterated *hsw*). The four words share the same beginning letter *h*.

Beginning *Jinās* is also represented in the play between the two words ( - a singular masculine dependent pronoun used as an object to mean him and transliterated *sw*) and ( - a noun meaning door, gate and transliterated *sb3*). Both words share the same beginning letter *s*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words

²¹⁰ (Eloquent Peasant, lines 226-8)

sddy.j b3w.f n hd hnty

*I will narrate his might (in terms of healing ability) to whoever is travelling northwards and to whoever is travelling southwards.*²¹²

Beginning *Jinās* is represented in this example by the play between the two successive words (- a noun after dative preposition meaning travel downstream, northwards, North and transliterated *hd*) and (- a noun after dative preposition meaning sail upstream, travel southward and transliterated *hnty*). Both words are sharing the same beginning letter *h*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
- <i>hd</i>	- <i>hnty</i>	<i>h</i>	-

mk tw m hwrw n rhty cwn ib hr hdt hnms

*Look you are (acting now) as dishonorable washerman, the greed of the heart always destroys the friendship.*²¹³

Beginning *Jinās* is represented in this example by the play between the three words (- an adjective meaning being poor, humble man, despicable person and transliterated *hwrw*) and (- an enclitic particle which precedes the infinitive, is not translated, and is transliterated *hr*) and (- a transitive verb meaning to destroy, injure, disobey, degrade and transliterated *hdt*). The three words share the same beginning letter *h*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
- <i>hwrw</i>	- <i>hr</i>	- <i>hdt</i>	<i>h</i>	- -

²¹² (Neb Ra Hymn to Amun, lines 1-2)

²¹³ (Eloquent Peasant, lines 200-1)

Beginning *Jinās* is represented in this example by the play between the three words (𓂏𓂏𓂏 - a noun part of the expression *imy s3* and it generally means attendant and transliterated *s3*) and (𓂏 - number two and transliterated *snwy*) and (𓂏𓂏𓂏𓂏𓂏 - a plural noun meaning whips and transliterated *smyw*). The three words share the same beginning letter *s*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𓂏𓂏𓂏 - <i>s3</i>	𓂏 - <i>snwy</i>	𓂏𓂏𓂏𓂏𓂏 - <i>smyw</i>	<i>s</i>	𓂏𓂏𓂏 - 𓂏 - 𓂏𓂏𓂏𓂏𓂏

Other types of *Jinās* in this example:

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their uncertain stem	Semi-morphological <i>Jinās</i>
𓂏𓂏𓂏 -	𓂏𓂏 -	(^c + <i>h</i> + ^v)	𓂏𓂏𓂏 - 𓂏𓂏



ib n hm.k r kbb n m33 hnn.sn hnt m hd m hnt

*The heart of your majesty will be gladdened when you see them rowing, rowing back and forth.*²¹⁸

Beginning *Jinās* is represented in this example by the play between the two successive words (𓂏𓂏𓂏 - a noun after preposition meaning travel downstream, northwards, and transliterated *hd*) and (𓂏𓂏𓂏𓂏𓂏 - a noun after preposition meaning sailing upstream, travelling southward and transliterated *hnt*). Both words share the same beginning letter *h*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𓂏𓂏𓂏 - <i>hd</i>	𓂏𓂏𓂏𓂏𓂏 - <i>hnt</i>	<i>h</i>	𓂏𓂏𓂏 - 𓂏𓂏𓂏𓂏𓂏

Other types of *Jinās* in this example:

²¹⁸ (Cheops' Court Story, lines 5.3-5.5)

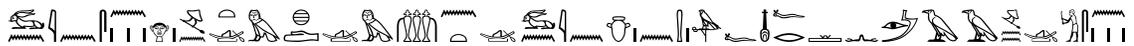
First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play-additional determinative	visual <i>Jinās</i> words

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play-shared determinative	The visual <i>Jinās</i> words

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	Fifth <i>Jinās</i> word	The visual play-related determinative

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their stem	Morphological <i>Jinās</i>
- <i>hnn.sn</i>	- <i>hnt</i>	(<i>h + n</i>)	

First <i>Jinās</i> word	Second <i>Jinās</i> word	Visual <i>Jinās</i>
- <i>n</i>	- <i>n</i>	



wn.in.sn hr hnt m hd m hnt wn.in ib n hm.f nfr n m33 hnn.sn

*When they rowed back and forth the heart of his majesty was happy for seeing them rowing.*²¹⁹

Beginning *Jinās* is represented in this example by the play between the two successive words (- a noun after preposition meaning travel downstream, northwards, and

²¹⁹ (Cheops' Court Story, lines 5.14-5.15)

First <i>Jinās</i> word of the studied text	Second <i>Jinās</i> word	The visual play	visual <i>Jinās</i>



ir *hms.k hn^c 3f^c wnm.k 3hf.f sw3*

If you are sitting down (suffering in this position like a pregnant woman giving birth) with a glutton, eat after his gorging is gone.²²¹

Beginning *Jinās* is represented in this example by the play between the two words (- a *sdm.f* verb meaning to sit down and transliterated *hms.k*) and (- a preposition meaning with and transliterated *hn^c*). Both words begin with the letter *h*.

Beginning *Jinās* is represented also in the play between the two words (- an adjective meaning devour, gluttony and transliterated *3f^c*) and (- a *sdm.f* verb meaning fever of appetite and transliterated *3hf.f*). Both words share the same beginning letter *3*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
- <i>hms.k</i>	- <i>hn^c</i>	<i>h</i>	
- <i>3f^c</i>	- <i>3hf.f</i>	<i>3</i>	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	visual <i>Jinās</i>

²²¹ (Teaching of Kagemni, lines 7-8)



n rh.n.tw hprt irrt ntr hft hsf.f

*No one knows what will happen or what the god does when he punishes.*²²²

Beginning *Jinās* is represented in this example by the play between the three words (𓂏𓂏𓂏𓂏𓂏 - an infinitive form of the verb *hpr* meaning become, occur or happen, as first object to the main verb to know *rh* and it is transliterated *hprt*) and (𓂏𓂏 - preposition meaning when, at the time of and transliterated *hft*) and (𓂏𓂏𓂏 - a *sdm.f* verb meaning punish and transliterated *hsf.f*). The three words share the similar beginning letter *h*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𓂏𓂏𓂏𓂏𓂏 - <i>hprt</i>	𓂏𓂏 - <i>hft</i>	𓂏𓂏𓂏 - <i>hsf.f</i>	<i>h</i>	𓂏𓂏𓂏𓂏𓂏𓂏𓂏𓂏𓂏𓂏



isw kch pw sm sw r tr n prt

*Indeed, he (the king) is the corner that the sunlight warms during the winter time.*²²³

Beginning *Jinās* is represented in this example by the play between two successive words (𓂏𓂏𓂏 - a verb meaning to make warm and transliterated *sm*) and (𓂏𓂏𓂏 - a noun meaning the sunlight and transliterated *sw*). Both words are similar, but with different ending letter, *m-w*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𓂏𓂏𓂏 - <i>sm</i>	𓂏𓂏𓂏 - <i>sw</i>	<i>š</i>	𓂏𓂏𓂏𓂏𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
𓂏𓂏 - <i>pw</i>	𓂏𓂏𓂏 - <i>sw</i>	<i>p-š</i>	𓂏𓂏𓂏𓂏

²²² (Teaching of Kagemni, line2)

²²³ (Hymns to Senwosret III, third stanza, line 8)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
- <i>tr</i>	- <i>prt</i>	<i>tr-rt</i>	



snty.k di.n.i sn m s3 ḥ3.k ʿwi ḥm.i ḥr ḥr ḥr sḥr dwt

Your two sisters, I have placed them as protection behind you. The arms of my majesty are raised to the heaven to disperse the evil.²²⁴

Beginning *Jinās* is represented in this example by the play between the three words (- a feminine dual noun meaning the two sisters, referring to the two protective goddesses Wadjet and Nekhbet, it is transliterated *snty.k*) and (- a noun meaning protection and transliterated *s3*) (- a causative verb meaning remove, drive away, dispel, disperse and transliterated *sḥr*). The three words have the beginning letter, which is *s*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
- <i>snty.k</i>	- <i>s3</i>	- <i>sḥr</i>	<i>s</i>	

Other types of *Jinās* in this example:

The visual play	The visual <i>Jinās</i> words

First <i>Jinās</i> word	Second <i>Jinās</i> word	The uncertain stem	Semi-Morphological <i>Jinās</i>
- <i>ḥr</i>	- <i>ḥr</i>	<i>ḥ + r</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
- <i>ḥr</i>	- <i>sḥr</i>	<i>s</i>	

²²⁴ (Thotmes III poetic stela, line 23)



iw.f sdr mr m-r-^c mwt

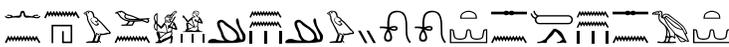
He was lying down sick near the edge of being dead ²²⁵

Beginning *Jinās* is represented in this example by repeating the first letter of three different words (𓄿 - a stative verb meaning to be sick and transliterated *mr*) and (𓄿- - a compound preposition meaning at the end, beside, near and transliterated *m-r-^c*) and (𓄿- - a noun meaning death and transliterated *mwt*). The writer has used three following words that begin with the same letter *m*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𓄿 - <i>mr</i>	𓄿- - <i>m-r-^c</i>	𓄿- - <i>mwt</i>	<i>m</i>	𓄿-𓄿-𓄿-

Other types of *Jinās* in this example:

Usual det.	The used det.	The visual play	The Visual <i>Jinās</i> words
𓄿 𓄿	𓄿	(𓄿, 𓄿-)	𓄿 𓄿 𓄿-



nn nhw n mš^c.n pḥ.n.n pḥwy w3w3t sn.n.n snmwt

There was no loss in our forces when we have reached the end of Wawat (the Nubian land) and we passed Senmut. ²²⁶

²²⁵ (Neb Ra Hymn to Amun, line 8)

Beginning *Jinās* is represented by the play between the three successive lexical items (𐎎𐎍 - a negative particle meaning not and transliterated *nn*) and (𐎎𐎗𐎍 - a noun meaning loss and transliterated *nhw*) and (𐎎 - a masculine genitive particle and transliterated *n*). The three words have the same beginning letter, which is *n*.

Beginning *Jinās* is represented in this example by the play between the two successive words (𐎎𐎗𐎍𐎎 - a *sdm.n.f* verb meaning pass by, pass, surpass, transgress and transliterated *sn.n.n*) and (𐎎𐎗𐎍𐎎 - a name of a foreign country and transliterated *snmwt*). Both words have the same two beginning letters *sn*.

First <i>Jinās</i> word	Second word of <i>Jinās</i>	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𐎎𐎍 - <i>nn</i>	𐎎𐎗𐎍 - <i>nhw</i>	𐎎 - <i>n</i>	<i>n</i>	𐎎𐎍 - 𐎎𐎗𐎍 - 𐎎
𐎎𐎗𐎍𐎎 - <i>sn.n.n</i>	𐎎𐎗𐎍𐎎 - <i>snmwt</i>		<i>sn</i>	𐎎𐎗𐎍𐎎 - 𐎎𐎗𐎍𐎎

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The stem	Morphological <i>Jinās</i>
𐎎𐎗𐎍𐎎 - <i>ph.n.n</i>	𐎎𐎗𐎍𐎎 - <i>phwy</i>	<i>p+h</i>	𐎎𐎗𐎍𐎎 - 𐎎𐎗𐎍𐎎



ir m3ʿt n nb m3ʿt nty wn m3ʿt nt m3ʿt.f

*Do justice to the lord of justice, whose justice is of justice*²²⁷

Beginning *Jinās* is represented in this example by the play between the four lexical items (𐎎 - a simple preposition meaning for, to and transliterated *n*) and (𐎎𐎗𐎍 - a noun meaning master, lord and transliterated *nb*) and (𐎎𐎗𐎍 - a masculine relative pronoun meaning who or

²²⁶ (Shipwrecked Sailor Story, lines 9-10)

²²⁷ (Eloquent Peasant, lines 334-5)

which and transliterated *nty*) and (𐎎 - a feminine genitive particle and transliterated *nt*). The four lexical items have the same beginning letter, which is *n*.

First <i>Jinās</i> word	Second word of <i>Jinās</i>	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𐎎 - <i>n</i>	𐎎 - <i>nb</i>	𐎎𐎎 - <i>nty</i>	𐎎 - <i>nt</i>	<i>n</i>	𐎎 - 𐎎 - 𐎎𐎎 - 𐎎



n spr n sp hsy r dmi hry s3 r s3h t3

*The sinful will never come close to the harbor, but the hindermost will reach the land.*²²⁸

Beginning *Jinās* is represented by repeating the same beginning letter of the four words (𐎎𐎎 - 𐎎𐎎 - 𐎎𐎎 - 𐎎𐎎), as all the four words begin with the same letter *s*.

Beginning *Jinās* is represented also between the two words (𐎎𐎎 - 𐎎𐎎 - an adjective meaning the wrong doer, being weak, mean, vile and transliterated *hsy*) and (𐎎𐎎 - 𐎎𐎎 - a relative form meaning the hindermost and transliterated *hry s3*). Both words share the same beginning letter, which is *h*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𐎎𐎎 - <i>spr</i>	𐎎𐎎 - <i>sp</i>	𐎎𐎎 - <i>s3</i>	𐎎𐎎 - <i>s3h</i>	<i>s</i>	𐎎𐎎 - 𐎎𐎎 - 𐎎𐎎 - 𐎎𐎎
𐎎𐎎 - <i>hsy</i>	𐎎𐎎 - <i>hry s3</i>			<i>h</i>	𐎎𐎎 - 𐎎𐎎 - 𐎎𐎎 - 𐎎𐎎

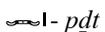
Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
𐎎𐎎 - <i>spr</i>	𐎎𐎎 - <i>sp</i>	<i>r</i>	𐎎𐎎 - 𐎎𐎎 - 𐎎𐎎
𐎎𐎎 - <i>s3</i>	𐎎𐎎 - <i>s3h</i>	<i>h</i>	𐎎𐎎 - 𐎎𐎎 - 𐎎𐎎

²²⁸ (Eloquent Peasant, line 357)

 - sm ³	 - snd	s	
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Other types of *Jinās* in this example:

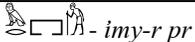
First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
 - pdt	 - psdt	s	



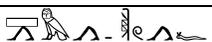
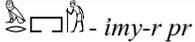
rdi.in *imy-r³ pr wr mrw s³ rnsy šm šmsw.f n hrt ib.f tp im.f*

Then the great overseer of the house, Mrw the son of Rensy, made his favorite follower go over what was inside it.²³¹

Beginning *Jinās* is represented also between the three words ( - an administration title meaning steward or literally the overseer of the house and transliterated *imy-r pr*) and ( - a compound preposition derived from the preposition my means inside and transliterated *im.f*) and ( - a noun meaning heart and transliterated *ib*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - <i>imy-r pr</i>	 - <i>im.f</i>	 - <i>ib</i>	i	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The additional letters	Partial <i>Jinās</i>
 - sm	 - sms		s	
 - <i>imy-r pr</i>	 - <i>im.f</i>	 - <i>ib</i>	i	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
 - pr	 - wr	p-w	

²³¹ (Eloquent Peasant, lines 70-71)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
- wr	- mrw	wr-rw	



imi iry.i rn.k m t3 pn r hp nb nfr

*Let me make/praise your name in this land according to every good rule.*²³²

Beginning *Jinās* is also represented by the play between the two words (𐀀 - a noun meaning any, every, all and transliterated *nb*) and (𐀀𐀁 - an adjective meaning beautiful or good and transliterated *nfr*).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𐀀 - nb	𐀀𐀁 - nfr	n	𐀀 - 𐀀𐀁

Other types of *Jinās* of this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
- imi	- iri	m-r	
-rn	-pn	r-p	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
- pn	𐀀 - nb	pn-nb	



hr m ht n3 n hsw mny r mryt

²³² (Eloquent Peasant , line 96)

Beginning *Jinās* is represented also in this example by the play between the two successive words (𐎠𐎢𐎡𐎢𐎠 - a noun meaning island and transliterated *iw*) and (𐎠𐎢𐎡𐎢𐎠 - a particle which introduces the subject of the passive verbs, and it means by and transliterated *in*). Both lexical items have the same beginning *i*, but with different ending letters *w-n*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𐎠𐎢𐎡𐎢𐎠 - <i>w3w</i>	𐎠𐎢𐎡𐎢𐎠 - <i>w3d</i>	𐎠𐎢𐎡𐎢𐎠 - <i>wr</i>	<i>w</i>	𐎠𐎢𐎡𐎢𐎠 - 𐎠𐎢𐎡𐎢𐎠 - 𐎠𐎢𐎡𐎢𐎠
𐎠𐎢𐎡𐎢𐎠 - <i>iw</i>	𐎠𐎢𐎡𐎢𐎠 - <i>in</i>		<i>i</i>	𐎠𐎢𐎡𐎢𐎠 - 𐎠𐎢𐎡𐎢𐎠

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
𐎠𐎢𐎡𐎢𐎠 - <i>w3w</i>	𐎠𐎢𐎡𐎢𐎠 - <i>w3d</i>	<i>w-d</i>	𐎠𐎢𐎡𐎢𐎠 - 𐎠𐎢𐎡𐎢𐎠

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphological <i>Jinās</i>
𐎠𐎢𐎡𐎢𐎠 - <i>in</i>	𐎠𐎢𐎡𐎢𐎠 - <i>n</i>	<i>n</i>	𐎠𐎢𐎡𐎢𐎠 - 𐎠𐎢𐎡𐎢𐎠

𐎠𐎢𐎡𐎢𐎠 𐎠𐎢𐎡𐎢𐎠 𐎠𐎢𐎡𐎢𐎠 𐎠𐎢𐎡𐎢𐎠 𐎠𐎢𐎡𐎢𐎠 𐎠𐎢𐎡𐎢𐎠 𐎠𐎢𐎡𐎢𐎠 𐎠𐎢𐎡𐎢𐎠

nn khkht nt sryt?

Without the hacking of coughing (like an old man)?²³⁶

Beginning *Jinās* is represented by the play between the two lexical items (𐎠𐎢𐎡𐎢𐎠 - a negative particle meaning not and transliterated *nn*) and (𐎠𐎢𐎡𐎢𐎠 - a genitive particle for singular, feminine person and transliterated *nt*). Both lexical items share the same beginning letter *n* with different ending letter *n-t*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𐎠𐎢𐎡𐎢𐎠 - <i>nn</i>	𐎠𐎢𐎡𐎢𐎠 - <i>nt</i>	<i>n</i>	𐎠𐎢𐎡𐎢𐎠 - 𐎠𐎢𐎡𐎢𐎠

²³⁶(Cheops' Court Story, line 7.19)



*n rh.n.tw wnnt m ib hb3 hp **hd** tp **hsb***

*No one can know what is inside the heart, whoever subverts the law is destroying the rectitude.*²³⁷

Beginning *Jinās* is represented in this example between the two words (𓂏𓂗 - a *sdm.f* verb meaning to destroy, damage and transliterated *hd*) and (𓂏 - a noun meaning count, reckon and when it is combined with *tp* it means reckoning, norm, correct method, standard (of speech, conduct, morals), rectitude and it is transliterated *hsb*). Both words share the same beginning letter *h*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
𓂏𓂗 - <i>hd</i>	𓂏 - <i>hsb</i>	<i>h</i>	𓂏𓂗 - 𓂏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letter	Non-Resemblance <i>Jinās</i>
𓂏𓂗 - <i>hp</i>	𓂏𓂗 - <i>tp</i>	<i>h-t</i>	𓂏𓂗 - 𓂏𓂗



*3t pw ktt d3ir **ib** hw pw **3f** iw **db**.t(w) **im***

*It is only a small moment to avert the heart, gluttony is base and people will point it out.*²³⁸

Beginning *Jinās* is represented by the play between the three words (𓂏 - a noun meaning heart and transliterated *ib*) and (𓂏𓂗 - an enclitic particle and transliterated *iw*) and (𓂏𓂗 - an adverb derived from the preposition *m* meaning there and transliterated *im*). The three words share the same beginning letter *i*, but with different ending letters *b-w-m*.

²³⁷ (Eloquent Peasant, lines 304-5)

²³⁸ (Teaching of Kagemni, lines 3-5)

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - <i>ib</i>	 - <i>iw</i>	 - <i>im</i>	<i>i</i>	

Beginning *Jinās* is also represented in this example by the play between the two words ( - a noun meaning moment, instant, time (in general) and transliterated *3t*) and ( - an adjective meaning devour, gluttony and transliterated *3f*). Both words share the same beginning letter *3*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - <i>3t</i>	 - <i>3f</i>	<i>3</i>	



dd.in ddy pty ir.f p3 ib ity ʿnh wd3 snb nb.i

*Then Jedi said: what then the reason for this mood, sovereign; may you have life, prosperity and health my lord.*²³⁹

Beginning *Jinās* is represented in this example by the play between the three words ( - an enclitic particle attached to third singular suffix pronoun and transliterated *ir.f*) and ( - a noun meaning heart, it is used here to mean sad heart condition and transliterated *ib*) and ( - a noun meaning sovereign and transliterated *ity*). The three words share the same beginning letter *i*.

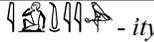
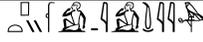
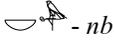
Beginning *Jinās* is represented also between the two words ( - an interrogative pronoun meaning what? and it is transliterated *pty?*) and ( - a defining particle for masculine singular and transliterated *p3*).

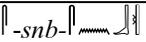
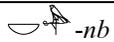
First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - <i>ir.f</i>	 - <i>ib</i>	 - <i>ity</i>	<i>i</i>	

²³⁹ Cheops' Court Story, line 9.13

 - <i>pty?</i>	 - <i>p3</i>		<i>p</i>	
---	---	--	----------	---

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
 - <i>pty</i>	 - <i>ity</i>	<i>p-i</i>	
 - <i>ib</i>	 - <i>nb</i>	<i>i-n</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
 - <i>snb</i>	 - <i>nb</i>	<i>s</i>	



iw tw hr iꜥš n.k ntk p3 jj m w3yw

If someone calls upon you, you are the one who comes from any far.²⁴⁰

Beginning *Jinās* is represented by the play between the three words ( - a proclitic particle and transliterated *iw*) and ( - a *sdm.f* verb meaning to call, summon and transliterated *iꜥš*) and ( - a participle meaning 'the one who come' and transliterated *jj*). The three words share the same beginning letter, which is *i*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - <i>iw</i>	 - <i>iꜥš</i>	 - <i>jj</i>	<i>i</i>	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letter	Non-resemblance <i>Jinās</i>
 - <i>iw</i>	 - <i>tw</i>	<i>i-w</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>

²⁴⁰ (Neb Ra Hymn to Amun, line 6)

 - n.k	 - ntk	t	
---	---	---	---



nh3m.sn n.k sn

They (my parents) will acclaim for you, my beloved (lit. my brother).²⁴¹

Beginning *Jinās* is represented in this example by the play between the two words ( - a *sdm.f* verb meaning shout, thunder (of sky) and it is transliterated *nh3m*) and ( - a preposition attached to second person suffix meaning to or for you and transliterated *n.k*). Both words begin with the same letter n. Noticeable also is the *Jinās* similarity between the plural suffix pronoun attached to the main verb *nhm*, which is transliterated *sn*, and the last word of the sentence which is a noun meaning brother (beloved one) and transliterated *sn* as well. The repeating of the letter n plays a musical role for the readers or the listeners, enjoying the implied rhythms besides the semantic level.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 -nhm	 -n.k	n	
 -sn	 -sn		



h.n s^ch.n.f sw wd3 pw ir.n.f hn^c.f r mryt hr rdit n.f f

Then he helped him to stand on his feet, He proceeded with him to the riverbank, giving him his arm (help).²⁴²

Beginning *Jinās* is represented in this example by the play between two words ( - a preposition attached to third person singular suffix meaning with him and transliterated

²⁴¹ (Love songs Chester-Beatty, Verso, C2,4.)

²⁴² (Cheops' Court Story, line 8.2)

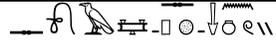
 - <i>nhm.k</i>	 - <i>nhwt</i>	<i>n</i>	
--	---	----------	---



sw3 hr sp iw.f r snwy

*Tolerate one misdeed and it will become two.*²⁴⁴

Beginning *Jinās* is represented in this example by the play between the three words ( - a causative verb meaning to pass away, escape (from), surpass (someone), transgress and transliterated *sw3*) and ( - a noun meaning occasion, case, times (as in two times a day) and transliterated *sp*) and ( - number two and transliterated *snwy*). The three words share the same beginning letter *s*.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - <i>sw3</i>	 - <i>sp</i>	 - <i>snwy</i>	<i>s</i>	

12.3 Observations on Beginning *Jinās*

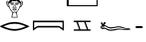
As the examples show, Beginning *Jinās* cannot be used to begin and end the verse, as it is just related to the produced musical rhyme, not related to the semantic level of composing the sentence. There are many examples of successive Beginning *Jinās* when two or three

²⁴⁴ (Eloquent Peasant, line 246)



hs.tw hry-š.fjj n.k m pr.f

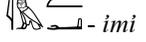
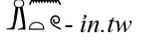
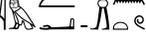
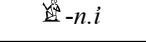
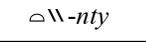
*You praise Hry-shef (and that is why) I came to you in his house.*²⁴⁷

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - <i>hsi</i>	 - <i>hry</i>	<i>h</i>	



imi in.tw n.i hnri nty m hnrt wd nkn.f

*Let one bring to me a confined person (criminal-captive) who is in the confinement place and let his injury be inflicted.*²⁴⁸

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - <i>imi</i>	 - <i>in.tw</i>		<i>i</i>	
 - <i>n.i</i>	 - <i>hnri</i>	 - <i>nty</i>	<i>n</i>	

***Jinās* with single and compound prepositions:**

Beginning *Jinās* play can be achieved by including prepositions, whether they are built from single or double consonants. These prepositions can be single prepositions, as in the following examples:



nh3m.sn n.k sn

*They (my parents) will acclaim for you, my beloved (lit. my brother).*²⁴⁹

²⁴⁷ (Eloquent Peasant, line 226-8)

²⁴⁸ (Cheops' Court Story, line 8.15)

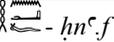
²⁴⁹ (Love songs (Chester-Beatty, Verso, C2,4)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 -nhm	 -n.k	n	



ḥḥ.n sḥḥ.n.f sw wd3 pw ir.n.f hnḥ.f r mryt hr rdit n.f ḥ.f

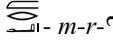
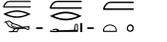
Then he helped him to stand on his feet, He proceeded with him to the riverbank, giving him his arm (help).²⁵⁰

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - hnḥ.f	 hr	ḥ	



iw.f sdr mr m-r-ḥ mwt

He was lying down sick near the edge of being dead²⁵¹:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - mr	 - m-r-ḥ	 - mwt	m	

Some instances have three or four words that begin with the same letter in the same sentence:



ir m3ḥt n nb m3ḥt nty wn m3ḥt nt m3ḥt.f

Do justice to the lord of justice whose his justice is of justice²⁵²

²⁵⁰ (Cheops' Court Story, line 8.2)

²⁵¹ (Neb Ra Hymn to Amun, line 8)

²⁵² (Eloquent Peasant, lines 334-5)

First <i>Jinās</i> word	Second word of <i>Jinās</i>	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
- <i>n</i>	- <i>nb</i>	- <i>nty</i>	- <i>nt</i>	<i>n</i>	- <i>n nb nty nt</i>

Beginning *Jinās* can be achieved also by repeating two letters in the beginning of two words, not just one beginning letter:



nn nhw n mšc.n ph.n.n phwy w3w3t sn.n.n snmwt

*There was no loss in our forces when we have reached the end of Wawat (the Nubian land) and we passed Senmut.*²⁵³

First <i>Jinās</i> word	Second word of <i>Jinās</i>	Third <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
- <i>nn</i>	- <i>nhw</i>	- <i>n</i>	<i>n</i>	- <i>nn nhw n</i>
- <i>sn.n.n</i>	- <i>snmwt</i>		<i>sn</i>	- <i>sn.n.n snmwt</i>

²⁵³ (Shipwrecked Sailor Story, lines 9-10)

Chapter 13. Visual Jinās (جناس الخط - المرسوم)

13.1 Arabic

This *Jinās* term in Arabic refers to two words that have identical number and kinds of letters except for one different letter, with the two differing letters being graphically similar (Al-Gundy, 1954, 140) such as: (ش - س) - (د - ذ) - (ن - ي) - (ت - ث) - (ب - ت) - (ح - خ) - (ع - غ) - (ظ - ط) - (ك - ل) - (أ - إ - آ) - (ف - ق) - (ر - ز) - (ص - ض).

وَالَّذِي هُوَ يُطْعَمُنِي وَيَسْقِينِ وَإِذَا مَرَضْتُ فَهُوَ يَشْفِينِ

(God) He is the one who feeds me and gives me to drink, and when I become ill He is the one who will cure me. Q26:79-80

Visual *Jinās* is represented in this example in the playing with the two words (يسقين - a verb meaning to make me drink water) and (يشفين - a verb meaning to cure my health problem). The two graphically similar letters here are (س - ش) and (ق - ف).

خلف الوعد، خلق الوغد

Breaking the promise is the morals of the untrustworthy person.

Visual *Jinās* is represented here by two sets of words, the first set is (خلف - a verb meaning to neglect or abandon) and (خلق - a noun meaning morals). The two similar letters here are (ق - ف). The second set of words displaying Visual *Jinās* is (الوعد - a noun meaning the promise) and (الوغد - a noun meaning rogue or rascal). The two similar letters here are (ع - غ).

وهم يحسبون أنهم يحسنون صنعا

They daresay that they do something good

The Visual *Jinās* is represented by the two graphically similar letters (ن - ب) - (يحسبون - a verb meaning to daresay or expect) and (يحسنون - a verb meaning to ameliorate or do something better). They are both in present tense and have the ending of third plural masculine, but they differ in the middle letter, which is (ن - ب).

The wine is the lamp of enjoyment but it also the key of evils

The visual *Jinās* is represented in this example by the two words (السرور - a noun meaning happiness or enjoyment) and (الشرور - a plural noun meaning the evil doing or bad things). They are identical in every letter except one (ش - س), where they are graphically similar.

لا تضيع يومك في نومك

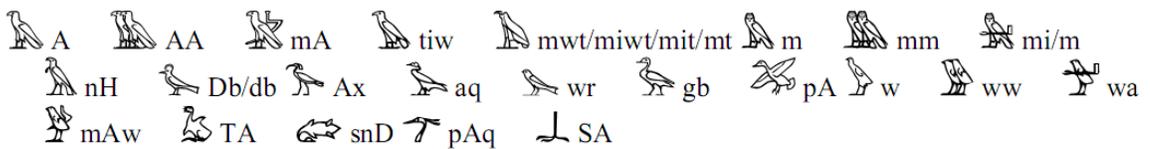
Do not waste your day in your sleeping (Al Safady, 1881, 19)

Visual *Jinās* is represented in this Arabic proverb by the *Jinās* play between the two similar words (نومك - يومك) where there is one letter difference between them (ن - ي). Both letters are graphically similar.

زَيْنَتْ زَيْنَبَ بِقَدِّ يَقْدُ *** وتَلَاهُ وَيَلَاهُ نَهْدٌ يَهْدُ
جُنْدُهَا جَيْدُهَا وَظَرْفٌ وَطَرْفٌ *** نَاعِسٌ تَاعِسٌ بِحَدِّ يَحْدُ
قَدْرُهَا قَدْرُهَا وَتَاهَتْ وَبَاهَتْ *** وَاغْتَدَّتْ وَاعْتَدَّتْ بِحَدِّ يَحْدُ
فَارَقْتَنِي فَأَرْقَتْنِي وَشَطَبْتُ *** وَسَطَبْتُ ثُمَّ نَمَّ وَجَدَّ وَجَدَّ
فَدَنَنْتُ فَدَيْتُ وَحَدَنْتُ وَحَيْتُ *** مُغَضِباً مُغَضِباً يُوَدُّ يُوَدُّ

This small stanza is part of the *Maqāmāt* of Al-Ḥarīrī, who was an Arabic philologist and Grammarian (1054-1122 AD). It is part of the Aleppo *Maqāmah*, where the writer uses many Visual *Jinās* words to compose his intended poetic message, in adoring his beloved girl Zainab.

The question raised here is - can we apply the Arabic understanding of this visual type of *Jinās* to the AE language? i.e., the AE letters that looks alike graphically, for example the bird letters.



13.2 Ancient Egyptian

The main difference between the AE language and any other 'pure alphabetical system' will be related to the visual nature of the AE language and how the Egyptian writers take advantage of such 'visual inimitability'. Egyptologists have always claimed that “Throughout the entire course of history no people has been more afflicted with the *scribendi cacoethes* than the Egyptians. The decorative character of the hieroglyphic script and its close connexion with pictorial art made it a natural and handy medium of ornamentation”. (Gardiner,1957,18,§12) However, the visual rules that govern their literary interaction are not fully studied yet and can be easily overlooked under the influence of our dominant alphabetical knowledge; this approach can be perfectly illustrated by Eyre's misunderstanding of the 'visual communication' of the AE language and its stunning interaction with its native readers:

Visual poetry- concrete poetry, where the visual appearance of the text is a part of the literary communication- is indeed a sub-genre of hieroglyphic writing, exploited because of the very nature of the hieroglyphic script, but this is a format for display, not for reading; a special game, and display of literate virtuosity. The games with script show the same love of visual play on meaning that characterizes oral play in literary creation, but it is not at the core of literary creation. (Christopher Eyre, 2013, 105)

It seems that the literary analytical framework of the alphabetic languages, whether it is Arabic or Latin, has a tendency to focus on certain aspects while it may ignore another important angle related only to the AE language: the visual interaction. By following such comments we are imposing our prior alphabetical knowledge of the expected behavior of the ancient Egyptian readers. The examples provided in this section show how the Egyptian writer can supply the reader with some visual tools for understanding the points he raises about the presentation and structure of information, in order to aid and clarify the reading. The AE writer built literary texts out of words, but every word, if carefully examined, will turn out to be a literary volcano in itself.

13.2.1 Related determinatives

The examples below show how the AE writer could use related 'determinatives' or 'sense-signs' to reinforce the sequence of images or ideas in their immediate context, adding a 'visual confirmation layer' for the readers in addition to the verbal one.



hny b3.i hr hmw nw mnw.i ir.n.i

*May my Ba (soul) alight on the branches of my trees which I have planted.*²⁵⁴

Visual *Jinās* is first presented in this example by the use of two 'determinatives' that visually portray for the reader what the verse verbally signifies. The verb (𓂏𓂏𓂏 - meaning alight (from flight), stop, halt, rest (on); as the Berlin dictionary notes, this verb can be written with an additional determinative²⁵⁵ of human feet, 𓂏𓂏𓂏𓂏) and the noun (𓂏 - meaning soul; this word can be written with many different visual forms during the Middle Kingdom such as 𓂏𓂏 - 𓂏𓂏 - 𓂏𓂏).

The writer preferred to use just one 'ending soundless sign' of the main sentence verb *hni*, which is a flying bird, with open wings 𓂏, that represents the process of coming down, without any other 'determinatives'. This matches the writer's choice of determinative for the successive word, the soul word, which is written with a calm and peaceful body of a bird with a human head 𓂏. The writer excluded the other forms of the word *b3*, not to distract his readers from the intended visual sequence. These two 'determinatives' correspond to two other related determinatives of the two successive words: (𓂏𓂏 - a plural noun meaning twigs or branches) and (𓂏𓂏 - a plural noun meaning trees or plantations).

Here the visual dialogue is between two successive positions of birds landing (𓂏 - 𓂏) and two other related ending determinatives, the first depicting a part of the second (𓂏 - 𓂏). If we just put the 'determinatives' beside each other it will shed more light on how the AE

²⁵⁴ Text of Menkheperresoneb from his tomb (TT 79): Excerpt from a funerary text (New Kingdom) Urk. IV. 1193.10)

²⁵⁵ It is notable that the causative form of this verb can also take two different additional determinatives (𓂏𓂏𓂏 - 𓂏𓂏𓂏).

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	fourth <i>Jinās</i> word	The visual play

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their uncertain stem	Semi-Morphological <i>Jinās</i>
		<i>m + ʒ + ʿ</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The stem	Morphological <i>Jinās</i>
- <i>im</i>	- <i>m</i>	- <i>m</i>	



m ʒtw r iwfr-gs skn šsp di.f n.k

*Do not show an excessive appetite towards meat beside the voracious man and accept what he gives to you.*²⁵⁷

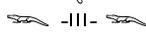
Visual *Jinās* is represented here by the play between three words' determinatives: (- *ʒtw* - a negative imperative verb²⁵⁸ meaning not being an aggressor, savage, aggressive, or not attacking and used here to describe someone who wants to eat much more often or in larger quantities, with a crocodile as an ending soundless determinative); (- *iwf* - a collective plural noun meaning flesh, meat, and meaning here the cooked meat that is offered for guests on eating tables, with a determinative of small pieces of meat); and finally (- *skn* - a participle indicated by the seated man, meaning the one who is greedy, or who lusts (after), in this context meaning the one who is a ravenous eater, with a crocodile as a determinative).

²⁵⁷ (Teaching of Kagemni, lines 9-10)

²⁵⁸ This word can be written as well with d, to mean aggressor, it is derived from the verb . It is remarkable here the alternation between the two similar letters t and d, because they have the same place of articulation.

The AE writer here connected the semantics of the three words visually, by using related metaphorical determinatives, as he mainly associated this excessive desire for eating meat with the crocodile’s attitude towards eating. He advises the reader not to act like crocodiles with people who have the eating attitudes of crocodiles. This Visual *Jinās* asks the readers also to stimulate their minds, thinking of the similarities and differences between the two words that share the same determinatives and its literary context in this sentence. This visual practice raises many questions about the role of the AE life memory in creating those lexical words and their employment in the literary expressions, arguing that we should not generally underestimate the role of memories of the surrounding environment in interpreting literary text from the AE reader’s side. The creative AE writer could tap into the receivers’ familiarity with a variety of contexts —not only lexical memory associated with how words are used in similar literary contexts, but also memories of undesired life situations — in order to create a new innovative representation connecting the animal world with the human world in a literary, stimulating way. The main philosophical point here is that, if humans are eating meat like crocodiles, the humans must not follow the undesired social attitude of this ravenous animal.

This example argues that we should rethink how the study of nature and the surrounding environment can contribute to our modern understanding of the AE lexical and literary expressions worlds.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
				



ḫw pw n fnd irt m3t ir ḫsft r ḫsf.(t)w.n.f

*Doing justice is breath to the nose: may you do the punishment for who ought to be punished.*²⁵⁹

Visual *Jinās* is represented by the use of two related determinatives to better illustrate the metaphorical semantic layer: (𐎗𐎠𐎢𐎡 - ḫw - a collective plural noun that generally means air,

²⁵⁹ (Eloquent Peasant, lines 177-8)

winds, but means here the air of breath); and (𐎎𐎗 - *fnđ* - a noun meaning nose). Doing justice is like air to the nose: without it no one can be described as a living person. The writer here in this context likens the need for justice in society to the vital breathing process of any living creature. The two determinatives better illustrate this metaphorical message of the sentence visually.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The Visual <i>Jinās</i>	The <i>Jinās</i> words
𐎎𐎗	𐎎𐎗	𐎎𐎗	𐎎𐎗

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The stem	Morphological <i>Jinās</i>
𐎎 - <i>irt</i>	𐎎 - <i>ir</i>	<i>i+r</i>	𐎎 - 𐎎
𐎎𐎗 - <i>hsft</i>	𐎎𐎗 - <i>hsf.(t)w.n.f</i>	<i>h+s+f</i>	𐎎𐎗 - 𐎎𐎗



iw ikn n mw ḥm.f ibt

*A scoop of water quenches thirst.*²⁶⁰

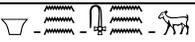
Visual *Jinās* is represented here by the use of four related successive determinatives that better visually depict the semantic message of the sentence: (𐎎𐎗 - *ikn* - a noun meaning cup or jar, with a cup determinative); (𐎎 - a noun meaning water); (𐎎𐎗 - a *sdm.f* verb meaning to quench thirst, with two contrasted determinatives: the fire and the water); and finally (𐎎𐎗 - an infinitive of the verb *ibi* 𐎎𐎗 - being thirsty: it means here thirst itself, with a calf or goat as a main determinative, which is conventionally associated with thirst). Perhaps the first etymologist noticed that these animals eat so much dry brush that they must get often thirsty, and thus they have been used as a symbol of being thirsty.

The verb (𐎎𐎗 - *ḥm*) offers us an interesting case of combining two contrasted ending determinatives (𐎎 - 𐎎). To explain the fire determinative, we should consider two

²⁶⁰ (Teaching of Kagemni, line 5)

other similar words. In the case of the verb (هـم - ḥm) which means to destroy, or extinguish, the AE language uses the fire determinative to denote the act of destroying and devastation. We also have the noun (هـ - ḥ) which means brazier. Both words have strong metaphorical and literal connection with fire. If we consider the meaning of the verb ḥm, adding the water as an extra determinative and the word thirst as an object, we can discover the implied visual metaphorical message of this AE word.

The two determinatives together present the state of being thirsty as if it is like already having been destroyed by a fire and needing a cup of water to cool down the increased fire inside one's organs, pushing life back into his burning body. In Arabic there is a similar metaphorical employment of the relationship between fire, water and being thirsty, reflected in this Arabic proverb: كل ماء البحر لا يطفى ظمأ العطشان which literally means "all the sea's water cannot extinguish the fire of a thirsty person". The fire notion is represented here within the verb يطفى which literally means extinguish a fire or stop burning. The metaphorical employment of these two contrasted natural notions (the fire and water: هـ - هـ) together in this literary context may imply the similarities between them, as a source of devastation and giving life at the same time. However, superiority was given to the water against the fire visually in this context, as the context puts more stress on the water in this sentence, by using the water cup and the thirsty animal and by repeating the water determinative twice (هـ - هـ - هـ - هـ).

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The Visual <i>Jinās</i>
				



mi mw ḥm ibt

*Like the water when it quenches the thirst*²⁶¹

Visual *Jinās* is represented in this example by the play between three related determinatives that visually represent the semantics of thirst: (هـ - mw - water); (هـ هـ - ḥm - a verb

²⁶¹ (Eloquent peasant, lines 278)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual <i>Jinās</i> words

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed <i>Jinās</i> words



ḥni ḥꜥ m ḥnw mšꜥ.f n rḥ pꜣ mꜣi nty r ḥꜥt.f

*The rebel who plotted in the midst of his army, he did not recognize the lion that was before him!*²⁶²

Visual *Jinās* is represented in this sentence by the play between two words that are related visually: (- a noun that means lion and is transliterated *mꜣi*), and (- part of compound preposition that means in front of, before, superior to and is transliterated *ḥꜥt*). The creative writer here wanted to stress that the rebellious leader of the enemy - who became a prisoner afterwards (given that the attached determinative shows a helpless man with his wrists bound) could not predict his destiny after facing this 'lion king' on the battleground.²⁶³

First <i>Jinās</i> word	Second <i>Jinās</i> word	The Visual <i>Jinās</i> words

²⁶² (Rock inscription of Amenhotep III, Regnal Year 5, between Aswan and Philae: Urk. IV. 1666.23-26)

²⁶³ Apparently in this example, the writer uses the full lion as an ending soundless determinative for the word *mꜣi*, while in the former example the writer used the hinter quarter of the lion. Perhaps because the creature required for the other example is only lion-like and there is no stress on the full image of the lion.



di *t3w* nty g3by šd.k wi wnn nty

You (god Amun) are the one who offers the air to the deprived; you saved me when I was distressed.²⁶⁴

Visual *Jinās* is represented by using two related determinatives to connect and better illustrate the two small sentences of the verse: (𐎃𐎎𐎏𐎏 - *t3w* - a collective plural noun generally meaning air, winds but meaning here the air of breath) and (𐎃𐎏𐎏𐎏𐎏 - *nty* - an adjective that means insolvent person with two determinatives: the nose and the house 𐎏𐎏, which can visually mean someone suffering from being stifled in a limited space, but they are metaphorically meaning someone who experiences a health or emotional hardship, pain or affliction). The nose here in this word refers to the lack of air, which may correspond visually and semantically with the word *t3w*, the gift of the god Amun. By this visual play the writer connects the first half of the sentence with the second one, as the main nutrition of the nose is the air and that is what keeps people alive.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The Visual <i>Jinās</i>	The <i>Jinās</i> words
𐎃𐎎𐎏𐎏	𐎃𐎏𐎏𐎏𐎏	𐎃𐎏𐎏	𐎃𐎎𐎏𐎏-𐎃𐎏𐎏𐎏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
𐎃𐎏- nty	𐎃𐎏𐎏𐎏𐎏- nty	𐎃𐎏-𐎃𐎏𐎏𐎏

²⁶⁴ (Neb Ra Hymn to Amun, line,5)



ib n hm.k r kbb n m33 hnn.sn hnt m hd m hnt

*The heart of your majesty will be gladdened when you see them rowing, rowing back and forth.*²⁶⁸

Visual *Jinās* is represented by the play of determinatives in the two contrasted words (𓂏𓂐 - 𓂏𓂑 sailing north and south). Both words have the same determinative 𓂐 that reflects a shared relationship between the two contrasted directions, describing the direction of movement of the rowing boat of the king. Both verbs seem to represent the back and forth of the ship on the level of iconicity. In other words, they help more vividly and visually to depict to the reader what is being verbally described.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play-shared Determinative	The Visual <i>Jinās</i> words
𓂏𓂐	𓂏𓂑	𓂐	𓂏𓂐 - 𓂏𓂑

Visual *Jinās* is also represented by the use of related determinatives to reinforce the semantic sequence, as the writer used the water determinative for the word (𓂏𓂑 - *kbb*) which originally means cold-chilly water, but in the context of this sentence is attached to the heart, as a description of the pleasing effect of this boat's journey on the king's heart, to mean refreshing or cooling the heart²⁶⁹. This word is followed by three words with ship determinatives. Those related successive determinatives (𓂏𓂑 - 𓂏𓂑 - 𓂏𓂑) form an extra visual layer for the readers, as they help their minds to effectively engage with the verbal context by visualizing the message of the sentence.

²⁶⁸ (Cheops' Court Story, lines 5.3-5.5)

²⁶⁹ The metaphorical expression *ib n hm.k r kbb* means more refreshing or cooling the sad heart. Colloquial Egyptian still uses this metaphorical expression, by saying رطب على قلبك بمية ساقعة which means literally 'make your heart wet by cold water'. Being dry is related to sadness while being refreshed with drinking cold, chilly water is related to sensual happiness. The two expressions are related literally to the hot dry sunny weather of Egypt. In this example there is a sense in which the king's restless roaming through the palace to find a distraction is very naturally answered by sitting and feasting his eyes on the refreshing water.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	Fifth <i>Jinās</i> word	The visual play-related Determinative

Additionally, Visual *Jinās* is represented in this example by adding one different determinative in two repeated words to visually create an additional semantic layer. The two Morphological-*Jinās* words (-) share the same ending determinative of a boat (). However the *sdm.f* version of the word has an additional determinative, which is the man holding a stick (), reflecting the rowing practice itself, that the semi-naked girls, whom the king has been advised to use as sailors for his happy boat journey, will do. It signifies the physical strength of the rowing effort of the girls. In contrast, the infinitive version of the word, with the boat determinative, reflects rowing in general, as it is related to the boat's activity as a whole, rather than the sailors. In other words, because the *sdm.f* word is more specific to the rowing practice of the ship's crew, this aggressive determinative has been added beside it, to indicate that the crew-members have to make much effort in moving the boat.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play-additional determinative	The Visual <i>Jinās</i> words

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their stem	Morphological <i>Jinās</i>
- <i>hnn.sn</i>	- <i>hnt</i>	(<i>h + n</i>)	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
- <i>hd</i>	- <i>hnt</i>	<i>h</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	Visual <i>Jinās</i>
- <i>n</i>	- <i>n</i>	



wn.in.sn hr *hnt* m *hd* m *hnt* wn.in ib n hm.f nfr n m33 *hnn.sn*

When they rowed back and forth the heart of his majesty was happy for seeing them rowing.²⁷⁰

The context here confirms once more Visual *Jinās* ( - ), with that the infinitive *hnt* is related to the ship's movement, while the *hnn.sn* is related to the ship's crew and, to be more precise, the girls' rowing movements. In this passage too, the direction words *hd-hnt* show the same type of Visual *Jinās* as described above.

The repetition of the boat determinatives is obviously combining with other forms of *Jinās* (Morphological and Beginning *Jinās*, tying together words that refer to rowing and words that refer to the directions) to offer for the mind's eye a more vivid picture of the repeated, back-and-forth rowing and sailing that is literally described. In other words, the Visual *Jinās* of the boats represent the most obvious type of iconicity, but the writer used all these forms of *Jinās* to operate on the level of iconicity.

Other types of *Jinās* in this example:

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphological <i>Jinās</i>
 - <i>hnt</i>	 - <i>hnn.sn</i>	(<i>h</i> + <i>n</i>)	 - 

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
 - <i>hd</i>	 - <i>hnt</i>	<i>h</i>	 - 

²⁷⁰ (Cheops' Court Story, lines 5.14-5.15)



ih wšb.k wšd.t(w).k

Just answer when you are asked.²⁷¹

Visual *Jinās* is represented by the use of the same determinative for two contrasted words: (𓂏𓏏𓂏 - 𓂏𓏏𓂏 - answering and asking). Both words share the determinative of the man putting his hand to his mouth, referring in this context to the speaking process.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
- wšb	- wšd	b-d	

²⁷¹ (Shipwrecked Sailor Story, lines 14-5)

13.2.3 Contrasted words with contrasting determinatives



ptpt wrw.s nbw ht int.sn hdbw hr snfw.sn m wꜥ hr wꜥ

*All its chiefs are trampled throughout their wadis, overthrown in their own blood, one on top of another.*²⁷²

Visual *Jinās* is represented in this example by the play between two contrasted determinatives which reflect the different statuses of the people described. The AE poet chose the common respected determinative of the word (- *wr* - great people), while using an opposite determinative in the stative word (- *hdbw* - which means to overthrow or be prostrate), in order to visually reinforce in the mind's eye of the reader what they were and what they have become after the king chased them down inside their own lands to punish them.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Contrasted determinative	The Visual <i>Jinās</i> words



sšmm.s ḥsw nb mi ht psft wꜥdwt

*She (the sky) warms everyone who is chilled like a fire that cooks raw things.*²⁷³

Visual *Jinās* is represented in this example by the use of two contrasting determinatives for two contrasted words: (- *sšmm* - a *sḏm.f* verb meaning to warm) and (- *ḥsw* - a plural participle meaning cold men). Both words have two contrasted determinatives that illustrate the source of the described status: the first word used the fire determinative () to illustrate warmth, while the second word used the boat's mast () which metaphorically represents the strong wind but in this context represents the cold wind.

²⁷² Rock inscription of Amenhotep III, Regnal Year 5, between Aswan and Philae: Urk. IV. 1666.23-26)

²⁷³ (Eloquent Peasant, line 277)

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words

The writer also wanted to visually reinforce the quality of being warmed by using a simile that employs two other words that are related to the determinative of *sšmm*. The writer used the words (- *ht* – fire) and (- *psft* - to cook), in order to reinforce or stress the capability of the sky to warm every one. The repetition of the fire determinative is pushing the idea of being warmed against the undesired condition of being cold in the literary context of the sentence.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The Visual <i>Jinās</i> play

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	Visual <i>Jinās</i>

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	Visual <i>Jinās</i>



hpr 3*w* *h*r *m* *h*w^c *ib* *m* *w*3 *n* *ntt* *n* *it* *m* *h*w^c *n* *ntt* *n* *hprt*

*The one who was happy (lit. with joyful face) became as the one with grieved heart: do not scheme for something which did not come yet; do not rejoice for something which did not happen yet.*²⁷⁴

Visual *Jinās* is represented in this example by the use of two contrasted determinatives between two contrasted reversed *Jinās* words: (- being sad, with the small bird as a

²⁷⁴ (Eloquent Peasant, line 302-3)

determinative that always represents negative words in the AE language) and ( - being happy, with a man clapping or raising his hands as a determinative to express happiness). Both contrasted words have used contrasted determinatives to better illustrate the contradictory nature of the two emotional states. The AE language used this small negative bird to reflect the emotional status of being sad, this negative bird being metaphorically related to agricultural settings, where those small birds form a dangerous threat to the farmers when they devour their grains before they have a chance to grow and thus affect the quantity of crops produced. In the case of the word for happiness, the AE language used a cheerful human figure.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The Visual <i>Jinās</i>	The <i>Jinās</i> words
		 - 	 - 

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
 - <i>ib</i>	 - <i>īit</i>		<i>i</i>	 - 
 - <i>ḥr</i>	 - <i>ḥw^c</i>	 - <i>ḥ^cw</i>	<i>ḥ</i>	 - 

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphology <i>Jinās</i>
 - <i>ḥpr</i>	 - <i>ḥprt</i>	(<i>ḥ + p + r</i>)	 - 

First <i>Jinās</i> word	Second <i>Jinās</i> word	The reversed letters	Reversed <i>Jinās</i>
 - <i>ḥw^c</i>	 - <i>ḥ^cw</i>	<i>w^c-^cw</i>	 - 
 - <i>ḥw</i>	 - <i>wḥ</i>	<i>ḥw-wḥ</i>	 - 

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
 - <i>m</i>	 - <i>m</i>	 - 

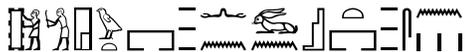


d3t itrw m-s3 tbwty d3t nfr nn

*Crossing the river on the back of two sandals is a good crossing or not?*²⁷⁵

Visual *Jinās* is represented in this example by the use of two contrasting determinatives that illustrate the different natures and uses of the two objects depicted, to stress the rhetorical and sarcastic tone of the sentence, as the writer used the boat determinative (𓎃) for the verb crossing and the river channel to illustrate the word river (𓏏). The common logical thinking – supported by the used determinatives – is that any normal person will need a boat to cross the river, not a couple of sandals that are used in walking on the ground (𓏏𓏏). Repeating the verb (𓎃𓎃𓏏 - *d3t*) and its boat determinative twice illustrates the answer for the readers and representing the opposing thinking as illogical. It is a rhetorical question without using a question particle.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	The visual play
𓎃𓎃𓏏	𓏏𓏏	𓏏𓏏	𓎃𓎃𓏏	𓎃 - 𓏏 - 𓏏 - 𓎃



kd hwwt nn wn swwt.sn

*Those who built the tombs; their places (graves) do not exist anymore.*²⁷⁶

Visual *Jinās* is represented by repeating the same determinative with a sarcastic tone, as the harp singer was stating the ironic fact that the building workers, who devoted all their effort to build the tombs of those rich people and kings, ensuring the promised paradise for them, are not able to build or save their own small graves to secure paradise like their own rich masters who employed them. The writer twice used the determinative of the house (𓏏 - which represents the tomb in this context, or what the AE called 'the eternity house'). The word (𓏏𓏏 - *hwwt* means literally a 'house' designed for eternity, as it is reflected in its

²⁷⁵ (Eloquent Peasant, line 231)

²⁷⁶ (Harp Song of Intef, line 6, 6)

first sign (𐎎). Although the writer used the same ending soundless determinative for the word (𐎎𐎗𐎚 - *swt*), which generally means a place, according to the studied context but it is apparently represent a tight and small unrecognized place, offering enough room for just one person, as it is reflected in its first hieroglyph, the chair with one seat (𐎎).

The irony here visually and semantically occurs between two ideas: the rich social class and their surviving tombs, and the poor tomb builders and their vanished graves that could not withstand time, so that they will not be able (according to the religious teachings) to secure a place in paradise like those rich people. The AE writer asks his audience to think logically if this situation is fair or even acceptable, doubting generally the religious function of the tomb itself in securing the enjoyment of the afterlife. The writer thus implies that paradise will not be dedicated only to the rich people who could use those poor workers as a bridge to reach their promised paradise.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The Visual <i>Jinās</i>	The <i>Jinās</i> words
𐎎𐎗𐎚	𐎎𐎗𐎚	𐎎𐎗𐎚-𐎎𐎗𐎚	𐎎𐎗𐎚-𐎎𐎗𐎚

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
𐎎𐎗𐎚 - <i>ḥwwt</i>	𐎎𐎗𐎚 - <i>swwt</i>	<i>ḥ-s</i>	𐎎𐎗𐎚-𐎎𐎗𐎚



ḥk3 *kn* rs-tp ꜥ3 *nḥtw* itt t3w nbw m *kn*t *nḥt*

*The brave king, the vigilant, with great victories, the one who seizes all the lands with bravery and victory.*²⁷⁸

Visual *Jinās* is represented in this example by the use of the same determinative for five words in one verse, as the strong arm determinative (𓏏) has been used in two morphological *Jinās* words (𓏏-𓏏 - brave and bravery) and (𓏏-𓏏 - victories and victorious) and also (𓏏 - *itt* - the aggressive verb which means conquer, steal, take possession of something by using an aggressive action). The writer has used one shared determinative to describe all these words, which in turn visually implies that it was the strong arm of the brave king that allowed him to achieve all the desired victories against the enemies, who are forced to comply by his effective control and “strong-arming”.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	Fifth <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
𓏏	𓏏	𓏏	𓏏	𓏏	𓏏	𓏏-𓏏-𓏏-𓏏-𓏏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their stem	Morphological <i>Jinās</i>
𓏏- <i>kn</i>	𓏏- <i>kn</i> t	(<i>k</i> + <i>n</i>)	𓏏-𓏏
𓏏- <i>nḥtw</i>	𓏏- <i>nḥt</i>	(<i>n</i> + <i>h</i> + <i>t</i>)	𓏏-𓏏

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
𓏏- <i>tp</i>	𓏏- <i>tw</i>	t	𓏏-𓏏

²⁷⁸ (Ramses II Zigzag poem, line 2)

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The visual play-shared determinative	The Visual <i>Jinās</i> words



i.n.i n.k iw.k sdm n.i hr ptr ir.i p3 ddy.i

*When I called you, you listened to me. See I have done what I have promised (too).*²⁸¹

Visual *Jinās* is represented here by the creative play between the two words (- a verb meaning to see, behold and the addressed here is the god Amun) and (- a *sdm.f* verb meaning to do, make with an eye in its beginning). Neb Ra differed between two types of eyes. One is more decorated, with beautiful eyelashes; this eye is related to the sacred god, while the other eye without any modifications is related to the human speaker, who is Neb Ra. By repeating the eye, Neb Ra confirms his desire that the god may see by His “eyes” the votive stele and the poem that he offered to his honor.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words



in sdrw m33 rswt

*The sleeper is the one who can see the dreams*²⁸²

Visual *Jinās* is represented in this example by using three successive related determinatives to better illustrate the semantic context: (- a participle indicated by a seated man, meaning the one who sleeps, lies down, goes to rest, is inert, inactive, with a sleeping man over a bed as determinative); then (- a *sdm.f* verb meaning to see, with an eye as a beginning hieroglyph); and finally (- a plural noun meaning

²⁸¹ (Neb Ra poem, line,15)

²⁸² (Eloquent Peasant, line 248)

dreams, with an eye as a determinative ). The plural noun *rswt* is derived from the verb  - *rsw* that means being awake, watch, guard (of sentries), and vigilance. It thus considers the dreaming action during the sleeping process as a full, real, awakened state metaphorically. The shared eye determinative confirms this metaphorical similarity between the two contrasted actions, with the link being the ability of seeing in both situations, even with closed eyes during the sleeping.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
				



gm.n.i nb ntrw iw m mhy t3w ndm r ḥ3t.f šd.f sš-ḳd n imn nḥt imn m3ꜥ ḥrw

*I found the master of the gods coming like the north wind and the gentle breeze before him and he saved the draughtsman of the god Amun 'Amun-Nakht' the justified.*²⁸³

Visual *Jinās* is represented in this example by the play between two words that have the same determinatives, written beside each other in an artistic way: ( *mhy* - a noun meaning north wind, storm that comes from the north, with a ship's mast as an ending soundless determinative , which metaphorically represents the fast strong wind) and ( - *t3w* - a collective plural noun that means wind, with a ship's mast as an ideogram to metaphorically represent, in this context, the breeze or gentle wind). The creative writer calligraphically plays with the ending determinative of the first *Jinās* word , placing it beside another different word that has been written with a single symbol that is standing for the whole word, which is the ship's mast ( ). The literary context here may support the view that, by using this visual play, the writer aimed to confirm two different notions related to the wind: being super-fast but delicate and gentle as well, linking them metaphorically to his own praised god.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
			

²⁸³ (Neb Ra Hymn to Amun, lines 8-9)



gm.n.f sw hr prt m sb3 n pr.f

He found him coming out of the door of his house.²⁸⁵

Visual *Jinās* is represented in this example by the use of the house sign picture in three successive related words (𐌺𐌰𐌶𐌰 - to go out, with two related sense-signs: the bilateral sign *pr* and the moving feet 𐌺𐌰𐌶𐌰) and (𐌺𐌰 - a noun that means house, the sign picture used as an ideogram with a stroke-determinative) and (𐌺𐌰𐌶𐌰𐌺𐌰 - a noun meaning door, with a house as an ending soundless determinative). It is noteworthy that the AE language used the house determinative to indicate the door (𐌺𐌰𐌶𐌰𐌺𐌰 - *sb3*) using the whole layout – which is the house determinative – to convey an important part of that layout. By using the star as a sense-sign in the middle of this word, the poet may have conveyed that the door occupies a highlighted point inside the house design, like a shiny star in the middle of huge sky.

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
𐌺𐌰𐌶𐌰	𐌺𐌰	𐌺𐌰𐌶𐌰𐌺𐌰	𐌺𐌰𐌶𐌰 - 𐌺𐌰 - *𐌺𐌰	𐌺𐌰𐌶𐌰 - 𐌺𐌰 - 𐌺𐌰𐌶𐌰𐌺𐌰

Other types of *Jinās* in this example:

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their uncertain stem	Semi-Morphological <i>Jinās</i>
𐌺𐌰𐌶𐌰 - <i>prt</i>	𐌺𐌰 - <i>pr</i>	(p+r)	𐌺𐌰𐌶𐌰 - 𐌺𐌰

²⁸⁵ (Eloquent Peasant, lines 65-66)

13.2.5 Using an unusual determinative

In this section, the examples show how the Egyptian writer could change the usual ending soundless determinative to visually serve the described textual context. It shows how the visual-lexical memory of the reader was important to decipher the intended literary message from the writer's side and how each different determinative is pregnant with an additional semantic layer of the used word.



iw.f sdr mr m-r-^c mwt

*He was lying down sick near the edge of being dead*²⁸⁷

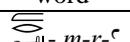
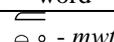
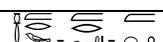
Visual *Jinās* is represented in this example by using unusual determinative for the word ^{◌◌}*mwt*. The father, Neb Ra – who dedicated this poem as a reward to his god Amun for healing the dangerous sickness of his beloved son – has avoided the usual aggressive determinative of the verb to die *mwt* in describing the bad status of his beloved son Nakhet Amun. The verb *mwt* always come with two main determinatives: the man with blood streaming out of his head ^𓂏-or ^𓂏 the pustule or gland determinative that is always exist in the words related to "bodily growths or conditions, especially of a morbid kind, exx. ^𓂏 ^𓂏 ^𓂏 *wbnw* 'wound' ; ^𓂏 ^𓂏 ^𓂏 ^𓂏 *h3yt* 'disease' ^𓂏 ^𓂏 ^𓂏 *whd* 'pain or suffer'. (Gardiner,1957,548) According to Berlin dictionary, *mwt* rarely takes this determinative: ◌◌. (WB., 2, 165-7) Gardiner describes this picture sign ◌◌ as a grain of sand, pellet or like and it always exist in such words: ^𓂏 ^𓂏 ^𓂏 *nbw* 'gold' ; ^𓂏 ^𓂏 ^𓂏 *šꜥy* 'sand'; ^𓂏 ^𓂏 ^𓂏 ^𓂏 *msdmt* 'black eye paint' or 'kohl'. He mentioned also that "A sign of like appearance rarely takes the place of dangerous signs such as ^𓂏 A14 in religious documents, ex. ^𓂏 ^𓂏 ^𓂏 *hftyw* 'enemies'. (Gardiner,1957,490) For the Neb Ra context, the writer convincingly avoids the implied message that his beloved son became completely dead by using a less aggressive

²⁸⁷ (Neb Ra Hymn to Amun, line 8)

determinative in this expression ( - on the edge of being dead). The writer thus gives more credit visually for the main verb of the sentence (*sdr* - ) which means sleep, lie down, go to rest, be inert, inactive or do something during the night and its main determinative: the man lays down on his bed . The visual harmony of using three following words that begin with the letter *m* is aesthetically remarked also  *mr m-r-ꜥ mwt*.

Usual det.	The used det.	The visual play	The Visual <i>Jinās</i> words
		()	

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	The <i>Jinās</i> words
 - <i>mr</i>	 - <i>m-r-ꜥ</i>	 - <i>mwt</i>	<i>m</i>	



mk bꜥh rn.j m-ꜥ.k r st mshw r ḥmst hr ꜥdw hr mryt

*Look, my name is reeking with you more than crocodile's smell, more than sitting at the underside of a slaughter place or (sitting) at the underside of the crocodiles' shore.*²⁸⁸

Visual *Jinās* is represented in this example by the use of an unusual determinative for the word ( - *mryt*), as the usual determinatives for this word that means shore, bank, sandbank or quay are () or (). Apparently these oft-used determinatives reflect a projecting ground along the bank of a river, but the writer here preferred to use the crocodile determinative as a visual indication that this river bank is no longer the common word that is used by and for humans.

²⁸⁸ (Man and ba, lines 95-97)

It is remarkable here how the writer, by repeating the plural determinative of the crocodiles in these two words (𐤀𐤋𐤍𐤏𐤍𐤏 - 𐤀𐤋𐤍𐤏𐤍𐤏), in a context that depicts two different disgusting aspects related to the crocodiles. The first crocodile word is in direct genitive relation with the word ‘smell’, while the other is related to the word ‘shore’. Both of them are visually highlighting the intended message for the readers, i.e. the metaphorical characterization presented by the statement that his name became worse than the smell of the crocodile itself or the place of its dwelling.

The common words	The used word	The un/usual determinative	The Visual <i>Jinās</i> words
𐤀𐤋𐤍𐤏𐤍𐤏 - 𐤀𐤋𐤍𐤏𐤍𐤏.	𐤀𐤋𐤍𐤏𐤍𐤏	𐤏 - 𐤏 - 𐤏𐤏	𐤀𐤋𐤍𐤏𐤍𐤏 - 𐤀𐤋𐤍𐤏𐤍𐤏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Contrasted order	The Visual <i>Jinās</i> words
𐤀𐤋𐤍𐤏𐤍𐤏	𐤀𐤋𐤍𐤏𐤍𐤏	<i>msh-ḥms</i>	𐤀𐤋𐤍𐤏𐤍𐤏 - 𐤏𐤏 - 𐤀𐤋𐤍𐤏𐤍𐤏

𐤀𐤋𐤍𐤏𐤍𐤏 𐤀𐤋𐤍𐤏𐤍𐤏 𐤀𐤋𐤍𐤏𐤍𐤏 𐤀𐤋𐤍𐤏𐤍𐤏 𐤀𐤋𐤍𐤏𐤍𐤏 𐤀𐤋𐤍𐤏𐤍𐤏 𐤀𐤋𐤍𐤏𐤍𐤏 𐤀𐤋𐤍𐤏𐤍𐤏 𐤀𐤋𐤍𐤏𐤍𐤏 𐤀𐤋𐤍𐤏𐤍𐤏

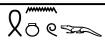
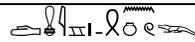
mk dmi.k šnw ʿk3 nst.k

*Look your harbor will be surrounded by crocodiles because of the truthfulness of your tongue.*²⁸⁹

Visual *Jinās* is represented in this example by the addition of an unusual determinative, in order to add another semantic layer to the word. The word (𐤀𐤋𐤍𐤏𐤍𐤏) is derived from the verb (𐤀𐤋𐤍𐤏𐤍𐤏 - *šnw* - which means encircle) or (𐤀𐤋𐤍𐤏𐤍𐤏 - which means circuit, with a determinative shaped like a circle or ring). The word (𐤀𐤋𐤍𐤏𐤍𐤏 - *šnw* - that means king’s cartouche) is derived from this word as well. The writer used the original root of the word *šnw* and added a crocodile (𐤀) as an ending soundless determinative to create a new adjectival word, meaning surrounded by crocodiles. The crocodile determinative is visually and grammatically connected to the previous word (𐤀𐤋𐤍𐤏𐤍𐤏 - *dmi* - which means harbor, quay, with a planed river channel as determinative 𐤏). Both the crocodile and the word *dmi*

²⁸⁹ (Eloquent Peasant, line 161-2)

have been figuratively used here to indicate something different from their literal meanings, as *dmi* means here the anchorage of the afterlife paradise, characterizing the afterlife journey after death as a river journey, while the crocodile denotes evil doing or not telling the truth, to be more precise according to the sentence context. The implied visual message here is that the evil doer will find that his evil doing surrounds his paradise harbor, metaphorically represented by the crocodile determinative. The writer here uses a horrible life experience that none of the receivers would love to be part of, in order to stress the importance of truthful speaking²⁹⁰. The writer used the expression of the tongue's truthfulness as an implied critique to the addressee person that he complains about. He thus used the word as a power dynamic in the context of this utterance that encourages the receiver to imply what he means by saying the opposite.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
			



*b3w.f shm im.sn mitt **wsrt** mh.n.s m k3k3 d^c hr s3.s*

*mi **wsrt** dpw.n.s m t3w kh3 nty nb im.f hpr m ssf*

His might seizes them like a flame catching in the hay and a violent wind (gale) behind it.

[b3w.f] like a fierce fire that tastes with incandescent blaze, and everything inside it becomes like ashes.²⁹¹

Visual *Jinās* is represented between the two words ( - ) as both of them are used to refer to a different level of a strong burning fire. The Berlin dictionary mentions that the word (*wsrt* - ) was used just once in this text throughout the 19 Dynasty.

²⁹⁰ The AE creative writer metaphorically used a shared life memory to create a religious warning. It is the metaphorical way that all religions construct the afterlife punishments or rewards, as they are mainly extracted from happy or painful life memories that humans experience during their earthly life, with more literary exaggeration and reinforcement through literary devices.

²⁹¹ (Ramses II poem, Abu Simbel, C20, lines 18-19)

verse with *wsr*? If the answer is yes, the writer thus has reused a shared linguistic memory with his native receivers.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
𐤀𐤍𐤏	𐤀𐤍𐤏	𐤀𐤍-𐤏	𐤀𐤍𐤏-𐤀𐤍𐤏

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The different letters	Non-Resemblance <i>Jinās</i>
𐤀𐤍𐤏	𐤀𐤍𐤏	<i>n – w</i>	𐤀𐤍𐤏-𐤀𐤍𐤏



mk ib.i hdnw sh3.tw.f - itt wi mrwt.tw.f

Behold my heart revolts when he has been mentioned, being the lover of him captures me.

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Visual *Jinās* is represented in this example by using an unusual determinative that better shows the metaphorical irony of the described situation, illustrating how the heart of the beloved girl, which is a part of her body, revolts against the protective behavior of her mother, not to let her see her beloved boy again.

The stative verb (𐤀𐤍𐤏) - *hdnw*) is mainly derived from a verb *hdn*, which means being indignant, reluctant, vexed. According to the Berlin dictionary it appeared during the New Kingdom and was written with different determinatives (𐤀𐤍𐤏 - 𐤀𐤍𐤏 - 𐤀𐤍𐤏). The creative writer changed the common determinatives of the verb (𐤀 - 𐤏 - 𐤏) and replaced them with different forceful determinative (𐤏). The writer used this more aggressive determinative to show how strong this emotion of longing for the beloved boy is, showing the enamored heart of the girl (𐤏) also as someone separated, uncontrolled, revolutionary for the sake of love. The heart was for the girl not ‘something’ but ‘someone’.

²⁹² (love poems, Chester Beatty I, C2,1)

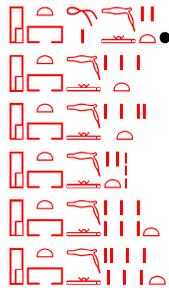


h3n3 mwt rh.ti ib.i- iw.st c.k.ti n.s r nw - nbwt h3y imy sw m ib.st

*If only the mother knew my heart - she would be the one who entreated to her in the meantime (saying): oh golden goddess would you put him inside her heart.*²⁹⁴

Visual *Jinās* is represented in this example by using an unusual determinative for the wishing particle (𓂏𓂏𓂏𓂏 - *h3n3*), which means if, it would be, oh that, would that and is always written with a man putting his fingers towards his mouth as a determinative (𓂏𓂏𓂏𓂏). The creative writer used this aggressive determinative (𓂏) instead of the usual one (𓂏), in order to visually portray how many difficulties surround the girl's desire, as it reflects the aggressive attitude of the mother who is overprotecting her son from this loving girl. In other words the writer used this determinative to convey a very difficult wish that the mother of her beloved boy would never make for this loving girl.

The <i>Jinās</i> word	Common word	Un/usual determinative
𓂏𓂏𓂏𓂏	𓂏𓂏𓂏𓂏	𓂏-𓂏

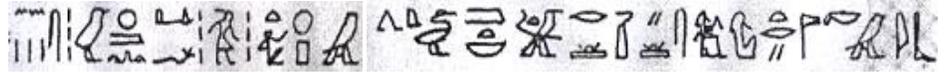


hwt mh snt

*Stanza number two*²⁹⁵

²⁹⁴ (Love poems, Chester Beatty I, C4,3-4) It is clear here from the context that there is *iltifāt* – an Arabic Balāghical device which shifts the speaking voice from the speaking girl to the mother, who would call Hathor, the goddess of love. The question arises here related to the performance: did the poet change his voice, during the recitation, to illustrate the mother's voice?

²⁹⁵ (love poems, Chester Beatty I, Verso, Section C; the seven love songs rubrics).



bik ntry špsy ʿpr tm3t nb ʿk m hptw wrw di.f hmw.sn

*The divine falcon, the noble, with strong wings, when he penetrated among the small and the great people he made them cease to be aware of who they were.*²⁹⁹

The Berlin dictionary mentions that this word ( - *hptw*) is not attested in any other texts in the use of (*hptw wrw* - ) meaning of the low and high-level people . This adjective with this determinative () is derived originally from a word used throughout the 19th and 20th Dynasties ( - *hptw*) which signifies small weak birds, which the falcon used to swoop down on and catch mid-flight (WB. 3, 258). The writer visually plays with the word’s determinative, to evoke the enemies of his king as a small low people, and at the same time as small feeble birds to fit the literary context. This conveys that they are weak-spirited and weak-willed in comparison with the mighty falcon (his king).

Original <i>Jinās</i> word	Used <i>Jinās</i> word	Un/usual determinative	The Visual <i>Jinās</i> words
			

²⁹⁹ (Ramses II C20 poem, line 16-17)

13.2.6 Changing the determinative of a repeated word

In this section, the examples show how the AE writer can change the determinative of a repeated word in the same text, relying on the reader who is tracking these changes inside one text. It is mainly related to the internal reading experience within the one reading text.

This text is carved on a granite stela, and the owner and all his male sons are working as professional writers. That means they are well educated by their educated parents and they will not allow any chance for a mistake, considering also that the poem is a personal votive dedication to the god *Amun* in his own temple. All of these factors encourage us to search for the implied messages of these visual plays, instead of simply declaring them as mistakes from the AE writer's part, as Kitchen did in his hieroglyphic reproduction of the text.

The creative writer in the studied example changes the determinative of the word to imply an additional meaning, on top of the original semantics of the word; this additional meaning is connected with the other used determinatives before it or after it. Its creative literary effect depends on the reader's ability to recall initial determinative choices and thereby register changes.

The word *dw3w* has been repeated three times through the whole text with two main ending soundless determinatives, reflecting the nature of the word in its new textual context. I will begin with the first and last instances of *dw3w* and end with the second instance of *dw3w*.



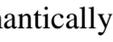
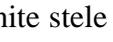
rdi i3w n imn iry.i n.f dw3w hr rn.f

I am giving all praises to the god Amun; I am offering to him the (dw3w) for the sake of his name³⁰⁰

In this sentence the word (*   | | - *dw3w*) has been written with three related sense-signs (*  | |): the star (which may represent the god's place in the sky), the man who raises both his hands to the sky in a happy worshipping position (reflecting the relationship between the human or earthly worshiper and the god in the sky) and the papyrus roll (representing those worshipful praises that will be raised high to the sky, in order to please

³⁰⁰ (Neb Ra Hymn to Amun, line 1)

*I will dedicate this votive stele on your name, establishing for you this praise in writing for the sake of His face.*³⁰¹

The creative writer has repeated the word (*  - *dw3w*) but with an unfolded papyrus scroll as an ending soundless determinative () , which corresponds visually and semantically with the word ( - *sš* - with its two sense-signs: the writing board with its pen and the unfolded papyrus). By linking the determinatives of the words *sš* and *dw3w*, mainly by replacing the man who raises his hands towards the sky () with a writing determinative () , the writer adds another metaphorical layer to the word *dw3w* itself in this sentence for his native readers. It metaphorically conveys that the praised words of this earthly human person are still being raised to the god in his high place in the sky, but it is not any more part of any *oral* reading or chanting process, as it became *written* on a votive granite stele (). The writer used this visual *Jinās* to stress the changed condition of the praised words from oral performance to written practice, and it was further reinforced by following the word *dw3w* with the words ‘in writing’.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
* 		* 	* 

Between the first and third examples of the word *dw3w*, the creative writer alerted his native readers by changing the determinative of the word *dw3w*, introducing the word with its change before the last doubly reinforced case.



iw irt n.f dw3w hr rn.f n 3 n t3y.f phty

*I have established for him written glorifications on his name because of the greatness of his physical might.*³⁰²

The writer wrote the word ( - *dw3w*) with two different beginning and ending signs, compared with its previous version (*  ). Instead of the usual beginning

³⁰¹ (Neb Ra Hymn to Amun, lines 13-14)

³⁰² (Neb Ra Hymn to Amun, line 7)

star (*), he wrote the beginning letters phonetically with a fastened hand and knotted rope (𐎎𐎗) and, instead of the closed papyrus roll and the man who raises his hands as determinatives (𐎎𐎗), he used the unfolded papyrus scroll (𐎎). By doing so the writer was putting more visual stress, to his readers, on the last ending soundless determinative of the word (𐎎) without any distractions, in order to alert the reader that this *dw3w* is not anymore part of an oral performance. He confirmed the intended reading of the word in writing the last version of it (*𐎎𐎗𐎎).

It is also remarkable that the roll of papyrus (𐎎) here in this example has been used to convey an oral reading performance in the first example (*𐎎𐎗𐎎𐎗𐎎𐎗𐎎), while the unfolded papyrus scroll (𐎎) was used to reinforce the idea of the stable written nature of the god's praise (𐎎𐎗𐎎𐎗𐎎 - *𐎎𐎗𐎎).

The intersection between the two writing signs (𐎎 - 𐎎) – which reflects in turn the intersection between the reading and writing practices – can be more clear in the word (𐎎𐎗𐎎 - *t3w*) which generally means a 'book' with a roll of papyrus as a ending soundless determinative, but can be written with the unfolded papyrus scroll as well (𐎎𐎗𐎎).

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
*𐎎𐎗𐎎𐎗𐎎𐎗𐎎	𐎎𐎗𐎎𐎗𐎎	*𐎎𐎗 - 𐎎𐎗	*𐎎𐎗𐎎𐎗𐎎𐎗𐎎 - 𐎎𐎗𐎎𐎗𐎎

The three words

First <i>dw3w</i> word	Second <i>dw3w</i> word	Third <i>dw3w</i> word	The Visual <i>Jinās</i> play
*𐎎𐎗𐎎𐎗𐎎𐎗𐎎	𐎎𐎗𐎎𐎗𐎎	*𐎎𐎗𐎎	*𐎎𐎗 - 𐎎𐎗 - *𐎎

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
𐎎 - 𐎎	𐎎 - 𐎎	𐎎 - 𐎎

First <i>Jinās</i> word	Second <i>Jinās</i> word	Partial <i>Jinās</i>
⚡- ḥr	⚡- ḥr	⚡-⚡

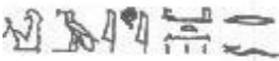
This interpretation can be supported by another similar example from the same text, where the writer conveys a slight change in the meaning by changing the determinative of the same repeated word. For instance the word *wḥm*, to repeat has been written once with a man putting his hand in his mouth (𓂏), and another time with the closed papyrus roll (𓂏), reflecting the intersection between personal *oral performance* and *written copying*.

The happy father Neb Ra says:



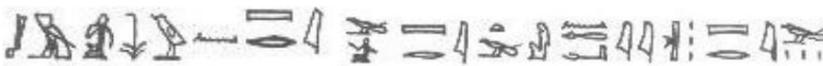
sddy.i b3w.f n ḥd ḥnty

Narrating his great-metaphysical-power to who sails downstream and upstream



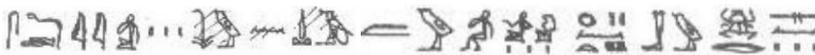
s3y.tn r.f

Be aware of him



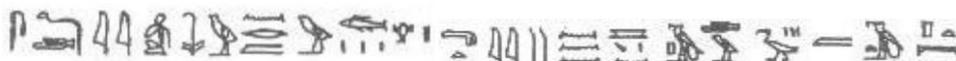
wḥm sw n šri šrit n ʿ3yw šryw

Repeating it to every younger boy and younger girl, to the elder and younger people



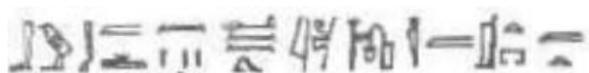
sddy sw n d3mw sp.sn nty bw ḥpr.sn

Narrating it to the young people twice, and even to the ones not born yet



w3ḥ k3.k iw.k r ḥtp

As long as your soul endures you will always forgive



bw wḥm.n ʿnn in sš-ḳd m st-m3ʿt

We will not repeat what has been turned back by the draughtsman in the truth-place (Thebes)

The happy father meant here by using the verb (𓂏𓂏𓂏𓂏): the repetition of the sin that his son committed against the god in His sacred place, in return for which he was punished by sickness. The verb here is attached to a first plural pronoun in order to indicate that the father has a responsibility to forbid his son repeat any sins against the god, after His merciful forgiveness.

Every repeated word had a different connotative meaning in the mind of the AE writer, depending on the visual harmony between the context and the written determinatives, and that each of them plays a great role in generating additional verbal and visual messages for the readers.

Another example of such play is the praise poem of Ramses II which is carved on the façade of his greatest temple in Abu-Simbel. The creative writer repeated the same word but with different determinatives to deliver for the reader an additional visual message that enriches and stimulates the reading process. The writer of this text has repeated the word *wr*, in describing the leaders of the foreign countries, with two different ideograms.

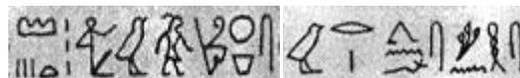
For the discussion of *wr* determinative, Gardiner referred to four words that share the same determinative of *wr*, the bent man leaning on a stick 𓂏. Their semantics are strongly related to old age, such as the verb 𓂏𓂏𓂏𓂏 *i3w*- be aged, attain old age, old age and its noun 𓂏𓂏𓂏𓂏 *i3w*- old man; 𓂏𓂏 *tnt* - grow old or old age; 𓂏𓂏 *rhn*-lean (on), rely on, trust in; 𓂏𓂏𓂏 *tw3*- support oneself, sustain. The semiotic behind using the same determinative between these words and *wr* can be explained via Fisher's comment, as he notes that " On the whole, old age seems to have been regarded as a desirable state, so much so that a

lifetime of 110 years was not considered excessive." (Fischer, 1963, 23) Evidently, the bent man with stick represents old age in general. Gardiner considers it as one of the "simple and explicit ways of conveying the notion of particular action... Thus the verb "to be old" is written with the picture of an old man leaning on a stick .

However, he pointed out that it is hard in some hieroglyphic instances of *wr* to decide if the determinative meant to illustrate an old aged man or a young person in senior position. Gardiner referred to the exchange between the bent man who holds a stick and the unbent official who holds in one hand a stick and a handkerchief in the other, in the word  *sr* that means nobleman or magistrate, saying: " In hieroglyphic  A21 is often hard to distinguish from  A19 (in the word *wr* 'chief') and from  A 20". (Gardiner, 1957, 444) In other words, Gardiner implied that the Egyptian writers may use the three versions of the man holding stick to denote different detailed visual descriptions of the noun-title *wr*. This approach can be explained via the Arabic equivalent of the word *wr*.

This noun-title  *wr* that means great one, chief, master, leader is linguistically derived from the adjective  *wr* that means important, much, many, eldest, great, and is always used to describe greatness (of size), sufficiency (of food), excess (of supplies). This adjective can be used in a *nfr hrw* title form to denote one of the highest positions in the administrative hierarchy, such as:  *wr m33w* chief of seers;  *wr swnw* chief of physicians;  *wr hrp hm(wt)* chief of craftsmen. (WB.,1, 329) This adjective has a close parallel in Arabic and colloquial modern Egyptian, which is *kabir* كبير . *kabir* means mainly 'big' and always used to describe something or someone of large size, extent, capacity, importance, age, etc. It can be used also in the administrative titles for the senior officials such as: (كبير الأطباء - chief of physicians) ; (كبير الرسامين - chief of draftsmen) ; (كبير المحاسبين - chief of accountants) ; (كبير المحكمين - chief of judges) ; (كبير المعلمين - chief of teachers) . *kabir* also can be linked to the age to denote the old people: (كبير السن - one with great age). Such descriptive titles are mostly associated with old aged senior officials. They can be used also for young senior officials who prove exceptional skills in their work and could jump many stairs in the administrative hierarchy, or for community leaders who inherited their powerful positions from their family in young age. More recently in Egypt, there is a successful comedy series, running for four seasons, named *El-Kabir Awy* (lit. the

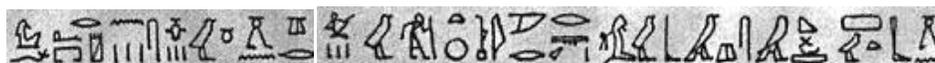
very big or high man). It narrates comic ironies about the *kabir* of an upper Egyptian village, who is a young person inherited this position from his father, the chief of the village. Part of upper Egyptian culture, the chief has to have a decorative stick in hand, which in turn represents power and honor. This young *kabir* inherited also his father stick with the position³⁰⁴. For the AE context of , the stick thus will be considered as a sign of prestige and honor instead of being automatically related to old age requirements as part of the word  *iw*. (Schott, 1964, 28)



shns.n.fr wsh n wrw h3swt

*He tightened the wide mouth of the foreign lands' leaders.*³⁰⁵

The writer uses here a man with a feather over his head as a determinative of the plural word *wrw*, perhaps as a sign of being a warrior or as an acknowledged sign of leadership in this foreign community. The context here is more aggressive, thus the writer did not want to give the foreigners a similar determinative that can reflect a comparable social or cultural position with their Egyptians peers. The causative verb ( - *shns* - meaning to tighten, contract, taper or constrict) corresponds semantically with the subject of the verb (*r wsh n wrw h3swt*), a long expression that refers to the main leader of those rebellious groups; it may refer also to an oral debate³⁰⁶.

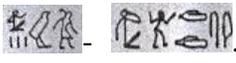


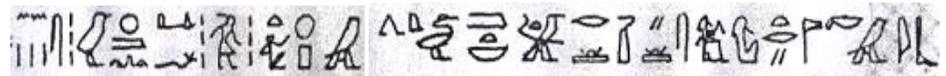
ini b3tw m sg3bw r t3 mryt wrw hr inw.sn r h.f

³⁰⁴ The first season can be found here (https://www.youtube.com/watch?v=jAjwd2P9a_k) Checked on 01/04/2016.

³⁰⁵ (Ramses II C20 poem, line 3-4)

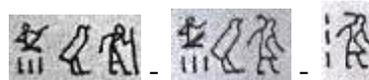
³⁰⁶ Anthony Spalinger tried to understand the context of this metaphorical description by using an English parallel; as he states that " This image reflects the boasting of the enemy. The common English colloquialism "fat mouth" parallels this idiom." (1986, 140, n.g) However, the modern colloquial Egyptian offers an identical parallel. The modern Egyptians use this description of 'wide-mouthed one' ( *r wsh* - بق واسع) to refer to someone keen generally to express strong disapproval of something which is unimportant to the receiver, in oral quarrels. Teresa Pepe documented one of the detailed context of using this description in the modern Egyptian social media (Pepe, 2015,82)

verse aimed to make the verbal message more direct visually by showing the contrast status between the main ideograms of the subject and its verb . The writer avoided the old man picture, in order to stress that it was extraordinary for the strong warriors to be shivering.



bik ntry špsy ʿpr tm3t ʿk m hptw wrw di.f hmw.sn

The divine falcon, the noble, with strong wings, when he penetrated among the small and the great people he made them cease to be aware³¹⁰ of who they were.³¹¹



The two sense-signs used in this poem are:

The usual sign of the word *wrw*, with the man leaning on a stick, has been used to convey a degree of positive thinking that fits the described context. Its textual context conveys a semi-positive relation between those foreign leaders and the Egyptian king. However, the other forms of *wrw* reinforce a different type of great people with a feather on their heads, still bending forward but without any stick, the symbol of power and respect. The writer thus created a new visual message in order to fit the different description of “great” people, but still with the same pronunciation of the common Egyptian word.

It can be claimed that cultural diversity is here expressed in a graphical way, using the visual ability of the AE language that allows its writers to add more metaphorical meanings to the same word, just by changing the usual determinative. It shows how 'visual metaphor' can be a powerful tool to serve certain political interests. Those creative writers deliver a

³¹⁰ From a semantic and syntax point of view, I consider this small phrase *di.f hmw.sn* as a regular *sdm.f* followed by another *sdm.f* as object to the first transitive verb. For the meaning of *hmw.sn*, the Berlin dictionary mentions that this verb *hm* can define a suffix pronoun as both subject and reflexive object: "he does not recognize or know himself". It always expresses fear and horror (WB. 3, 279). A good parallel for this fear idiom exists in the Shipwrecked story line 76: (*iw.i m b3h.k hm.n wi-* when I am in your presence I do not know myself). The context of the studied verse confirms this meaning, unlike Kitchen's versions: "knocking them out" (1996, 158) or "stunning them" (1999, 187). The eulogist wanted to say that, the great and small people were thinking only about fleeing from their fated death, should the king or falcon decide to penetrate their gatherings. Even the *wrw*- the leaders would forget their high positions and behave like the common people, fearing equally on their life's breath.

³¹¹ (Ramses II C20 poem, line 16-17)

familiar message set in a high visual literary frame within a familiar invocative context, in order to promote certain social-cultural reactions; by using such 'graphic metaphors' against the enemy of the country, the writers enhance certain social-cultural behavior against someone supposed to be personal enemy of the king.

The questions raised here is: Did the ancient Egyptians articulate these visual *Jinās* writings differently? For this, did they use different vowel applications for the two visual forms, to alert the audience, reminding them with the two different ideograms (the man leaning on a stick and the bent man with a feather on his head)? The answer may be negative as sometimes the eulogists omits the determinative of the word *wr* and just gives more credit to the consonantal value of the word, as happens in another praise poem dedicated also to Ramses II:



di wrw ḥr f3t b3k.sn r kmt

He (Ramses II) is the one who made the leaders carry their tributes to Egypt. (Yoyotte, 1950, PL.VII, line 7)

Therefore, it is reasonable to reconfirm that the sense-signs that are used to determine the meaning of forgoing sound-signs or what we call 'ending soundless determinative' have no recognizable impact on the spoken Egyptian presentation. However, such examples encourage the modern readers to examine the visual relation between the used 'determinative' and its verbal context, in order to grasp the nonverbal message that the Egyptian writers add for the 'eyes' of their readers.

13.2.7 Repeating a word with unusual determinative

In this section, the examples show how the AE writer can repeat a word with one unusual determinative through the whole text.



ir *hms.k* hn' cš3t msd t mrr.k

*If you sit down (suffering in this position like a woman giving birth) with a multitude, (pretend that) you dislike the food you always love.*³¹²

Visual *Jinās* is represented in this example by the use of an unusual determinative for the main verb of the sentence (𓂏𓂏𓂏𓂏 - a *sdm.f* verb meaning dwell (in) with a lady giving birth as a determinative 𓂏). This verb is a combination of two different words: (the verb *hms* with a seated man as a determinative 𓂏𓂏𓂏, generally meaning sitting down) and (the verb 𓂏𓂏𓂏 - *ms* - meaning to give birth or be born). The AE writers created a new verb, by borrowing the ending soundless determinative of the last verb (𓂏), in order to add another metaphorical layer to fit a different literary context, as the lady who gives birth may represent being a guest of people whose attitudes, morals, eating behaviors or social traditions are intolerable.

This determinative reflects the hard time that this person must go through in his/her stay with those undesirable people. By using this determinative the AE writer implies that the pain of keeping company with such people is similar to the pain resulting from giving birth, and the teachings here advise the reader how to deal with such difficult situations, if the reader cannot escape from their company. The written version of the verb (𓂏𓂏𓂏𓂏) for the AE reader does not just mean being a normal guest or dwelling in generally, as it has another metaphorical layer via its used determinative (𓂏) and the context in which it is used.

<i>Jinās</i> word of the studied text	common <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words
𓂏𓂏𓂏𓂏	𓂏𓂏𓂏	𓂏𓂏𓂏	𓂏𓂏𓂏𓂏 𓂏𓂏𓂏

³¹² (Teaching of Kagemni, lines 3-5)

normal person to deal with, without any previous planning. In such difficult situations, the wise writer here gives the golden solutions that the reader has to follow: try to enjoy watching this gluttonous person eating like a donkey and after his stomach fills with food, he will invite you to eat what has been left from him!

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play	The Visual <i>Jinās</i> words

Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
- <i>hms.k</i>	- <i>hn</i> ^c	<i>h</i>	
- <i>3f</i> ^c	- <i>3hf.f</i>	<i>3</i>	



wn.in.sn hr rdit st hr htw.sn

Then they placed it on their belly

wn.in.sn hr šdt st mi ntt m šš

Then they read it as it is in writing

wn.in nfr st hr ib.sn r htw nbt nty m t3 r dr.f

Then it was more beautiful on their hearts more than all the things that exist in this entire land



*wn.in ^ch^c.sn *hms*.sn hft*

*Then their conduct and dwelling was accordingly so*³¹⁴

Again the AE writer ends his teaching by declaring that his teachings have been well received by the receivers, and he ends the paragraph with a sentence that repeats the verb *hms* with the lady giving birth as a determinative, to mean the difficult situations that they might face in dealing with those undesired behaviors that have been mentioned before.

First <i>hms</i> word	Second <i>hms</i> word	Third <i>hms</i> word	The visual play
			

³¹⁴ (Teaching of Kagemni, lines 5-7)

13.2.8 Two identical mono-consonantal sounds with different visual forms



di hty nnktyw ^{h3} hr pg³

*Who cause the..... to retreat when they were fighting on the battle field*³¹⁵

The word *nnktyw* is problematic for the modern translations, as the following translations have been offered:

Erman translated it: “Der die Asiaten (?) zurückweichen läßt, der auf dem Schlachtfelde kämpft” (Erman, 1923, 325)

Kitchen translated it: “Who causes [enemies] to retreat in fighting on the battle field” (Kitchen, 1996, 158)

Neither of these translations provides a convincing interpretation for the intended meaning of the written expression *nnktyw*. Visual *Jinās* understanding can offer a new explanation for this obscure word by dividing (*nnktyw* - ) into two elements: (*nn* - ) and (*ktyw* - ), as a plural demonstrative form combined with a plural *Nisbe* adjective that uses the plural *Nisbe* bird (*tyw* - )

The negative (*nn* - ) has the same phonetic value as the usual plural demonstrative sign (*nn* - ) and () with the same phonetic value, we should consider another Egyptian word used continuously from the Old Kingdom until the Coptic period. The word (*nnšm* - ) generally means spleen, as an organ of the human body. According to the Berlin dictionary it was written in three different forms using three bilateral phonograms, but they were synonymous semantically, as in ( -  - ) (WB., 2, 276). Evidently the AE language could use three different bilateral phonograms to give the same sound value (*nn*) - () , () and () .³¹⁶

³¹⁵ (Ramses II C20 poem, line 17)

³¹⁶ The questions rise here: Were there any vocalic differences in pronouncing the three of them? Was there any difference in the condition or the shape of the described spleen?



ib n hm.k r kbb n m33 hnn.sn hnt m hd m hnt

*The heart of your majesty will be gladdened when you see them rowing, rowing back and forth.*³¹⁸

Visual *Jinās* is represented here by the play between two forms of the sound: *n* (𓏏 - the negative particle which the writer used to mean the simple preposition *n* - 𓏏, in the expression *n m33 hnn.sn* - when you see their rowing); and *n* (𓏏 - a genitival particle that means of, belongs to and is transliterated *n* in the expression *ib n hm.k* – the heart of your majesty). The omitted vowels would play a role in differentiating between the two lexical items for the listeners and only the context here will prompt the readers not to fully accept the visual form of the negative particle *n* and to replace it, in their minds, with a simple preposition instead.

First <i>Jinās</i> word	Second <i>Jinās</i> word	The <i>Jinās</i> words
𓏏 -n	𓏏 -n	𓏏 - 𓏏

Other types of *Jinās* in this example:

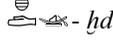
First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play-additional Determinative	Visual <i>Jinās</i> words

First <i>Jinās</i> word	Second <i>Jinās</i> word	The visual play-shared Determinative	The visual <i>Jinās</i> words

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	Fourth <i>Jinās</i> word	Fifth <i>Jinās</i> word	The visual play-related Determinative

³¹⁸ (Cheops' Court Story, lines 5.3-5.5)

First <i>Jinās</i> word	Second <i>Jinās</i> word	Their stem	Morphological <i>Jinās</i>
 - <i>hnn.sn</i>	 - <i>hnt</i>	(<i>h + n</i>)	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
 - <i>hd</i>	 - <i>hnt</i>	<i>h</i>	

As shown in the previous two examples, the reader has to ignore the visual form of the negative ( - *n*) and restore the meaning of the simple preposition ( - *n*), in his/her mind, to understand the textual context. It is clear here that the writer takes advantage of the sound similarity between these three different forms visually ( -  - ), in order to alert the readers to reconstruct the right one, in their mind based on their linguistic-reading memory. This situation can be similar, in some ways, to the two Arabic letters ( - ), as both of them represent the same consonant letter *Alif* orthographically, but with different shapes visually. The Arabic readers have to remind themselves that this letter  is *Alif* not *yaa* , even if it takes the shape of *yaa* and not the sound.

13.2.9 Aesthetical calligraphy

This Visual *Jinās* category refers to drawing words and determinatives in an aesthetic manner to create a special artistic calligraphy.



snty.k di.n.i sn m s3 ḥ3.k ʿwi ḥm.i ḥr ḥr ḥr šhr dwt

*Your two sisters, I have placed them as protection behind you. The arms of my majesty are raised to the heaven to disperse the evil.*³¹⁹

Visual *Jinās* is represented in this example by the creative visual display of four successive *Jinās* words that use the face sign in their writing, which in turn caused an artistic visual calligraphy of the words, besides asking the readers also to consider the shared *Jinās* relation between those words semantically.

The visual play	The Visual <i>Jinās</i> words

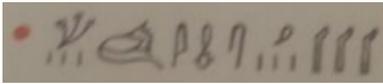
Other types of *Jinās* in this example:

First <i>Jinās</i> word	Second <i>Jinās</i> word	The uncertain stem	Semi-Morphological <i>Jinās</i>
		<i>ḥ + r</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	The additional letter	Partial <i>Jinās</i>
		<i>s</i>	

First <i>Jinās</i> word	Second <i>Jinās</i> word	Third <i>Jinās</i> word	The beginning letter	Beginning <i>Jinās</i>
			<i>š</i>	

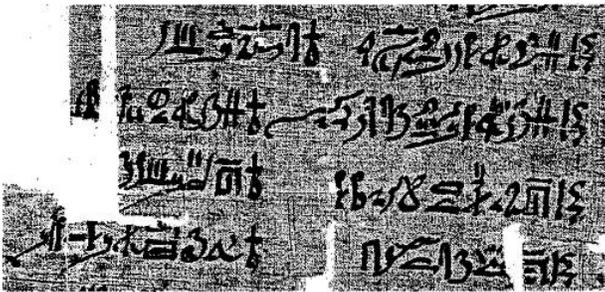
³¹⁹ (Thotmes III poetic stele, line 23.)



db^cw.s mi sšn

Her fingers like the Lotus flowers³²⁰

Visual *Jinās* is represented here by the unusual drawing of the hieratic determinative of the plural word (𓂏𓂏𓂏 - *sšn*), where the creative writer enlarged the flower sign in order to visually ask the reader to slow down the reading speed and think deeply about the presented simile that compared the fingers of the beloved girl with one of the most beautiful flowers, which the ancient Egyptians were very familiar with, religiously and artistically.



... hr wnm iwfn msh; nfr; wnm ht sr pw

(if you have seen yourself) consuming the flesh of a crocodile; good; it means consuming the possessions of an official.

In the second sentence of this text, that explains the meaning of different dreams, the writer enlarged the hieratic crocodile determinative of the word *msh*. By doing so he omitted the blank space between the two hemistiches and forced the *nfr* sign towards the left. (Noegel, Szpakoska, 2006, 209)

³²⁰ (Love poems, Chester Beatty C1,5)

13.3 Observations on Visual *Jinās*

These Visual *Jinās* features play a great role in stimulating the imagination of the reader during the reading process, and enhance the enjoyment of the reading. They are written in a tone that is likely to be visually engaging to the readers, to offer the mind a new visual-metaphorical sense and an experience of an order that the reader or listener did not master or comprehend before. These examples question the former claims about the visual literariness of the AE language.

Egyptian literature was not obviously intended for private, personal reading, or for private study. Its structures, forms, and genres are those of an aural communication to a hearer - a performance, in the widest range of meaning that word can carry- and not of visual communication in writing to a reader. We should not talk of a 'reading' of Egyptian literature; not in the narrow literal sense of that word, and only metaphorically in the academic sense. (Christopher Eyre, 2013, 103)

According to the studied Visual *Jinās* examples, visual clarification of the intended literary meaning is believed to be one fundamental function of the AE determinatives. A more careful analysis of the neglected role of the determinatives inside the sentence will reveal their functions to be much more versatile. Changing the determinative is the dexterous performance of a sophistry trick, by which one idea is presented, by using the common word root, while another is substituted by changing its usual determinative. The question arises here: when the writer changed the usual determinative of the word to serve new context, how did the writer express this change in his oral performance of the text? Was it confined to the written materials?

The Visual *Jinās* examples showed that some AE words could bear two meanings at the same time, as if one of them were winking at the other and the meaning overall lay in this wink, so that the same word in different textual context can mean different things simultaneously, by playing with the ability of choosing between the offered determinatives, to fit the textual context. To conclude, Visual *Jinās*-play is giving more interesting answers about the reading practice and the authorial intention but also difficult questions related to the ancient reader's response to such visual play. It may raise questions about the impact of additional social factors on the conception of "beautiful speech" within a specific discourse community, such as social class, race, and education level.

Chapter 14. Neglected types of *Jinās* in Arabic scholarship

Beside the established types of Arabic *Jinās* there are some other types mentioned by various *badī'* scholars which did not receive the same attention from the *Jinās* mother sources, during their time of production and until nowadays in the Arabic *Balāgha* studies. Al-Gundy thinks that the reason for this neglect is that they can be already subcategorized within the main types of *Jinās* recognized by the majority of *badī'* scholars. (Al-Gundy, 1954, 160)

14.1 Semantic *Jinās* (الجناس المعنوي)

This *Jinās* type is named so because it is mainly related to the implied meaning existing between two words, not related to any pronunciation play³²¹. The author uses a word that directly recalls, in the receiver's mind, a word which is not the text: this implied word is what the author meant. In other words, Semantic *Jinās* is between two words, one word is mentioned in the textual context and the other is implied. The implied word is the intended one, not the mentioned one. It is not very common in the Arabic literary tradition. It consists of two types: Ellipsis *Jinās* (جناس الإضمار) and Intimation *Jinās*³²² (جناس الإشارة). The second type is mainly used by poets to achieve the required metrical rules of the Arabic poetry. In some instances, the Arabic poet has two semantic options, i.e. choosing between two words. However, the word s/he wants to use does not fit the metrical scheme. Being afraid not to break the Arabic metrical measures, the poet tends to use another word, which can imply the intended one, but fits more the used metrical requirements. Therefore, it is mainly related to Arabic poetry and its metrical rules, not related to literary prose that does not require strict metrical schemes.

14.2 Ellipsis *Jinās* (جناس الإضمار)

كقول ابن طباطبا العلوي:

منعم الجسم تحكي الماء رفته وقلبه قسوة يحكي أبا أوس

³²¹ It can be called also *تجنيس المعنى* in some Arabic *Balāgha* references. Most early *Balāgha* scholars ignored it as one of the main approved types of *Jinās*.

³²² It can be called in other references *جناس الكناية*, *جناس الرسالة*, *تجنيس الكناية*.

Her body is soft,³²³ the water is similar to it in its delicateness, her heart is tough, and it is similar to the father of Aws.

Aws is the proper name of a pre-Islamic poet and his father's name is Hagar (حجر), which means 'hard stone' in Arabic. The clever poet intends to use the implied father's name of this famous poet, instead of directly mentioning that her heart is like hard stone, as the context recommends. The mention of the father of Aws thus implies two *Jinās* words: first the proper name of the poet's father, Hagar (حجر), which implies the second, hard stone, which is what the poet intended to describe the heart of his beloved. (Al-Gundy, 1954, 148)

قول البهاء زهير يهجو بعض الناس:

وجاهل طال به عنائي لازمني وذاك من شقائي

أبغض للعين من الأعداء أثقل من شماتة الأعداء

فهو إذا رأته عين الرائي ابو معاذ او اخو الخنساء

Staying long with an ignorant man increases my hardship, he accompanied me everywhere and that was part of my misery.

Seeing him is worse than seeing any smelly rubbish, heavier than the gloating of the enemies.

If anyone sees him, he will see the father of Mu'ādh or the brother of al-Khansā'. (Al-Gundy, 1954, 151)

In the last verse, the poet used intentionally two implied meanings by using those two famous proper names (father of Mu'ādh and the brother of al-Khansā'). The name of Mu'ādh's father is (جبل), which in Arabic means 'mountain' and the name of al-Khansā''s brother is (صخر), which in Arabic means 'hard rock'. The poet thus meant that when anyone sees this ignorant person, he will find his mind equally like a rigid mountain or a hard rock.

³²³ The poet here is metaphorically using the masculine pronouns to address his beloved girl. It is a common in Arabic literary tradition.

14.3 Intimation *Jinās* (جناس الإشارة)

قول بعض شعراء كندة :

قولوا لُدُودان عبيد العصا ما غرکم بالأسد الباسل

Say to Dūdān, the slaves of sticks, what deceived you to think that you can face the heroic lion.

The poet used Dūdān (دُودان) to mean the other name of the tribe (بنو أسد) 'lion's sons' which he could not use because it does not fit the metrical requirement of the verse. The poet wanted to declare: Say to the tribe of lion's sons, what deceived you to think that you can face the heroic lion. In addition to the metrical reason, the poet wanted to avoid using this name 'lion's sons', which is a term of respect, since it does not fit his satirical tone. (Al-Gundy, 1954, 156, 158)

14.4 Echo *Jinās* (جناس الترجيع)

This Arabic rhetorical term refers to repeating the similar letters between two successive words, but with one or two additional letters in one of them, such as:

إن ربهم بهم يومئذ لخبير

Then their God will be the only one who knows their condition.

14.5 Defective *Jinās* (الجناس المعتل)

This *Jinās* term refers to two *Jinās* words that have identical letters apart from one different letter. This different letter should belong to the weak vocalic letters (أ-ي-و), such as in the words (نور - نار), (light - fire) and (شمول - شمال), (left - acquaintance). (Al-Gundy, 1954, 161)

14.6 Genitival *Jinās* (الجناس المضاف)

This *Jinās* term refers to repeating the same word twice but with two different meanings mainly because of its genitival relation to different nouns, an example is:

كقول البحتري:

أيا قمر التمام أعنت ظلما على تطاول الليل التمام

O full moon you helped the darkness to become longer in the full night.

The meaning of the word (التمام) is identical in both verses, but the first one was related to the moon, in a direct genitival grammatically, to mean the full moon (البدر), while the second repeated word was related to the night, in order to mean the longest full nights of winter. The meaning of the two repeated words is different according to the new noun attached to it. (Al-Gundy, 1954, 161)

14.7 Metrical *Jinās* (الجناس المتوازن)

This *Jinās* term refers to two words which are different in meaning and pronunciation, but share the same metrical rhythm (الوزن) inside a sentence. (Al-Gundy, 1954, 162) In Arabic poetry, there are sixteen meters, which the Arabs call *buḥur* or 'seas', each is distinguished with their musical variants.

14.8 Fabricated *Jinās* (الجناس الملفق- المركب)

This Arabic *Jinās* term refers to phonological similarity between one word and another similar expression, not word. This expression could consist of two lexical items, but when the two *Jinās* elements are being combined together they create a fake *Jinās* effect with each other. They phonologically agree with each other but in a different way than the common *Jinās*, as the *Jinās* comparison is not between two lexical words. For example:

إذا ملك لم يكن ذا هبة فدعه فدولته ذاهبة

If a king was not generous in his gifts, leave him as his kingdom is going to collapse

قول المتنبي :

فلا مجد في الدنيا لمن قلَّ ما له ولا مال في الدنيا لمن قلَّ مجده

There is no glory in life for the person who produces few achievements, and there is no money in life for the person who achieves little glory. (Al-Gundy, 1954, 112)

14.9 Confusing *Jinās* (الجناس المشوش)

This Arabic *Jinās* term refers to some *Jinās* examples where the scholars could not identify to which type of *Jinās* they belong, mainly because they can represent more than one type at the same time, and the scholar cannot be confident in giving one definition. (Al-Şafadī, 1881, 36)

14.10 Duplicated *Jinās* (الجناس المزدوج)

This Arabic *Jinās* term refers to two direct successive *Jinās* words, without any words between them except a preposition or a conjunctive letter.

Example from Full *Jinās*:

تقوم الساعة في ساعة

The time of Resurrection will happen in one hour

Example from partial *Jinās*:

جدي جهدي

My fortune is my hard work

Example from Non-resemblance *Jinās*:

وجنتك من سبأ بنياً يقين

I brought to you from Sabaa affirmative information

Example from reverse *Jinās*:

سيفة للأعداء فتح وحتف

His sword for the enemy is victory (lit. opening in terms of conquering) and death. (Al-Gundy, 1954, 156, 160)

Chapter 15. General categories of *Jinās*

Many Arabic Balāghists tried to theorize and categorize this Balāghical device with its various semantic and vocalic features in order to offer a better understanding of it. However, there was no full agreement between these Balāghical sources about how to categorize *Jinās* types, as it sometimes differs from scholar to scholar and thus confuses any critical reader³²⁴. In the research for this study, all *Jinās* types of Arabic and AE traditions have been divided into five general categories³²⁵ based on their clear main characters which reflect the interleaving connection of the three main components of the human language (Sound: ear – Sense: mind – Visual: eye) in defining the nature of the *Jinās* play, hence getting closer to their main intended function for the readers or listeners. The purpose of this suggested taxonomy is to provide order and help to avoid overlapping generalizations when studying this literary device and its multifunction, as they can generate reliable assumptions about the conceptual function of the *Jinās*-play inside the studied texts. The proposed taxonomy is based on more descriptive analysis of the offered types in order to better investigate the nature of the linguistic phenomena involved in *Jinās*. Moreover, it can be considered as an early required step to give rise to more revivifying engagement regarding the complex *Jinās* play of similarity and difference. “Descriptive theories are often the first steps towards predictive and hence explanatory theories” (Attardo, 2009, 112). The following are the five general categories.

15.1 Sound-based

This category represents the types that depend mainly on producing sound effects and are empty of content, i.e., they are not structured to highlight a semantic relationship between

³²⁴ For example, some early and modern Arabic *Balāgha* references tried to classify some types – mainly Full *Jinās* type – by using the gender of *Jinās* words, i.e., whether they are nouns or verbs or mixed, without any clarification about the linguistic or literary benefit of following such methodology (Hashimi, 1960, 236). The paper avoids such methodology as it adds more terms without any valid benefit to *Jinās* study. It can be more confusing if it has been applied in studying other *Jinās* types, especially the morphological one.

³²⁵ This division was mainly inspired by Arabic *Balāgha* methodology, that divides all the Arabic literary devices into two main categories, one is related to beautifying the sound *محسنات لفظية* and the other related to enhancing the meaning *محسنات معنوية*. However, this rigid Arabic division should be reconsidered, given the fact that some literary devices that are always described as closely bound to the sound are also related to the semantic level.

Jinās words. The function of this outstanding phonetic shape is only related to the smooth flow of the sentence, producing harmonic combinations of sounds in musical rhythm, but again it has nothing to do with changing the content level or adding implied metaphorical messages. In other words, its function is mainly related to the aural enjoyment through the effect of similar sound sequences.

This Sound-based category contains: Resemblance and Non-Resemblance *Jinās*; Partial *Jinās*; Beginning *Jinās*; Defective *Jinās*; Metrical *Jinās*; Fabricated *Jinās*; and Echo *Jinās*.

15.2 Sense-sound-based

This category represent *Jinās* types in which the writer can combine both sound and meaning in order to highlight or concentrate the mind's focus on what the author wants to draw to the attention of the receivers. These *Jinās* types show strong relationships between the intended meanings and the phonetic shape in order to play with the meanings of both *Jinās* words. In other words, its main function uses the ear to drag the attention of the mind to decipher the intended message. This Sense-sound-based category contains: Full *Jinās*; Morphological and Semi-Morphological *Jinās*; Genitival *Jinās*; Altered *Jinās*; Reversed *Jinās*; and Major Etymological *Jinās*.

15.3 Sense-based

This category means that the writer depends only on an allegorical, implied meaning between two different words, and the reader thus has been left to decipher the intended message. Its main function relates only to stimulating the mind, this category contains Semantic *Jinās* with its two types: Ellipsis *Jinās* and Intimation *Jinās*.

15.4 Sound-visual-based

This category is related to the Arabic language, where the writer plays with two similar *Jinās* words phonetically but there is one different letter in both of them. These two

different letters are visually similar, in terms of their writing shapes. Its main function is thus related to the ear and the eye of the reader or the listener.

15.5 Visual-sense-based

This category is only related to the AE language. The creative writer uses the rich pictorial nature of the language in order to visually incorporate many additional metaphorical meanings into the semantic layer. The writer thus uses the eye to invite the mind to decipher the implied semantic message that is woven inside a visual form. This category contains: Related determinatives that highlight the literary sequence; Contrasted words with the same or contrasted determinatives; Different words with the same determinative; Unusual determinatives; Changing the determinative of a repeated word in one text; Using identical mono-consonantal sounds with different visual forms; and Aesthetical calligraphy.

15.6 Intentional or accidental

There are more complex factors to take into account, when one considers tone, voice, and style in *Jinās*-play, then a general understanding of whether it is an intentional play by the writer or merely an accidental feature. The Arabic sources often point out precisely that *Jinās* should be employed with the context in mind, so that a balance between form and content/meaning cannot be broken. For most of the Arabic Balāghists, *Jinās* without creative meaning play is useless. *Jinās* always involves two words written in one sentence which can promote the assumption that all *Jinās* types that involve sense-play are intentional from the author's side. In other words, Sound *Jinās*-play (or the ones involving sound similarity) can be accidental. However, the one involving sense or visual play must be intentional and a result of great literary learning, i.e. the author thought of it carefully. The position of *Jinās*-words can play a role in clarifying this point; if they are beginning and ending the sentence or the stanza, it is a clear sign of being intentional. To involve different types of sense-sound *Jinās* in one sentence may support the intentionality option too. The art of construction of the different types of *Jinās* follows logical principles, because it is organized and articulated to address the common literary taste of the receivers.

Chapter 16. Reconstructing ancient Egyptian *Jinās* functions

After discussing *Jinās* as a literary notion in both Arabic and ancient Egyptian literary traditions, it is important to shed light on particular aspects of its multi-functionality. First, modern scholars who try to reconstruct affirmative functions of *Jinās*-play in the realm of AE traditions have to remind themselves that AE *Jinās* was originally created as part of a living language, for communication between contemporary writers and readers, but now it can only be an object of linguistic-literary study by people who lack the ears and the eyes of its original receivers. As Grapow convincingly reminds us:

Wortspiele werden zunächst auch mehr gewesen sein als nur äußerliche Spielereien; dass sie als solche späterhin oft genug gedient haben, will uns wenigstens so scheinen, die wir im allgemeinen für diese sprachliche Erscheinung kein Ohr mehr haben. (Grapow, 1937, 17)

The ancient Egyptians believed in the magical power of the written word. We have to be cautious in dealing with the visual features of this language, as we treat them from a completely different perspective from their original function. *Jinās* as a repetitive literary device shares many functions with literary repetition generally. However, the repetition that occurs in *Sense-Jinās* is not mechanical or identical, i.e., it is not a repetition that is relatively without content, adding nothing new to the information being conveyed or unstructured. This misunderstanding of the repetition mechanism inside AE texts has led some Egyptologists to erroneously characterize some of the text's vocabulary as poor. *Sense-Jinās* is not, in any way, part of those Balāghical devices based on redundancy, i.e., the state of being no longer needed or useful and thus capable of being omitted without loss of meaning and function or of being exchanged with another synonym.

Egyptologist Grapow raised these questions in his literary commentary about words repetition in the Hymns of Senwosret III, saying:

Und daneben warden andere Wendungen in einer Weise wiederholt, dass man sich fragt, ob diese Wiederholungen gewollt ist, als ein Stilmittel etwa, bestimmte Gedanken oder Aussagen recht zu betonen, oder ob sie darauf beruht, dass dem Dichter keine anderen Ausdrücke zur Verfügung standen, beziehungsweise, dass sehr nachlässig nicht darauf achete, dasselbe Verbum, dieselbe Verbindung schon einmal benutzt zu haben. (Grapow, 1953, 196-7)

The presented examples of *Jinās*, especially Morphological and AE Visual *Jinās*, challenge this modern claim of poverty of AE texts based on a presumed link between a high count of repeated words and the poor literary talent of the AE author. Richard Parkinson convincingly argues against this superficial hypothesis, saying that “The prominence, handling, and presentation of such oral features as repetition within the structure, which itself draws attention to orality, suggest that they are used as a ‘literary vehicle’ for creating intentional associations and connections in order to increase the intensity of the text.” (Parkinson, 1992, 172) It is clear that the repetition of *Jinās*-play has a vital role in enriching the meaning in addition to its great literary role in connecting the verse’s parts. It plays a significant role in alerting and amusing the receivers and is a significant literary stylistic device that does not support the first false impression of carelessness or textual poverty. *Jinās* appeals to the ear and eye and is mainly based on the creative ability of the receiver’s mind to rediscover the implied rhetorical message made by the resourceful author. *Jinās* is one of the poetic beautifiers that employs both the repetitive vocalic music (الموسيقى الصوتية) together with the semantic context, in order to coat *mdt* (speech - الكلام) with an effective, persuasive cover to attract the ear, eye, and mind. *Jinās* is always used to secure the continuous interest of the receiver. *Jinās* is not a fortuitous quality of the use of the literary language, but is the opposite as it takes several particular forms to produce several functions and offers the reader and listener multiple opportunities to see and hear the same usual words with different eyes, several times in various sequences.

16.1 Literary Enjoyment

This innovative Balāghical device was mainly designed for generating more literary enjoyment for the AE literature reader or the listener. This reading enjoyment perspective has often been overlooked because of the intensive nature of our modern scholarly intentions which always sow the seed of discord between *Jinās* as a literary device and the real used context that it serves. An exception is Lopreino:

One cannot emphasize enough the connections between oral performance and written text in the development of the Egyptian literature. The first function of the literary pun is to produce entertainment by intimating or evoking phonetic rhythms. Within the context of an oral performance of the literary text, which

16.2 Framing the highlighted message

Framing *Jinās*³²⁷ is a term used in Arabic *Balāgha* to refer to the repetition of one word twice in the same sentence, linking the beginning of the sentence with its end, using Full or Morphological *Jinās* (Hāshimī 1960, 408). It firmly connects the parts of the sentence and helps the writer to deliver his/her literary message to the receivers by repeating what the writer considers important in an artful way (Al-Hwlil, 1999, 108-9). It thus has two functions, one related to stressing the meaning and the other related to the vocalic music of the sentence generally.

This Arabic *Jinās* play can exist in both the literary prose and Arabic proverbs as the following examples show:

وَتَخْشَى النَّاسَ وَاللَّهَ أَحَقُّ أَنْ تَخْشَاهُ

You afraid from the people while you should better being afraid from the God. Q33:37

The example of Morphological *Jinās* reflects the bracketing frame.

سائل اللئيم يرجع ودمه سائل

The one who asks something he needs from a varmint, he comes back with his blood flowing. (Al-Qazwini, 1904, 393)

زائر السلطان الجائر كزائر الليث الزائر

The one who visits an oppressive sultan as the one who visits a roaring lion. (Al-Halabi, 1880, 42)

In these two Arabic proverbs, Full *Jinās*-play serves to bracket the sentence, as both *Jinās* words are transliterated identically but have different meanings. In the first example, the beginning *Jinās* word is an active participle derived from the verb (يسأل - to ask or question), while the ending *Jinās* is derived from the verb (يسيل – flowing, or running for water or any liquids). In the second example, the first word is an active participle derived

³²⁷ This *Jinās* term is known in Arabic *Balāgha* under two terms التصدير - رد العجز على الصدر. However, it is called in this paper 'Framing *Jinās*' to better reflect its literary nature and location. Some Arabic *Balāgha* sources declared that Ibn al-Mu'tazz (d. 908 AD) is the first of the Balāghists who tried to collect examples of this literary device, under the long term رد إعجاز الكلام على ما تقدمها.

from the verb (يزور - to visit) while the ending *Jinās* word is derived from the verb (يزار - roaring like a lion).

In Arabic poetry, pre-Islamic poets heavily used it, and it continues through all Arabic periods, but it appears that poets had more freedom than others when choosing the placement of *Jinās* words. The Balāghist Al- Marāghī confirmed that the ending *Jinās* word is mandatory while the first one can be placed at the beginning, middle, or end of the first hemistich (Marāghī 1982, 426), as in:

كقول الثعالبي

وإذا البلايل أفصحت بلغاتها فانف البلايل باحتساء بلايل

If the songbirds could speak a clear language like ours, they would refrain from their sadness by drinking more wine jars.

Full *Jinās* has been deployed here by the poet three times, between three *Jinās* words that have identical pronunciation but with different meaning according to their morphological roots (plural form of a species of songbirds طائر البلبيل) and (plural form of the word بلبال which means concerns, sadness) and (plural form of the word بليلة which means wine jar).

كقول القاضي الأرجاني

أملتهم ثم تأملتهم فلاح لي أن ليس فيهم فلاح

I refrained myself from them and I thought deeply about their condition, the first impression I got that there is no hope in them to achieve anything.

كقول ابي القاسم الشابي

سَكِرْتُ بِهَا مِنْ ضِيَاءِ النُّجُومِ وَعَنَّيْتُ لِلْحُزْنِ حَتَّى سَكِرَ

*I was intoxicated with the stars' glittering light and I lulled sorrow into exhilaration*³²⁸

The Balāghists also recognized that some poets may use identical words rather than *Jinās*-words with different meanings to create the same formal “frame”, since the mind of the

³²⁸ Arabic Literature in English: <http://arablit.org/2011/01/16/two-translations-of-abu-al-qasim-al-shabis-if-the-people-wanted-life-one-day/#comment-3565> (17 March 2015)

poet or the writer is not restricted by any previous rules that should be rigidly followed: it depends more on the unique semantic requirements of the text. Following no fixed rules or mandatory type of semantic relationship, each of the offered examples has its own particular logic in operation. (Al-Sayed, 1986, 227-8) An example is:

تمنت سليمة أن أموت صباية وأهون شئ عندنا ما تمت

Sulima wished that the love longing kills me, what she wished for can be considered the easiest thing we can offer her.

The writer here begins and ends his verse with the same noun that carries the same meaning.

قول ابن جابر :

جمال هذا الغزال سحر يا حبذا ذلك الجمال

هلال خديه لم يغيب عني وإن غاب الهلال

غزال أنس يصيد أسدا فاعجب لما يصنع الغزال

The beauty of this Gazelle is magic, how excellent is that beauty!

The crescent of his two cheeks did not disappear from my sight, even as the crescent moon has already disappeared.

A human Gazelle hunts a lion, I am astonished at what this Gazelle does. (Al-Sayed, 1986, 227)

The Balāghist Ibn Al-Mu‘tazz (d. 908 AD) classified this device according to the location of the two repeated words inside the Arabic verse; according to the following examples he classified it into three categories (Al-Said, 1986, 226):

1. At the beginning and ending of the verse

سريع إلى ابن العم يلطم وجهه وليس إلى داعي الندى يسريع

2. At the end of the first hemistich and the end of the second hemistich

يلفي إذا ما كان يوم عرمرم في جيش رأي لا يفل عرمرم

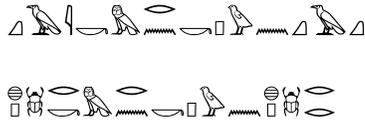
3. One *Jinās* word is free in the first hemistich and the other at the end of the second hemistich

سقى الرمل جون مستهله غمامة وما ذاك إلا حب من حل بالرمل

This classification is more related to the traditional formalistic nature of classical Arabic poetry, with its fixed two hemistiches (شطرين), and cannot cover Arabic literary prose or AE practice. It is the position of the author of this paper not to support tracing all the various locations of *Jinās* words inside an AE sentence to produce a fixed classification based on *Jinās* location. Instead, it mainly depends on literary talent and the most fruitful way that an author thinks that it can serve the semantic requirements of the text s/he is producing. This paper will focus on the AE beginning and ending *Jinās* words, on the sentence and stanza level.

16.3 Framing *Jinās* for AE sentences

s_{dm}.f verb in the beginning of the verse and its noun in the end:



k₃y.k m rn.k pw n k₃

h_{pr}.k m rn.k pw n h_{pr}r

May you be high in this your name of hill

*May you come into being as your name, this, belongs to the god Kheprer.*³²⁹

First <i>Jinās</i> word	Second <i>Jinās</i> word	The stem	Morphological <i>Jinās</i>
<i>s_{dm}.f - k₃y.k</i>	<i>Δ - k₃</i>	$(k + 3)$	<i>s_{dm}.f - Δ - k₃</i>
<i>h_{pr}.k - h_{pr}.k</i>	<i>h_{pr}.k - h_{pr}r</i>	$(h + p + r)$	<i>h_{pr}.k - h_{pr}r</i>

a *s_{dm}.f* verb with its infinitive form in two separated sentences:

³²⁹ (Coffin Texts, spell 587 ; De Buck, 1935, 1587)



hpr 3w hr m hw^c ib m w3 n ntt n iit m h^cw n ntt n *hprt*

*The one who was happy (lit. with joyful face) became as the one with grieved heart: do not scheme for something which did not come yet; do not rejoice for something which did not happen yet*³³⁰

First word of <i>Jinās</i>	Second word of <i>Jinās</i>	Their stem	Morphological <i>Jinās</i>
- <i>hpr</i>	- <i>hprt</i>	(<i>h + p + r</i>)	-

a *s_{dm.f}* verb with its infinitive



di.s st n.j snt m dy

*She (the goddess Hathor) gave her to me “the beloved girl” as a gift.*³³¹

First <i>Jinās</i> word	Second <i>Jinās</i> word	The stem	Morphological <i>Jinās</i>
- <i>di</i>	- <i>dy</i>	<i>d + i</i>	

As shown in these examples, Morphological *Jinās* can be used by AE writers as a form of literary frame to the sentence, i.e., beginning and ending the verse with two *Jinās* words that share the same consonantal root. The dominant case in the preceding studied examples begins with *s_{dm.f}* and ends with its infinitive, or a proper name or noun derived from its verb.

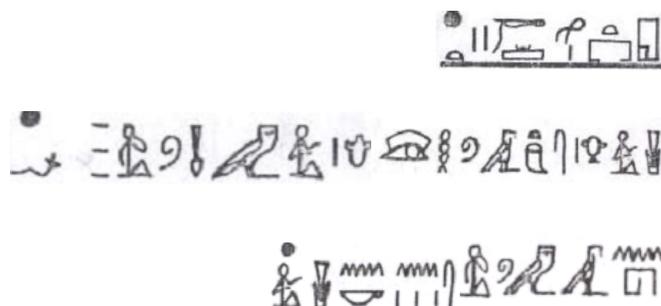
³³⁰ (Eloquent Peasant, lines 302-3)

³³¹ (Chester-Beatty, C3,9)

inimitable status of the holy goddess Hathor, stressing this comparison by using *Jinās* words.

Number of the stanza	First word	Last word	<i>Jinās</i> Relation
N\A	 - wrt	 - wrt	Visual <i>Jinās</i>

Love songs (Chester-Beatty, Verso, section C), C1, 8-C1, 8-C2, 4.



hwt mh snt

sn hr st3h ib.j m hrw.f

nhm.sn n.k sn

The second stanza

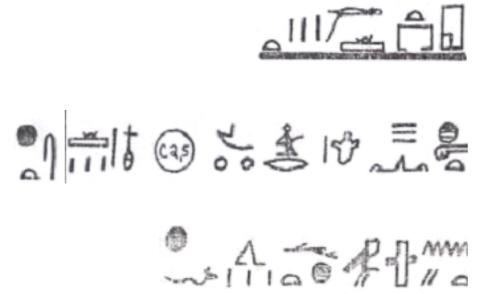
The brother occupied my heart with his sayings

They will cheer for you brother

Partial *Jinās* is represented between the repeated first and last word of the stanza ( - sn a noun meaning literally brother but in this context it means the beloved boy) and the number of the stanza ( - *snt* which means second). There is one different letter between the three *Jinās* words ( -  -  - *snt* - *sn* - *sn*): the stanza-number word ends with (*t*).

Number of the stanza	First word	Last word	<i>Jinās</i> Relation
 - <i>snt</i>	 - <i>sn</i>	 - <i>sn</i>	Partial with an additional letter

Love songs (Chester-Beatty, Verso, section C), C2, 4-C2, 5-C2, 9.



ḥwt mḥ ḥmt

ḥmt ib.j r m33 nfr.st

nty imy m ḥt.f

The third stanza

My heart planned for seeing her beauty

Who are in his accompaniment

Partial *Jinās* is represented between the two *Jinās* words (𓏏𓏏𓏏 - the stanza number and transliterated *ḥmt*) and (𓏏𓏏𓏏 - a transitive verb meaning to plan, intend, expect, and transliterated *ḥmt*). Although both *Jinās* words have identical consonantal letters in the same arrangement, each word has different a visual form (𓏏𓏏𓏏 - 𓏏𓏏𓏏), which will be the guide for the reader in addition to the context, while the application of vowels would be the guide for the listeners.

Fabricated *Jinās* (الجناس الملق- المركب) is represented by the two partial *Jinās* words (𓏏𓏏𓏏 - 𓏏𓏏𓏏), which are transliterated *ḥmt*, and the last two lexical items of the stanza 𓏏𓏏𓏏𓏏, which are a compound preposition that means altogether and transliterated *m ḥt*. The writer reversed the order of the three consonantal letters by using this compound preposition (𓏏𓏏𓏏 - 𓏏𓏏𓏏 - 𓏏𓏏𓏏𓏏 - *ḥmt - ḥmt - m ḥt*), but still all of them end with the same letter.

Number of the stanza	First word	Last word	<i>Jinās</i> Relation
𓏏𓏏𓏏 - <i>ḥmt</i> Partial	𓏏𓏏𓏏 - <i>ḥmt</i> Partial	𓏏𓏏𓏏𓏏 - <i>m ḥt</i> Fabricated	Partial – Fabricated <i>Jinās</i>

Love songs (Chester-Beatty, Verso, section C), C2, 9-C2, 9-C3, 4.



hwt mh ifd

ifd sw ib.j 3s

ib.j imi.k ifd

The fourth stanza

My hearts throbs quickly

O my heart, may you not throb

Visual *Jinās* is represented in this example by changing the determinatives of the repeated verb *ifd* in the first and last words of the stanza (𓆎𓆏𓆐 - 𓆎𓆑), which generally means to be confused, to be in a state of unrest, or to flee. The different determinatives appear to represent two different states of the described heart, which fit the two different textual contexts. The first verb (𓆎𓆏𓆐) visually depicts a rapid metaphorical expression meaning that the heart is moving forcefully or quickly up and down, which fits the two following metaphorical descriptions of this heart:

𓆎𓆏𓆐𓆑𓆒𓆓𓆔𓆕𓆖𓆗𓆘𓆙𓆚𓆛𓆜𓆝𓆞𓆟𓆠𓆡𓆢𓆣𓆤𓆥𓆦𓆧𓆨𓆩𓆪𓆫𓆬𓆭𓆮𓆯𓆰𓆱𓆲𓆳𓆴𓆵𓆶𓆷𓆸𓆹𓆺𓆻𓆼𓆽𓆾𓆿𓇀𓇁𓇂𓇃𓇄𓇅𓇆𓇇𓇈𓇉𓇊𓇋𓇌𓇍𓇎𓇏𓇐𓇑𓇒𓇓𓇔𓇕𓇖𓇗𓇘𓇙𓇚𓇛𓇜𓇝𓇞𓇟𓇠𓇡𓇢𓇣𓇤𓇥𓇦𓇧𓇨𓇩𓇪𓇫𓇬𓇭𓇮𓇯𓇰𓇱𓇲𓇳𓇴𓇵𓇶𓇷𓇸𓇹𓇺𓇻𓇼𓇽𓇾𓇿𓈀𓈁𓈂𓈃𓈄𓈅𓈆𓈇𓈈𓈉𓈊𓈋𓈌𓈍𓈎𓈏𓈐𓈑𓈒𓈓𓈔𓈕𓈖𓈗𓈘𓈙𓈚𓈛𓈜𓈝𓈞𓈟𓈠𓈡𓈢𓈣𓈤𓈥𓈦𓈧𓈨𓈩𓈪𓈫𓈬𓈭𓈮𓈯𓈰𓈱𓈲𓈳𓈴𓈵𓈶𓈷𓈸𓈹𓈺𓈻𓈼𓈽𓈾𓈿𓉀𓉁𓉂𓉃𓉄𓉅𓉆𓉇𓉈𓉉𓉊𓉋𓉌𓉍𓉎𓉏𓉐𓉑𓉒𓉓𓉔𓉕𓉖𓉗𓉘𓉙𓉚𓉛𓉜𓉝𓉞𓉟𓉠𓉡𓉢𓉣𓉤𓉥𓉦𓉧𓉨𓉩𓉪𓉫𓉬𓉭𓉮𓉯𓉰𓉱𓉲𓉳𓉴𓉵𓉶𓉷𓉸𓉹𓉺𓉻𓉼𓉽𓉾𓉿𓊀𓊁𓊂𓊃𓊄𓊅𓊆𓊇𓊈𓊉𓊊𓊋𓊌𓊍𓊎𓊏𓊐𓊑𓊒𓊓𓊔𓊕𓊖𓊗𓊘𓊙𓊚𓊛𓊜𓊝𓊞𓊟𓊠𓊡𓊢𓊣𓊤𓊥𓊦𓊧𓊨𓊩𓊪𓊫𓊬𓊭𓊮𓊯𓊰𓊱𓊲𓊳𓊴𓊵𓊶𓊷𓊸𓊹𓊺𓊻𓊼𓊽𓊾𓊿𓋀𓋁𓋂𓋃𓋄𓋅𓋆𓋇𓋈𓋉𓋊𓋋𓋌𓋍𓋎𓋏𓋐𓋑𓋒𓋓𓋔𓋕𓋖𓋗𓋘𓋙𓋚𓋛𓋜𓋝𓋞𓋟𓋠𓋡𓋢𓋣𓋤𓋥𓋦𓋧𓋨𓋩𓋪𓋫𓋬𓋭𓋮𓋯𓋰𓋱𓋲𓋳𓋴𓋵𓋶𓋷𓋸𓋹𓋺𓋻𓋼𓋽𓋾𓋿𓌀𓌁𓌂𓌃𓌄𓌅𓌆𓌇𓌈𓌉𓌊𓌋𓌌𓌍𓌎𓌏𓌐𓌑𓌒𓌓𓌔𓌕𓌖𓌗𓌘𓌙𓌚𓌛𓌜𓌝𓌞𓌟𓌠𓌡𓌢𓌣𓌤𓌥𓌦𓌧𓌨𓌩𓌪𓌫𓌬𓌭𓌮𓌯𓌰𓌱𓌲𓌳𓌴𓌵𓌶𓌷𓌸𓌹𓌺𓌻𓌼𓌽𓌾𓌿𓍀𓍁𓍂𓍃𓍄𓍅𓍆𓍇𓍈𓍉𓍊𓍋𓍌𓍍𓍎𓍏𓍐𓍑𓍒𓍓𓍔𓍕𓍖𓍗𓍘𓍙𓍚𓍛𓍜𓍝𓍞𓍟𓍠𓍡𓍢𓍣𓍤𓍥𓍦𓍧𓍨𓍩𓍪𓍫𓍬𓍭𓍮𓍯𓍰𓍱𓍲𓍳𓍴𓍵𓍶𓍷𓍸𓍹𓍺𓍻𓍼𓍽𓍾𓍿𓎀𓎁𓎂𓎃𓎄𓎅𓎆𓎇𓎈𓎉𓎊𓎋𓎌𓎍𓎎𓎏𓎐𓎑𓎒𓎓𓎔𓎕𓎖𓎗𓎘𓎙𓎚𓎛𓎜𓎝𓎞𓎟𓎠𓎡𓎢𓎣𓎤𓎥𓎦𓎧𓎨𓎩𓎪𓎫𓎬𓎭𓎮𓎯𓎰𓎱𓎲𓎳𓎴𓎵𓎶𓎷𓎸𓎹𓎺𓎻𓎼𓎽𓎾𓎿𓏀𓏁𓏂𓏃𓏄𓏅𓏆𓏇𓏈𓏉𓏊𓏋𓏌𓏍𓏎𓏏𓏐𓏑𓏒𓏓𓏔𓏕𓏖𓏗𓏘𓏙𓏚𓏛𓏜𓏝𓏞𓏟𓏠𓏡𓏢𓏣𓏤𓏥𓏦𓏧𓏨𓏩𓏪𓏫𓏬𓏭𓏮𓏯𓏰𓏱𓏲𓏳𓏴𓏵𓏶𓏷𓏸𓏹𓏺𓏻𓏼𓏽𓏾𓏿𓐀𓐁𓐂𓐃𓐄𓐅𓐆𓐇𓐈𓐉𓐊𓐋𓐌𓐍𓐎𓐏𓐐𓐑𓐒𓐓𓐔𓐕𓐖𓐗𓐘𓐙𓐚𓐛𓐜𓐝𓐞𓐟𓐠𓐡𓐢𓐣𓐤𓐥𓐦𓐧𓐨𓐩𓐪𓐫𓐬𓐭𓐮𓐯𓐰𓐱𓐲𓐳𓐴𓐵𓐶𓐷𓐸𓐹𓐺𓐻𓐼𓐽𓐾𓐿𓑀𓑁𓑂𓑃𓑄𓑅𓑆𓑇𓑈𓑉𓑊𓑋𓑌𓑍𓑎𓑏𓑐𓑑𓑒𓑓𓑔𓑕𓑖𓑗𓑘𓑙𓑚𓑛𓑜𓑝𓑞𓑟𓑠𓑡𓑢𓑣𓑤𓑥𓑦𓑧𓑨𓑩𓑪𓑫𓑬𓑭𓑮𓑯𓑰𓑱𓑲𓑳𓑴𓑵𓑶𓑷𓑸𓑹𓑺𓑻𓑼𓑽𓑾𓑿𓒀𓒁𓒂𓒃𓒄𓒅𓒆𓒇𓒈𓒉𓒊𓒋𓒌𓒍𓒎𓒏𓒐𓒑𓒒𓒓𓒔𓒕𓒖𓒗𓒘𓒙𓒚𓒛𓒜𓒝𓒞𓒟𓒠𓒡𓒢𓒣𓒤𓒥𓒦𓒧𓒨𓒩𓒪𓒫𓒬𓒭𓒮𓒯𓒰𓒱𓒲𓒳𓒴𓒵𓒶𓒷𓒸𓒹𓒺𓒻𓒼𓒽𓒾𓒿𓓀𓓁𓓂𓓃𓓄𓓅𓓆𓓇𓓈𓓉𓓊𓓋𓓌𓓍𓓎𓓏𓓐𓓑𓓒𓓓𓓔𓓕𓓖𓓗𓓘𓓙𓓚𓓛𓓜𓓝𓓞𓓟𓓠𓓡𓓢𓓣𓓤𓓥𓓦𓓧𓓨𓓩𓓪𓓫𓓬𓓭𓓮𓓯𓓰𓓱𓓲𓓳𓓴𓓵𓓶𓓷𓓸𓓹𓓺𓓻𓓼𓓽𓓾𓓿𓔀𓔁𓔂𓔃𓔄𓔅𓔆𓔇𓔈𓔉𓔊𓔋𓔌𓔍𓔎𓔏𓔐𓔑𓔒𓔓𓔔𓔕𓔖𓔗𓔘𓔙𓔚𓔛𓔜𓔝𓔞𓔟𓔠𓔡𓔢𓔣𓔤𓔥𓔦𓔧𓔨𓔩𓔪𓔫𓔬𓔭𓔮𓔯𓔰𓔱𓔲𓔳𓔴𓔵𓔶𓔷𓔸𓔹𓔺𓔻𓔼𓔽𓔾𓔿𓕀𓕁𓕂𓕃𓕄𓕅𓕆𓕇𓕈𓕉𓕊𓕋𓕌𓕍𓕎𓕏𓕐𓕑𓕒𓕓𓕔𓕕𓕖𓕗𓕘𓕙𓕚𓕛𓕜𓕝𓕞𓕟𓕠𓕡𓕢𓕣𓕤𓕥𓕦𓕧𓕨𓕩𓕪𓕫𓕬𓕭𓕮𓕯𓕰𓕱𓕲𓕳𓕴𓕵𓕶𓕷𓕸𓕹𓕺𓕻𓕼𓕽𓕾𓕿𓖀𓖁𓖂𓖃𓖄𓖅𓖆𓖇𓖈𓖉𓖊𓖋𓖌𓖍𓖎𓖏𓖐𓖑𓖒𓖓𓖔𓖕𓖖𓖗𓖘𓖙𓖚𓖛𓖜𓖝𓖞𓖟𓖠𓖡𓖢𓖣𓖤𓖥𓖦𓖧𓖨𓖩𓖪𓖫𓖬𓖭𓖮𓖯𓖰𓖱𓖲𓖳𓖴𓖵𓖶𓖷𓖸𓖹𓖺𓖻𓖼𓖽𓖾𓖿𓗀𓗁𓗂𓗃𓗄𓗅𓗆𓗇𓗈𓗉𓗊𓗋𓗌𓗍𓗎𓗏𓗐𓗑𓗒𓗓𓗔𓗕𓗖𓗗𓗘𓗙𓗚𓗛𓗜𓗝𓗞𓗟𓗠𓗡𓗢𓗣𓗤𓗥𓗦𓗧𓗨𓗩𓗪𓗫𓗬𓗭𓗮𓗯𓗰𓗱𓗲𓗳𓗴𓗵𓗶𓗷𓗸𓗹𓗺𓗻𓗼𓗽𓗾𓗿𓘀𓘁𓘂𓘃𓘄𓘅𓘆𓘇𓘈𓘉𓘊𓘋𓘌𓘍𓘎𓘏𓘐𓘑𓘒𓘓𓘔𓘕𓘖𓘗𓘘𓘙𓘚𓘛𓘜𓘝𓘞𓘟𓘠𓘡𓘢𓘣𓘤𓘥𓘦𓘧𓘨𓘩𓘪𓘫𓘬𓘭𓘮𓘯𓘰𓘱𓘲𓘳𓘴𓘵𓘶𓘷𓘸𓘹𓘺𓘻𓘼𓘽𓘾𓘿𓙀𓙁𓙂𓙃𓙄𓙅𓙆𓙇𓙈𓙉𓙊𓙋𓙌𓙍𓙎𓙏𓙐𓙑𓙒𓙓𓙔𓙕𓙖𓙗𓙘𓙙𓙚𓙛𓙜𓙝𓙞𓙟𓙠𓙡𓙢𓙣𓙤𓙥𓙦𓙧𓙨𓙩𓙪𓙫𓙬𓙭𓙮𓙯𓙰𓙱𓙲𓙳𓙴𓙵𓙶𓙷𓙸𓙹𓙺𓙻𓙼𓙽𓙾𓙿𓚀𓚁𓚂𓚃𓚄𓚅𓚆𓚇𓚈𓚉𓚊𓚋𓚌𓚍𓚎𓚏𓚐𓚑𓚒𓚓𓚔𓚕𓚖𓚗𓚘𓚙𓚚𓚛𓚜𓚝𓚞𓚟𓚠𓚡𓚢𓚣𓚤𓚥𓚦𓚧𓚨𓚩𓚪𓚫𓚬𓚭𓚮𓚯𓚰𓚱𓚲𓚳𓚴𓚵𓚶𓚷𓚸𓚹𓚺𓚻𓚼𓚽𓚾𓚿𓛀𓛁𓛂𓛃𓛄𓛅𓛆𓛇𓛈𓛉𓛊𓛋𓛌𓛍𓛎𓛏𓛐𓛑𓛒𓛓𓛔𓛕𓛖𓛗𓛘𓛙𓛚𓛛𓛜𓛝𓛞𓛟𓛠𓛡𓛢𓛣𓛤𓛥𓛦𓛧𓛨𓛩𓛪𓛫𓛬𓛭𓛮𓛯𓛰𓛱𓛲𓛳𓛴𓛵𓛶𓛷𓛸𓛹𓛺𓛻𓛼𓛽𓛾𓛿𓜀𓜁𓜂𓜃𓜄𓜅𓜆𓜇𓜈𓜉𓜊𓜋𓜌𓜍𓜎𓜏𓜐𓜑𓜒𓜓𓜔𓜕𓜖𓜗𓜘𓜙𓜚𓜛𓜜𓜝𓜞𓜟𓜠𓜡𓜢𓜣𓜤𓜥𓜦𓜧𓜨𓜩𓜪𓜫𓜬𓜭𓜮𓜯𓜰𓜱𓜲𓜳𓜴𓜵𓜶𓜷𓜸𓜹𓜺𓜻𓜼𓜽𓜾𓜿𓝀𓝁𓝂𓝃𓝄𓝅𓝆𓝇𓝈𓝉𓝊𓝋𓝌𓝍𓝎𓝏𓝐𓝑𓝒𓝓𓝔𓝕𓝖𓝗𓝘𓝙𓝚𓝛𓝜𓝝𓝞𓝟𓝠𓝡𓝢𓝣𓝤𓝥𓝦𓝧𓝨𓝩𓝪𓝫𓝬𓝭𓝮𓝯𓝰𓝱𓝲𓝳𓝴𓝵𓝶𓝷𓝸𓝹𓝺𓝻𓝼𓝽𓝾𓝿𓞀𓞁𓞂𓞃𓞄𓞅𓞆𓞇𓞈𓞉𓞊𓞋𓞌𓞍𓞎𓞏𓞐𓞑𓞒𓞓𓞔𓞕𓞖𓞗𓞘𓞙𓞚𓞛𓞜𓞝𓞞𓞟𓞠𓞡𓞢𓞣𓞤𓞥𓞦𓞧𓞨𓞩𓞪𓞫𓞬𓞭𓞮𓞯𓞰𓞱𓞲𓞳𓞴𓞵𓞶𓞷𓞸𓞹𓞺𓞻𓞼𓞽𓞾𓞿𓟀𓟁𓟂𓟃𓟄𓟅𓟆𓟇𓟈𓟉𓟊𓟋𓟌𓟍𓟎𓟏𓟐𓟑𓟒𓟓𓟔𓟕𓟖𓟗𓟘𓟙𓟚𓟛𓟜𓟝𓟞𓟟𓟠𓟡𓟢𓟣𓟤𓟥𓟦𓟧𓟨𓟩𓟪𓟫𓟬𓟭𓟮𓟯𓟰𓟱𓟲𓟳𓟴𓟵𓟶𓟷𓟸𓟹𓟺𓟻𓟼𓟽𓟾𓟿𓠀𓠁𓠂𓠃𓠄𓠅𓠆𓠇𓠈𓠉𓠊𓠋𓠌𓠍𓠎𓠏𓠐𓠑𓠒𓠓𓠔𓠕𓠖𓠗𓠘𓠙𓠚𓠛𓠜𓠝𓠞𓠟𓠠𓠡𓠢𓠣𓠤𓠥𓠦𓠧𓠨𓠩𓠪𓠫𓠬𓠭𓠮𓠯𓠰𓠱𓠲𓠳𓠴𓠵𓠶𓠷𓠸𓠹𓠺𓠻𓠼𓠽𓠾𓠿𓡀𓡁𓡂𓡃𓡄𓡅𓡆𓡇𓡈𓡉𓡊𓡋𓡌𓡍𓡎𓡏𓡐𓡑𓡒𓡓𓡔𓡕𓡖𓡗𓡘𓡙𓡚𓡛𓡜𓡝𓡞𓡟𓡠𓡡𓡢𓡣𓡤𓡥𓡦𓡧𓡨𓡩𓡪𓡫𓡬𓡭𓡮𓡯𓡰𓡱𓡲𓡳𓡴𓡵𓡶𓡷𓡸𓡹𓡺𓡻𓡼𓡽𓡾𓡿𓢀𓢁𓢂𓢃𓢄𓢅𓢆𓢇𓢈𓢉𓢊𓢋𓢌𓢍𓢎𓢏𓢐𓢑𓢒𓢓𓢔𓢕𓢖𓢗𓢘𓢙𓢚𓢛𓢜𓢝𓢞𓢟𓢠𓢡𓢢𓢣𓢤𓢥𓢦𓢧𓢨𓢩𓢪𓢫𓢬𓢭𓢮𓢯𓢰𓢱𓢲𓢳𓢴𓢵𓢶𓢷𓢸𓢹𓢺𓢻𓢼𓢽𓢾𓢿𓣀𓣁𓣂𓣃𓣄𓣅𓣆𓣇𓣈𓣉𓣊𓣋𓣌𓣍𓣎𓣏𓣐𓣑𓣒𓣓𓣔𓣕𓣖𓣗𓣘𓣙𓣚𓣛𓣜𓣝𓣞𓣟𓣠𓣡𓣢𓣣𓣤𓣥𓣦𓣧𓣨𓣩𓣪𓣫𓣬𓣭𓣮𓣯𓣰𓣱𓣲𓣳𓣴𓣵𓣶𓣷𓣸𓣹𓣺𓣻𓣼𓣽𓣾𓣿𓤀𓤁𓤂𓤃𓤄𓤅𓤆𓤇𓤈𓤉𓤊𓤋𓤌𓤍𓤎𓤏𓤐𓤑𓤒𓤓𓤔𓤕𓤖𓤗𓤘𓤙𓤚𓤛𓤜𓤝𓤞𓤟𓤠𓤡𓤢𓤣𓤤𓤥𓤦𓤧𓤨𓤩𓤪𓤫𓤬𓤭𓤮𓤯𓤰𓤱𓤲𓤳𓤴𓤵𓤶𓤷𓤸𓤹𓤺𓤻𓤼𓤽𓤾𓤿𓥀𓥁𓥂𓥃𓥄𓥅𓥆𓥇𓥈𓥉𓥊𓥋𓥌𓥍𓥎𓥏𓥐𓥑𓥒𓥓𓥔𓥕𓥖𓥗𓥘𓥙𓥚𓥛𓥜𓥝𓥞𓥟𓥠𓥡𓥢𓥣𓥤𓥥𓥦𓥧𓥨𓥩𓥪𓥫𓥬𓥭𓥮𓥯𓥰𓥱𓥲𓥳𓥴𓥵𓥶𓥷𓥸𓥹𓥺𓥻𓥼𓥽𓥾𓥿𓦀𓦁𓦂𓦃𓦄𓦅𓦆𓦇𓦈𓦉𓦊𓦋𓦌𓦍𓦎𓦏𓦐𓦑𓦒𓦓𓦔𓦕𓦖𓦗𓦘𓦙𓦚𓦛𓦜𓦝𓦞𓦟𓦠𓦡𓦢𓦣𓦤𓦥𓦦𓦧𓦨𓦩𓦪𓦫𓦬𓦭𓦮𓦯𓦰𓦱𓦲𓦳𓦴𓦵𓦶𓦷𓦸𓦹𓦺𓦻𓦼𓦽𓦾𓦿𓧀𓧁𓧂𓧃𓧄𓧅𓧆𓧇𓧈𓧉𓧊𓧋𓧌𓧍𓧎𓧏𓧐𓧑𓧒𓧓𓧔𓧕𓧖𓧗𓧘𓧙𓧚𓧛𓧜𓧝𓧞𓧟𓧠𓧡𓧢𓧣𓧤𓧥𓧦𓧧𓧨𓧩𓧪𓧫𓧬𓧭𓧮𓧯𓧰𓧱𓧲𓧳𓧴𓧵𓧶𓧷𓧸𓧹𓧺𓧻𓧼𓧽𓧾𓧿𓨀𓨁𓨂𓨃𓨄𓨅𓨆𓨇𓨈𓨉𓨊𓨋𓨌𓨍𓨎𓨏𓨐𓨑𓨒𓨓𓨔𓨕𓨖𓨗𓨘𓨙𓨚𓨛𓨜𓨝𓨞𓨟𓨠𓨡𓨢𓨣𓨤𓨥𓨦𓨧𓨨𓨩𓨪𓨫𓨬𓨭𓨮𓨯𓨰𓨱𓨲𓨳𓨴𓨵𓨶𓨷𓨸𓨹𓨺𓨻𓨼𓨽𓨾𓨿𓩀𓩁𓩂𓩃𓩄𓩅𓩆𓩇𓩈𓩉𓩊𓩋𓩌𓩍𓩎𓩏𓩐𓩑𓩒𓩓𓩔𓩕𓩖𓩗𓩘𓩙𓩚𓩛𓩜𓩝𓩞𓩟𓩠𓩡𓩢𓩣𓩤𓩥𓩦𓩧𓩨𓩩𓩪𓩫𓩬𓩭𓩮𓩯𓩰𓩱𓩲𓩳𓩴𓩵𓩶𓩷𓩸𓩹𓩺𓩻𓩼𓩽𓩾𓩿𓪀𓪁𓪂𓪃𓪄𓪅𓪆𓪇𓪈𓪉𓪊𓪋𓪌𓪍𓪎𓪏𓪐𓪑𓪒𓪓𓪔𓪕𓪖𓪗𓪘𓪙𓪚𓪛𓪜𓪝𓪞𓪟𓪠𓪡𓪢𓪣𓪤𓪥𓪦𓪧𓪨𓪩𓪪𓪫𓪬𓪭𓪮𓪯𓪰𓪱𓪲𓪳𓪴𓪵𓪶𓪷𓪸𓪹𓪺𓪻𓪼𓪽𓪾𓪿𓫀𓫁𓫂𓫃𓫄𓫅𓫆𓫇𓫈𓫉𓫊𓫋𓫌𓫍𓫎𓫏𓫐𓫑𓫒𓫓𓫔𓫕𓫖𓫗𓫘𓫙𓫚𓫛𓫜𓫝𓫞𓫟𓫠𓫡𓫢𓫣𓫤𓫥𓫦𓫧𓫨𓫩𓫪𓫫𓫬𓫭𓫮𓫯𓫰𓫱𓫲𓫳𓫴𓫵𓫶𓫷𓫸𓫹𓫺𓫻𓫼𓫽𓫾𓫿𓬀𓬁𓬂𓬃𓬄𓬅𓬆𓬇𓬈𓬉𓬊𓬋𓬌𓬍𓬎𓬏𓬐𓬑𓬒𓬓𓬔𓬕𓬖𓬗𓬘𓬙𓬚𓬛𓬜𓬝𓬞𓬟𓬠𓬡𓬢𓬣𓬤𓬥𓬦𓬧𓬨𓬩𓬪𓬫𓬬𓬭𓬮𓬯𓬰𓬱𓬲𓬳𓬴𓬵𓬶𓬷𓬸𓬹𓬺𓬻𓬼𓬽𓬾𓬿𓭀𓭁𓭂𓭃𓭄𓭅𓭆𓭇𓭈𓭉𓭊𓭋𓭌𓭍𓭎𓭏𓭐𓭑𓭒𓭓𓭔𓭕𓭖𓭗𓭘𓭙𓭚𓭛𓭜𓭝𓭞𓭟𓭠𓭡𓭢𓭣𓭤𓭥𓭦𓭧𓭨𓭩𓭪𓭫𓭬𓭭𓭮𓭯𓭰𓭱𓭲𓭳𓭴𓭵𓭶𓭷𓭸𓭹𓭺𓭻𓭼𓭽𓭾𓭿𓮀𓮁𓮂𓮃𓮄𓮅𓮆𓮇𓮈𓮉𓮊𓮋𓮌𓮍𓮎𓮏𓮐𓮑𓮒𓮓𓮔𓮕𓮖𓮗𓮘𓮙𓮚𓮛𓮜𓮝𓮞𓮟𓮠𓮡𓮢𓮣𓮤𓮥𓮦𓮧𓮨𓮩𓮪𓮫𓮬𓮭𓮮𓮯𓮰𓮱𓮲𓮳𓮴𓮵𓮶𓮷𓮸𓮹𓮺𓮻𓮼𓮽𓮾𓮿𓯀𓯁𓯂𓯃𓯄𓯅𓯆𓯇𓯈𓯉𓯊𓯋𓯌𓯍𓯎𓯏𓯐𓯑𓯒𓯓𓯔𓯕𓯖𓯗𓯘𓯙𓯚𓯛𓯜𓯝𓯞𓯟𓯠𓯡𓯢𓯣𓯤𓯥𓯦𓯧𓯨𓯩𓯪𓯫𓯬𓯭𓯮𓯯𓯰𓯱𓯲𓯳𓯴𓯵𓯶𓯷𓯸𓯹𓯺𓯻𓯼𓯽𓯾𓯿𓰀𓰁𓰂𓰃𓰄𓰅𓰆𓰇𓰈𓰉𓰊𓰋𓰌𓰍𓰎𓰏𓰐𓰑𓰒𓰓𓰔𓰕𓰖𓰗𓰘𓰙𓰚𓰛𓰜𓰝𓰞𓰟𓰠𓰡𓰢𓰣𓰤𓰥𓰦𓰧𓰨𓰩𓰪𓰫𓰬𓰭𓰮𓰯𓰰𓰱𓰲𓰳𓰴𓰵𓰶𓰷𓰸𓰹𓰺𓰻𓰼𓰽𓰾𓰿𓱀𓱁𓱂𓱃𓱄𓱅𓱆𓱇𓱈𓱉𓱊𓱋𓱌𓱍𓱎𓱏𓱐𓱑𓱒𓱓𓱔𓱕𓱖𓱗𓱘𓱙𓱚𓱛𓱜𓱝𓱞𓱟𓱠𓱡𓱢𓱣𓱤𓱥𓱦𓱧𓱨𓱩𓱪𓱫𓱬𓱭𓱮𓱯𓱰𓱱𓱲𓱳𓱴𓱵𓱶𓱷𓱸𓱹𓱺𓱻𓱼𓱽𓱾𓱿𓲀𓲁𓲂𓲃𓲄𓲅𓲆𓲇𓲈𓲉𓲊𓲋𓲌𓲍𓲎𓲏𓲐𓲑𓲒𓲓𓲔𓲕𓲖𓲗𓲘𓲙𓲚𓲛𓲜𓲝𓲞𓲟𓲠𓲡𓲢𓲣𓲤𓲥𓲦𓲧𓲨𓲩𓲪𓲫𓲬𓲭𓲮𓲯𓲰𓲱𓲲𓲳𓲴𓲵𓲶𓲷𓲸𓲹𓲺𓲻𓲼𓲽𓲾𓲿𓳀𓳁𓳂𓳃𓳄𓳅𓳆𓳇𓳈𓳉𓳊𓳋𓳌𓳍𓳎𓳏𓳐𓳑𓳒𓳓𓳔𓳕𓳖𓳗𓳘𓳙𓳚𓳛𓳜𓳝𓳞𓳟𓳠𓳡𓳢𓳣𓳤𓳥𓳦𓳧𓳨𓳩𓳪𓳫𓳬

three requests that the girl asked her heart earnestly to do, in a heartfelt way, which occur right before the last verse that contains this verb:



ḥms ḳbw iw n.k sn- ir ḳnw m mitt

m rdit ḏd n3 rmṯ r.i st tw h3tw m mry - smn.ty r tnw sh3.k sw

May you sit quiet until the brother comes to you - and the many eyes as well

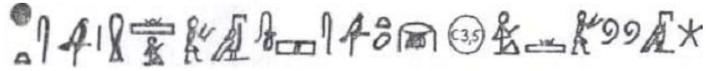
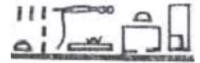
Do not let the people say about me that I am fallen in love - may you stay firm when you remember him.

The creative writer after those three calls tried to give the reader a visual pun that the heart's status has slightly changed after all these warnings and appeals.

Partial *Jinās* in this example is represented by the play between the two visual *Jinās* words - *ifd* and the number of the stanza, which is transliterated *ifdt*, where there is an additional letter in the number word, which is (*t*). (- - - *ifdt* - *ifd* - *ifd*).

Number of the stanza	First word	Last word	<i>Jinās</i> Relation
- <i>ifdt</i> Partial	- <i>ifd</i> Visual	- <i>ifd</i> Visual	Partial - Visual <i>Jinās</i>

Love songs (Chester-Beatty, Verso, section C), C3, 10-C3, 4-5, -C3, 9.



ḥwt mḥ diwt

dw3.j nbwt sw3š.j ḥmt.st

ḥr rnw.st pr.st m-ᶜ.j ḥr hrw diwt

The fifth stanza

I praise the golden goddess and adore her powerful majesty

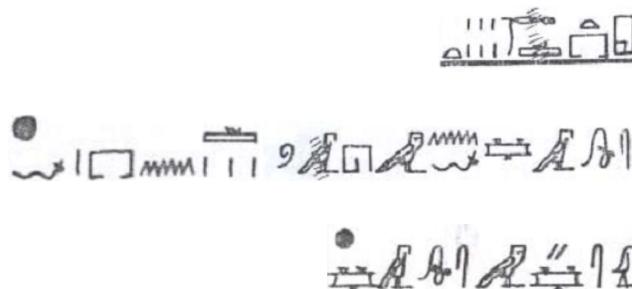
Because of her (Hathor's) names her (his beloved girl's) exit with me was on the fifth day.

Genitival *Jinās* (الجناس المضاف) is presented in this example by *Jinās*-play between the two repeated numbers, in the first and last word of the stanza, as the first (^{||}l_o - *diwt*) is related to the number of the stanza, while the second *Jinās* word (^o|| - *diwt*) is related to the number of days that the beloved boy waited until the beloved girl went out with him. The two different nouns: the stanza and days, which are in a genitival relationship to the two repeated words, played a great role in adding a different meaning to each *Jinās* word. In the last verse, the relationship between the shifts in the meaning of *diwt* is corresponding with the shifts in the meaning of the feminine pronoun (whether it references the beloved girl or the goddess) depending on what noun it is attached to. In other words the two meanings of the feminine pronoun *st* imply and stress the two different meaning of the word *diwt*.

The two genitival *Jinās* words (^{||}l_o - ^o||) have a beginning *Jinās* relation with the first word in the stanza (*) which means to praise and is transliterated *dw3*, as the three of them begin with the same letter, which is (*d*). (^{||}l_o - * - ^o|| - *diwt* - *dw3* - *diwt*).

Number of the stanza	First word	Last word	<i>Jinās</i> Relation
 Genitival	* - <i>dw3</i> Beginning	 Genitival	Two Genitival with Beginning <i>Jinās</i>

Love songs (Chester-Beatty, Verso, section C), C3,10-C3,10-C4,6.



hwt mh sist

sw3 n.f m h3w n pr.f

wsy m sw3

The sixth stanza

I passed by for him in the neighbourhood of his house

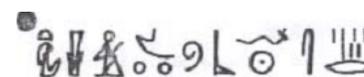
(Using) a small window as a passage

Morphological *Jinās* is represented in this example by the play between the two *Jinās* words, the first and last words of the stanza, (- a *sdm.f* verb with an implied first person singular suffix pronoun, to mean I passed (on a road) and transliterated *sw3*) and (- a noun derived from the verb pass by to mean a passage and transliterated *sw3*). There is no written difference in the two *Jinās* words (-). Therefore, the context, i.e. the grammatical position of each *Jinās* word, will be the only guide for the readers to decipher the different meanings of both words, while the vowel applications would perform the same function for the listeners.

The two Morphological *Jinās* words have a Beginning *Jinās* relationship with the number of the stanza (||| - *sist*), as all of them begin with the letter (*s*). (||| - - - *sist* - *sw3* - *sw3*).

Number of the stanza	First word	Last word	<i>Jinās</i> Relation
𐤀𐤀𐤀 - <i>sist</i> Beginning	𐤀𐤀𐤀 - <i>sw3</i> Morphological	𐤀𐤀𐤀 - <i>sw3</i> Morphological	Beginning – Morphological <i>Jinās</i>

Love songs (Chester-Beatty, Verso, section C), C4,6-C4,6-C5,2.



*ḥwt mḥ **sfht***

***sfh** r sf bw m33.j snt*

*pr.st m-^c.j ḥr **sfh***

The seventh stanza

Seven days until yesterday and I did not see the sister

her exit with me was on the seventh day

Genitival *Jinās* is represented in this example among the three *Jinās* words: (𐤀𐤀𐤀 - the number of the stanza and transliterated *sfht*) and (𐤀𐤀𐤀 - the number seven without any determinative; perhaps the writer used the successive word 𐤀𐤀 - *sf* as a determinative, which means yesterday: the number refers here to the seven days that the beloved boy could not see his beloved girl) and (𐤀𐤀𐤀 - the number seven with a day determinative: it refers to the day number on which the girl went out with her beloved boy). All *Jinās* words semantically mean the number seven, but with different connotative meanings because of the different nouns attached to them, which represents different textual contexts (𐤀𐤀𐤀 - 𐤀𐤀𐤀 - 𐤀𐤀𐤀 - *sfht* - *sfh* - *sfh*).

Number of the stanza	First word	Last word	<i>Jinās</i> Relation
  - <i>sfht</i> Genitival	  - <i>sfh</i> Genitival	  - <i>sfh</i> Genitival	Genitival <i>Jinās</i>

Summary of framing *Jinās* relationships:

First Stanza	First word	Last word	<i>Jinās</i> Relation
N\A	 - <i>wʿt</i>	 - <i>wʿt</i>	Visual <i>Jinās</i>
Second Stanza	First word	Last word	<i>Jinās</i> Relation
 - <i>snt</i>	 - <i>sn</i>	 - <i>sn</i>	Partial with an additional letter
Third stanza	First word	Last word	<i>Jinās</i> Relation
 - <i>hmt</i> Partial	 - <i>hmt</i> Partial	 - <i>ht</i> Fabricated	Two Partial – Fabricated <i>Jinās</i>
Fourth stanza	First word	Last word	<i>Jinās</i> Relation
 - <i>ifdt</i> Partial	 - <i>ifd</i> Visual	 - <i>ifd</i> Visual	Partial – two Visual <i>Jinās</i>
Fifth stanza	First word	Last word	<i>Jinās</i> Relation
 - <i>diwt</i> Genitival	 - <i>dwʿ</i> Beginning	 - <i>diwt</i> Genitival	Two Genitival - Beginning <i>Jinās</i>
Number of the stanza	First word	Last word	<i>Jinās</i> Relation
 - <i>sist</i> Beginning	 - <i>swʿ</i> Morphological	 - <i>swʿ</i> Morphological	Beginning – two Morphological <i>Jinās</i>
Number of the stanza	First word	Last word	<i>Jinās</i> Relation
 - <i>sfht</i> Genitival	 - <i>sfh</i> Genitival	 - <i>sfh</i> Genitival	Genitival <i>Jinās</i>

The creative writer in these stanzas extended the common understanding of using *Jinās* words to frame small sentences by framing whole stanzas. Instead of using *Jinās* to highlight the beginning and ending of the sentence³³³, he used it to set the boundaries of the whole stanza. Moreover, he connected this framing *Jinās*-play with the number of the stanzas and in a three *Jinās*-play relationship to better organize the visual and semantic sequence of his produced stanzas. Therefore, the copyists and narrators will have to stress

³³³ The same writer creatively used morphological *Jinās* to frame one of his verses, in the fifth stanza, ending and beginning the sentence with similar words phonologically  - *di.s st n.j snt m dy* (Chester-Beatty, Verso, C3,9). Apparently, this anonymous author was a master of playing with *Jinās*.

this geometrical order, and the receivers will have to approach the whole stanza as one unit from beginning until its end. Framing *Jinās* thus provides aids in planning, executing, and recalling speech. They are so significant as to provide the key to reading, understanding, or even decoding the whole text.

The stanza in these love poems was termed metaphorically as an architectural house (𐎠𐎡𐎢𐎣𐎤 - *ḥwt*), with a more impressive design just by the way it is built with words. This literary metaphorical term gives a hint about the function that *Jinās* played to link the different parts of this “building”, as these framing elements played a significant role in uniting the interior and exterior literary designs of the stanzas, by using this *Jinās* play mechanism. Here, *Jinās* plays a technical literary function, linking the stanzas within the whole poem, thus strengthening the concurrent inner structure of the whole poem in general. Framing *Jinās* is used inside the stanzas as a main literary key in building the unity of the whole text.

The offered analysis suggests that *Jinās*-rhyme was instrumental in shaping the morphological structure of the stanzas language, by forcing the author to coin new word forms, to modify others, and generally to make many stylistic features of the language serve the requirements of *Jinās*-play, in order to highlight the AE semiotic correlation between sounds and visual forms. The writer thus chose *Jinās* as the most important key that the receivers should use and comprehend in order to enter the poetic territory of the stanza world. Using *Jinās* in this way may reinforce the idea that the writer was building his poem in a circling geometric, where the beginning and the end of the stanza meet each other semantically, vocally, visually. This mechanism invites the receiver to see how deliberately the author has used *Jinās* to highlight the structure of the whole poem, or in its division into separated stanzas, but at the same time to call attention to the key concept of text unity through the use of innovative *Jinās*-plays. *Jinās*-play thus has been used in discerning the many and various Balāghical devices by which the predications are formulated and ordered into a unified whole. This ring *Jinās* might be used by the readers of this anonymous writer to identify his real personality as well.

The steady use of framing *Jinās* to connect the numbers to other beginning and ending words with different meanings encourages a broader contrastive reading strategy. It encourages the mind to pay attention to other more subtle contrasts, such as the visual *Jinās*

contrast in the fourth stanza, and the contrastive human and divine pronominal references in the fifth stanza. The Visual *Jinās* contrast in the first stanza, before we get the consistent *Jinās* play between numbers and words in the following stanzas, is perhaps a related riddle that the readers can later revisit and solve, after the contrastive reading strategy has been discovered, and after the use of the same visual determinative for the goddess Hathor has been ascertained in the fifth stanza. Therefore, “Framing” is the formal organizational feature that this poem has in common with Arabic literary tradition, but “Contrastive Framing” is maybe a name for the function/strategy at play in these Egyptian love songs.

16.5 Informative function

Some types of *Jinās*, mostly related to the interaction between the semantic and its sound-visual perspectives, can share many related functions cited for repetition generally³³⁴. *Jinās* function needs to be recognized as a simple, flexible Balāghical device that can cross modalities in the ancient Egyptian tradition and serve a variety of linguistic and literary functions. *Jinās* with its various types has a variety of functions according to the different textual structure of *Jinās* used. Next we will explore their literary functions and some characteristic aspects of their use, depending on their general categories.

As shown in AE and Arabic *Jinās* examples, *Jinās* can be easily elevated to an explanatory function in general. It can be used in a creative literary way to hold an implied message intended by the author, challenging the reader or listener to use their linguistic and grammatical memory to understand the difference between the two *Jinās* words in terms of their pronunciation, meaning, and mainly the commonly used context of both to aid in comprehending why the author gathered both in such proximity. Several overall functions for *Jinās* can be observed in the studied examples:

1. Like Repetition in general *Jinās* can be used to slow the rate of information flow for the receiver (Derbyshire, 1977, 266). The writer is particularly concerned that the reader or the hearers grasp a certain part of the whole message in more detail. The structure provided by *Jinās* highlights the content through its patterned delivery,

³³⁴ The following functions are related to this general categories (Sense-sound: Full *Jinās*; Morphological and Semi-Morphological *Jinās*; Proto *Jinās*; Genitival *Jinās*; and Distorted *Jinās*) and (Sense-based *Jinās*: Semantic *Jinās* with its two types: Ellipsis *Jinās* and Intimation *Jinās*) and (Visual-sense-based *Jinās*: all the AE visual types of *Jinās*).

creating what the stylistic scholar Leech calls a “foregrounded regularity” (Leech, 1969, 62).

2. Emphasis is frequently mentioned as a major function for repetition in general, especially repetition of individual lexical units (Leech 1969 and Longacre 1983). However, I think the primary emphatic nature of *Jinās* is to highlight the repeated *Jinās* words in contrast with other unadorned words that are only mentioned to serve the direct semantic level, underscoring the importance of the duplicated material. *Jinās* thus may function as a stimulator device that makes the reader or the listeners acclaim the delivered messages.
3. Cohesion: The definition of literary cohesion according to the stylistic scholars Halliday and Hasan is that which “helps sequences of utterances hold together as text and is carried out by many other phenomena besides literary repetition” (1976, 278). Apparently, *Jinās* parts have co-occurred in a way that seems far removed from being a matter of mere chance or being accidental. It is a designed and calculated repetition that the creative writer’s mind imposed in order to show or add an implied literary message that lies behind the external realm of the mentioned meanings. The receivers thus became the prisoners of those two *Jinās* words, by employing this innovative vocalic form to highlight an exact part inside the whole text, as they have to rediscover why the poet “repeated” these words, and what are the differences between both *Jinās* words. Moreover, *Jinās* in Arabic and ancient Egyptian served the function of cohesion through contributing to the establishment of a literary framework for beginning and ending stanzas, or even on the small sentence level, which in turn helps the reader and the narrator to monitor the main highlighted message of the stanza or the sentence.
4. Keeping track: Sense-sound-based *Jinās*, like verbal repetition generally, is primarily a feature of spoken language as opposed to the written language (Ong, 1982, 257). I think *Jinās* can play the same function to remind and alert the receivers regarding the right reading track of the highlighted details. This phonetic similarity plays a great role in alerting and amusing the receiver by stimulating both the eye for the reader and the ear for the listener, in order to ask the mind to

investigate what is similar and different between the letters and the meanings of the two *Jinās* words.

5. Educational purpose: *Jinās* play also can form a good material for literary learning, especially the innovative literary modules, as it eases the main mechanism of language learning generally, via refreshing the memory of the learner about how many AE vocabularies can share the same consonantal root but with different meanings, or how to deal with morphological questions, with a focus on the stunning relation between grammatical morphology and literary repetition, and how understanding this relation can ease the comprehension process. These morphological examples might have been used for grammatical lessons as well, as morphological *Jinās* creates linguistic and literary expectations, providing the literary structure with a mnemonic aid, which in turn facilitates the process of memorizing the text's parts for the listeners or the students.
6. Reinforcing social-magical beliefs: Can the literary function of *Jinās*, as a persuasive and powerful Balāghical force, support and reinforce social-magical beliefs taught by the community to the community? According to the *Jinās* studied examples the answer is positive. *Jinās* not only performs a variety of literary functions, but it also may be manifested in a number of different socio-cultural contexts. This literary device has been used to encourage or even establish a social belief or pattern of behavior that respects the impressive magical power of AE words generally, especially with the meaning of the personal names, or how to choose the determinatives that represent the enemy of the country and the king. By using the visual play against the enemy of the king, the writers enhance certain social-cultural behavior against someone supposed to be the enemy of the country. Those creative writers deliver a familiar message set in a high visual literary frame within a familiar invocative context, in order to promote certain social-cultural reactions. Moreover, it is obvious in the Eloquent Peasant examples, that *Jinās* has been creatively used to heighten opposition or to strengthen a tone of a given statement.

16.6 Reader Immersion

AE Visual *Jinās*³³⁵ plays a great role in facilitating the transmission of the message through active participation by the reader. It indicates to the reader that there is something new about to be said, but instead of saying it the creative writer implied it for the reader to be deciphered. Visual *Jinās* seems on this occasion to be one main key for the AE resourceful writers that invites the readers to be fully immersed in the literary reading process, as the creative writer includes the eyes of the readers, in a literary mental process, to detect many additional metaphors that are implied inside the determinatives world of these poetic words. It is a silent-visual conversation between the writer and the reader, where Visual *Jinās* invites reader-immersion, by involving the readers in a direct imagination process, and the reader in turn will try to reenter into the mind of the creative writer to better understand the innovative described context.

AE visual *Jinās* can be considered as a special reward for readers whose minds will decipher these additional implied messages, by stimulating the readers' expectations visually. The creative writer not only includes the readers in building different metaphorical relations, but risks teasing them if they could not decipher the differences, as the reader thus becomes partly responsible for any over-interpreting, and not the speaking writer alone.

Modern scholarship should devote special attention to Visual *Jinās* because of its compactness, intensity, and reliance on metaphor, symbolism and the unsaid. It makes particular use of the reader's imagination to drive home its points and connect them within the textual context, in order to better understand the implied message. It informs our modern understanding of the relationship between the ancient Egyptian poetic language and its creative reader and it forces us to rethink the role of visual imagination and literary production in general. The ancient Egyptian Visual *Jinās* types show clearly how the relationship between the writer and reader was highly contextualized.

³³⁵ This Visual *Jinās* function is only related to the AE and it includes: Related determinatives that highlight the literary sequence; Contrasted words with the same or contrasted determinatives; Different words with the same determinative; Unusual determinatives; Changing the determinative of a repeated word in one text; Using identical mono-consonantal sounds with different visual forms; and Aesthetical calligraphy.

into the fabric of the narrative, which is a good sign of being successful semantically³³⁶. In other words, by using *Jinās* in forming proverbs it makes them more memorable for the both the illiterate and educated people.

16.8 Musical rhythm

The Sound-based *Jinās* types³³⁷ are mainly dependent on vocalic music to attract and alarm the readers. It is the opposite of *Jinās* types that are related to the semantic level, as the convincing force of this semantic *Jinās* is mainly related to its semantic success, giving an objective reason for the used phonetic play. In other words, Sound- based *Jinās* is one of the poetic beautifiers that employ the repetitive vocalic music (الموسيقى الصوتية) without any clear relation with the semantic context, in order to coat the speech (الكلام) with an effective, musical cover in order to attract the ear of the receivers.

³³⁶ Considering the fact, that the Arab commentators regularly asked to make a balance in using this playful device, not very difficult to decipher, or being meaningless just to make a vocalic ornament. I think by understanding the function of *Jinās* in these short proverbs we may better understand the public practice and how it is different or similar in comparison with other literary practices that serve different functions. This topic should serve as potential rich material for further research.

³³⁷ This Sound-based category contains: Resemblance and Non-Resemblance *Jinās*; Partial *Jinās*; Beginning *Jinās*; Defective *Jinās*; Metrical *Jinās*; Fabricated *Jinās*; and Echo *Jinās*.

Chapter 17. Summary, conclusion, and further research

This chapter concludes the dissertation by first representing a recapitulation of the study and its main findings followed by some research implications of the findings. The chapter concludes with a discussion of study limitations and suggestion for further research based on the study findings.

17.1 Summary of the study design

The study set out to explore the concept of AE literariness and has identified the nature of this concept by identifying the different forms of *Jinās*. This research has begun with detailed information about the close linguistic relation between the AE and Afro-Asiatic phylum generally and the Semitic languages especially. The paper discussed many problematic issues of the AE writings generally, such as: the studies that centered around the identity of the AE writers and readers; the literacy studies; the imposing of modern literary genre on the AE writings. The research uses Arabic *Balāgha* understanding to approach the question of defining the text as literary or non-literary. The research tried to offer a solution by connecting the literary devices to the notion of literariness. In other words, if we could have a clear understanding of the used literary devices we could better understand the type of the literary language used in every AE text, and appreciate the literary talent of every gifted unknown AE writer.

The research offers a detailed overview of *Jinās* in Arabic literary traditions. The research worked effectively to gather all Arabic *Jinās* types from different *Balāgha* sources, not just the accepted but also the neglected ones. The research thus offers a semi-inclusive study of the various *Jinās* types in Arabic and AE traditions, which can pave the way for future comparisons with other languages. The research has offered detailed explanations for each *Jinās* example, in order to reaffirm the shared *Jinās* rules that existed in the mind of every AE writer and their own receivers. This poetic appreciation is implied by the repetition of these favourite literary devices in various texts, because of its own aesthetic value for pleasing the heart of the receiver. In the research all *Jinās* types of Arabic and AE traditions have been divided into five general categories based on their clear main characters which reflect the interleaving connection of the three main components of the human language (Sound: ear – Sense: mind – Visual: eye) in defining the play nature of *Jinās*, hence getting

closer to their main intended function for the readers or listeners. Few studies, in Arabic and Western traditions, have deeply engaged in investigating the multi-functionality of *Jinās* or wordplay generally. The world of AE visual literariness is still understudied. The Egyptologists have ignored the fact that they deal with a pictorial language and they become more mechanical in thinking of interpreting any literary creation related to the determinative.

The research shows that Arabic comparisons can help the AE material to speak for itself without forcing the material into an Arabocentric or Eurocentric frame designed specifically for Arabic or European audiences respectively. The research thus holds a potential for developing the discipline towards a fruitful linguistic-literary comparison between the AE language and its kindred languages, without forcing any of them into a Western or Arabic rigid mold.

17.2 Summary of main findings

The Arabic approach to *Jinās* allows the achievement of new insights into an old and almost abandoned topic in the AE literature, even if the approach is not free from challenges and problems. Application of the concepts of the Arabic science of *Balāgha* serves to unite form and content, which is an essential feature of the literariness of the AE language.

The examples of *Jinās* examined in the study show the effective role played by *Jinās* in beautifying texts from different genres in both ancient Egyptian and Arabic.

Jinās as a phonetic repetitive literary device share many functions with literary repetition generally. To ease the modern understanding of the function of each *Jinās* type, the research has divided all the studied *Jinās* types into five categories according to its central character (Sound; Sense-sound; Sense; Sound-visual; Visual-Sense), which reflect the interleaving connection of the three main components of the human language (Sound: ear – Sense: mind – Visual: eye). In other words, every *Jinās* type has been categorised according to the main effect that it produces inside its own textual context.

The Visual *Jinās* aspects of the AE language are peculiar and cannot be compared with other alphabetical systems. The research has shown that the AE writers creatively used seven visual-plays with the determinatives to enrich the described context. According to

some AE *Jinās* examples, the determinatives can also distinguish between words that are written with identical consonants, but with different meanings. The determinatives can play the role of the absent vowels to distinguish between two identical words visually for the reader.

The AE determinative is not just a fixed silent component in the literary expressions; rather it is a volcano of implied additional metaphors, which serve as a message from the AE writer to the reader, that is well mediated by changing the usual determinatives in order to challenge and alert the reader's mind and, at the same time, add more reading amusement for the reader. The research shows how the AE writer, in a particular text, could change the determinative of a repeated word to add additional semantic layers, to serve its new textual context. The new determinative is pregnant with a new meaning, which would have been very clear to the text's original readers and writers and which should not be overlooked in modern reception of the text.

AE determinatives have thus become standard evidence for literary innovation, and should acquire a new literary treatment. They stir the literature reader and his literary memory feels challenged by them in a new way. They demand a specific kind of approach and free-floating contemplation is not appropriate for them. This shows the importance of knowing the literary rules that may have governed this determinative exchange.

17.3 Study conclusion

Arabic comparisons can refresh the whole study of the AE language.

Jinās framework succeeds in capturing a wide range of AE evidence; not only the types and subject of *Jinās* matter, but the media of texts are extremely diverse: granite steles, temple façade, granite obelisks, wooden coffins, Papyrus, tomb walls.

The literariness of any AE text is related to the literary devices used creatively by the author. It is not thus related of what has been called in our modern times 'literary genres'. The AE 'literary content' was a servant of an innovative 'poetic form'.

In order to detect the degree of the literariness, the modern reader's eye has to be familiar with the various forms of the used literary devices. Comparative *Balāgha* eases such kind of literary investigation, by searching for the different forms of each literary device.

Jinās is an inventive literary device that stimulates three effective senses of the Arabic and AE receivers: (ear-eye-mind).

Comparative *Balāgha* can form an effective research tool to achieve a better understanding of the non-Western literariness mechanism generally. It can help to produce a new kind of close reading that is more sensitive to the nature of the studied literary texts.

17.4 Study limitations

Although every possible effort has been made to avoid research design flaws of previous AE stylistic studies, this study cannot claim to be totally free from limitations. This section foregrounds a few of these limitations:

There is no study of the historical development of using the term *Jinās* in Arabic *Balāgha* (given the fact that it is derived from a Greek/Latin root), nor of the history of using the word itself with different meanings in both Arabic and classic Greco-Roman, nor of who firstly introduced the term to the Arabic literary criticism.

The research has not extended to examining the historical development of understanding the AE determinative system in traditional Egyptology and comparing it with the new suggested rules by the Classifier School. However, the offered material in Visual *Jinās* could offer a good base for an assessment of the two approaches, guided by the evidence of AE visual literariness itself.

The study has not included the original Hieratic script of the used *Jinās* examples that have been extracted from Hieratic manuscripts, in order to investigate how the AE writers visually reflected these phonetic repetitions for the AE reader, in comparison with the examples originally written in the full Hieroglyphic script, especially for visual *Jinās* section.

The study could not investigate enough the various contexts of these AE terms (𓆎𓅓𓏏𓏏 - *hnw*, 𓆎𓅓𓏏𓏏𓏏 - *tsw*, 𓆎𓅓𓏏𓏏 - *mdt*), in order to reconstruct deeper understanding of the notion of being ‘beautiful’ and ‘strange’ in the realm of literary texts.

17.5 Suggestions for further research

Further research will usefully investigate all the various *Jinās* types in one of the well-known compositions from the AE literature in comparison with another text from a different language, such as Akkadian, Hebrew, Arabic, Greek, ect. in order to investigate the literary mechanism of both writers.

Investigating more more complicated literary devices in both Arabic and AE, such as (تشبيه) *tashbīh* - simile? or (استعارة) *isti'ārah* - metaphor? and the relation between them.

The offered *Jinās* study can be used to shed new light on the recent debates in approaches to World Literature and the New Comparative Literature, especially for exploring the different forms of literary repetitions in Arabic and AE traditions and their functions.

This comparative *Balāgha* work can include more Afro-Asiatic languages. It refreshes the literary disciplines of such languages and shed more light of the authors' creativity especially for the dead languages.

The offered study may give a chance to study in more deep way the stylistic interaction that existed between the AE and the Greek language during the Hellenistic period, and how both cultures affected each other in the way of constructing and delivering their literary messages. This study may aim to better investigate the AE elements that have been digested in the Greek-Roman literary devices and the opposite.

References

Egyptian compositions: In references, short titles are used for AE Jinās examples and frequently cited texts. The reader can check the publication of such examples through these citations.

Cheop's Court Story: Blackman, 1988

Eloquent Peasant Story: Parkinson, 1991

Harp Song of Intef: Fox, 1985, 378-80

Hymns to Senwosret III: Collier and Quirke, 2004

Teaching of Kagemni: Gardiner, 1946, pl.14

Khakheperreseneb text: Parkinson, 1997, 56-60

Sinuhe's Story: Koch, 1990

Ramses II poem, Abu Simbel, C20: Donadoni, Cerny, 1960

Shipwrecked Sailor Story: Blackman, 1932, 41-8

Thutmose III Poetic Stele: De Buck, 1948, 53-56

Ramses II Zigzag poem: Yoyotte, 1950, pl.VII

Love poems, Chester Beatty I, Verso, section C: Fox, 1985, 393-399

Neb Ra Hymn to Amun: Kitchen, KRI III 1980, 653-655

Abbreviations

FCD = R.O. Faulkner, 'A Concise Dictionary of Middle Egyptian', Oxford, 1962

KRI = K.A. Kitchen, 'Ramesside Inscriptions, Historical and Biographical. I - VII', Oxford, 1969-1990.

Urk. = 'Urkunden des ägyptischen Altertums', 8 vols. ed. K.Sethe, H.W. Helck, H. Schäfer, H. Grapow, O.Firchow, Leipzig/Berlin, 1903-1957

Wb = 'Wörterbuch der ägyptische Sprache', 7 vols., A.Erman and W. Grapow, 1926-1931

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