

The Effectiveness of Textual Thresholds in Achieving the Pragmatic Function in the Novel “Gharnoa - The Maze of Darkness Alley” By the Algerian Writer Abdullah Karroum

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Abstract

This research, titled “The effectiveness of textual thresholds in achieving the pragmatic function in the novel Granoa - The Labyrinth of the Alley of Darkness -, by the Algerian writer Abdallah Karroum,” seeks to determine the importance of textual thresholds in introducing and promoting the text, and presenting it to the reader, in an exciting form that contributes to drawing his attention and influencing him. We will try to reveal the effectiveness of the textual thresholds in the novel by answering the following questions: What are the pragmatic characteristics of the textual thresholds? What are the linguistic and non-linguistic mechanisms through which the deliberative function is achieved at the level of textual thresholds? To what extent do pragmatic characteristics contribute to making textual thresholds effective, capable of promoting the text, and attracting readers?

Keywords: *Textual Threshold, Pragmatics, Influence, Novel.*

INTRODUCTION

It began to take shape in the middle of the twentieth century, and specifically after the publication of the book “Thresholds” (Seuils) by: Gérard Genette in 1987, the features of a new field of knowledge “concerned with the totality of texts that surround the text, including titles, authors’ names, dedications, introductions, conclusions, indexes, footnotes, and all data.” Publication found on the cover page and spine of the book. (Abdel Razzaq Bilal, 2000)

Many studies indicate that there were some critical writings that appeared before Gérard Genette’s book (Thresholds), which implicitly referred to the term textual thresholds, most notably the book Excavations of Knowledge by Michel Foucault, published in 1969. While he talked about referral and the intersection of discourses and texts Where he said, “...behind the title, the first lines, and the last words, and behind the internal structure of the book, and its shape, which gives it a kind of independence and distinction, there is a system of references to other books, texts, and sentences, which makes it, like a book, just a node within a network, or just Part of a whole, and this system of references differs according to the circumstances and positions, and according to whether the matter is related to a book on mathematics, the interpretation of texts, or a historical narrative. (Michel Foucault, 1987)

Michel Foucault made the title, introduction, conclusion, external contention of the book, and the body among the important and defining elements of the various contexts that contribute to the production of the text, and linked it to all the texts that were produced before it.

After Michel Foucault, there came many scholars who touched in their critical works on the term textual thresholds, including Jacques Derrida in his book Dispersion (1972), and Jean Dubois in his book (L'assomoir d'e.zola). : Society; didactiques (1979), Henri Mitterand's

article on addressing (1979), and his book (The Discourse of the Novel) (1980). (Abdel Haq Belabed, 2008)

The book (Thresholds) by: Gérard Genet remains the primary reference for works that investigate the discourse of textual thresholds and seek to define it and understand the mechanisms of its operation. The book talked about various textual thresholds, such as titles, signatures, publishing data, dedications, introductions, notes, outer covers, dialogues, interrogations... and others. The importance of these textual thresholds lies in them being among the important and contributing entrances to understanding and analyzing the text, and linking it to its contexts. Various ways to understand its purposes. This confirms the organic relationship between the textual thresholds and the text, as they cannot be separated. The thresholds gain their importance through their relationship to the text, the author, his cultural and intellectual references, and his cognitive perceptions, and he in turn needs them to present it to the reader, in an interesting and exciting way, that draws his attention, as Textual thresholds are also related to the author's perceptions of writing and the nature of the literary genre in which he writes. They gain their importance from the nature of textual privacy itself. (Abdul Razzaq Bila)

That is, they are subject to the same textual standards in their formation and method of construction, especially linguistic thresholds, while non-linguistic textual thresholds are linked to the specific nature of non-linguistic discourses, such as the images and colors that we often find on book covers.

In his book (Thresholds), Gerard Genette referred to a number of standards and controls, such as the names of authors, introductions, titles, dedications, intertitles, dialogues, interrogations, and others, as thresholds that have historical and textual employment contexts and authorial functions that reduce a central aspect of the logic of writing. ...and this care enabled these thresholds to acquire a semantic structure that is open to imaginative writing positions that constitute the focus and basis of the narrative, starting with the title and the semantic possibilities associated with it that open to the reader a horizon of waiting, either for questioning or to re-understand the logic of writing..., and ending with the associated cover word. For its part, in pragmatic contexts that are inseparable from the text, including dedications, initiations, thanks, and mentions, all of which are textual thresholds that display an aspect of writing..." (Abdel Fattah Al-Jahmari, 1996)

It refers to it in different ways, which may be implicit sometimes and apparent at other times, but it seeks, through one of its basic functions, which is the pragmatic function, to reconstruct the text, in a way that brings it closer to the reader, through suspense, temptation, intensifying suggestive connotations, and focusing on what attracts his attention and influences it. In it. Such as the use of exciting colors, expressive graphics, ambiguous titles, and unfamiliar structures, which lure the reader to search for and understand them by reading the text. The author may partner with the publisher to determine the features of some of these thresholds, because they are concerned with promoting the book and achieving material and moral profit through the spread of the book and increasing its readability.

In this study, we will attempt to reveal the pragmatics of textual thresholds, their ability to draw the reader's attention and influence him, and search for the linguistic and non-linguistic characteristics that make textual thresholds effective and capable of influencing the recipient at the level of the novel "Gharnoa, The Maze of Darkness Alley."

1. Textual thresholds in the novel “Gurnawa, the Maze of Darkness Alley”

1.1 Text threshold: (Paratexte)

The term (paratexte) in the French language corresponds to many terms in the Arabic language, including: (parallel text, accompanying text, references, textual counterpart, text thresholds, semi-text, similar text, intertextuality, ... and others. Muhammad Anani used in his book *Modern Literary Terminology*, the term “textual thresholds” is used, while another term is widely spread, which is the term “textual thresholds. (Youssef and Ghalisi, 2009)

Perhaps this term is the most widely used and unanimous among Arab scholars, and it is a term, as Jamil Hamdawi pointed out, that was put in “other than what it was originally intended for, since (the threshold) is the wood of the door upon which one steps.... Then it became in this context The metaphor suggests that the text is represented as a house... with its doors... through which we enter from the outside to the inside, and through it it is possible for the parallel discourse to become a threshold surrounding the text, through which the depths of the text and its symbolic and semantic space are penetrated. By these thresholds, we mean the entrances that make the recipient grasp the initial and basic threads. For the displayed work, it is also the foyer...through which we enter the depths of the text to dialogue with the real and imagined author within a dimly lit space...” (Jamil Hamdawi, 1997)

This term has appeared as the title of many critical books that dealt with textual thresholds through study, analysis, and critical theorizing. Perhaps one of the most important of these books is the book *An Introduction to Textual Thresholds* by researcher Abdul Razzaq Bilal, published in 2000. Textual thresholds are considered a basic entrance to the text, which we enter to explore its depths and decipher its codes. It is not possible to understand the text and determine its connotations and purposes, without linking it to its thresholds that frame and embrace it, as they are its keys that unravel its meanings and bring it closer to the reader on the one hand, and work to tempt him, attract him, and draw his attention on the other hand. Reading the text “is conditional upon reading these thresholds. Just as we do not enter the courtyard of the house before passing through its thresholds, likewise we cannot enter the world of the text before passing through its thresholds, because it performs - among what it does - the role of informing and revealing, and this function would help ensure Proper reading of the book, and in its absence, reading the text may suffer from some confusion (Abdul Razzaq Bilal)

Returning to the most important critics who dealt with textual thresholds, we can summarize them as follows: title, subtitle, internal headings, introductions, dedications, names of authors, indexes, footnotes, appendices, exports, footnotes, beginnings, drawings, cover type, appendices, Signatures, seals, etc (Youssef and Ghalisi)

Accordingly, the textual threshold is “a text that is parallel to the original text, and is only known through it and through it. Thus, we have given the text legs by which it can walk for its audience and readers in order to dialogue with them and interact with them.”(Abdel Haq Belabed)

To draw their attention, lure them to buy the book, read it, and understand its texts well. The textual thresholds have two functions: an aesthetic function, which is to decorate and embellish the book, and a pragmatic function, which consists in attracting and seducing the reader. Indeed, the functional appearance of this adjacent text is essentially summed up - as Genette pointed out - in it being a basic and auxiliary discourse, harnessed to serve something else that proves its true existence, which is this is what gives the text - pragmatically - an

achievement and informational force, as it is a message directed to the readers or the audience.) (Jamil Hamdawi).

Among the most prominent textual thresholds at the level of Gernoa's novel, *The Maze of Darkness Alley*, we mention: the author's name, title, outer cover, introduction, dedication, conclusion, and others. These thresholds contributed to defining the text of the novel, its frame of reference, its various contexts, and its literary genre, as well as It helped in introducing and promoting the text, and we will discuss it in the following:

1.2 Author name:

The author's threshold contributes to shaping the pragmatics of discourse, as it is an entry point for understanding the text, absorbing its contents, and revealing its intentions. It is also considered a means of promoting the text, drawing the reader's attention, influencing him, and urging him to read. The pragmatic function of the author's threshold is evident through the publicity that the author's name provides to the text, especially if the author is famous and known in cultural and critical circles. Likewise, the author's name "gives legitimacy to the text... A text that does not announce its author or author, or may If it is signed by an unknown writer, this does not help the reader or the recipient accept it, because the famous names of famous writers play a major role in attracting the minds of readers and seducing them emotionally, as they are like an advertisement that wins their bet in advance.

(Reference Nqsa)

The author takes turns with the publishing house, as the sender, to promote and publicize the text in various ways, by employing textual thresholds, intensifying its connotations, and loading it with various means of persuasion and influence to achieve its deliberative function, which is to attract the reader and tempt him to acquire and read the book. The author and publisher work "to send parallel texts that are important to the circulation and reception of the book, and they may voluntarily waive part of their responsibility in favor of a third party who bears the responsibility of sending a preface, comment, explanation, drawing, or any other type of parallel text, whether of a linguistic, iconographic, or And every parallel text produced by a third party, whether the author or the publisher, is termed by Gérard Genette as the heterogeneous parallel text." (Nabil Manser, 2007)

That is, all texts that are woven around the original text, including explanations, comments, additions, criticism, and others, are considered introductory texts that contribute to promoting the text, and they are different because they are not produced by the author and publisher.

The author of the novel (*Gharnoa: The Labyrinth of Dark Alley*) is Professor Abdullah Karroum, who won the Asia Djebar Prize for Fiction, in its sixth edition, for the year 2022, for his novel (*Al-Tarhan*), published in Arabic in 2022, by Khayal Publishing House. He is an academic and university professor, and held the position of Head of the Department of Arabic Literature at Adrar University, Algeria, he also practiced politics, as he served as mayor. Among his works are: the novel (*Al-Tarhan*) in 2022, the book (*Journeys in the Tuat Province, a historical and literary study of the journeys written in the treasures of Tuat*) in 2007, and the novel (*Gharnoa: The Labyrinth of the Alley of Darkness*) in 2023. The short story collection: (*The Wall of Rahmouna*) in 2011, and the collection of short stories. : (*Sabouq Cave*) in 2016. In addition to being creative, he is also a professor of higher education at Ahmed Draya University in Adrar.

The writer signed his novel with his personal name as recorded in the civil status, and did not intend to use a pseudonym, to confirm the identity of the work and his relationship to it, its cultural affiliations, and its intellectual references, which helps the reader, while reading the novel, to understand the contexts in which it was written, to decode it, Understanding the different intentions of the writer. The identity of the writer reflects the identity of the novel. The researcher Nabil Munser, in his book (*The Parallel Discourse of the Contemporary Arabic Poem*), referred to this issue when he talked about the author's threshold, and the writer signing his author with the personal or pseudonym, and he believes that the status of the personal name is achieved "when the author signs with the name that he bears in the civil status register." It is the most common case, despite the absence of accurate statistics, and sometimes the justifications for this declarative case are strong, especially when a person is famous and publishes a book whose success depends on capitalizing on his previous fame. Hence, the personal name is sufficient for it to be a mere declaration of identity. To make identity itself at the service of the book (Ibid and Michel Foucault)

The threshold of the author's name does not reveal to us just the name of the author of the work, but rather it reveals to us the various references that the author relied on to produce his work. It also reflects to us the author's main orientations, whether political, religious, or cultural, and these are the references and starting points that help us understand the text. And determining its qualitative (type of literary work), cultural, and semantic affiliations. The "author's threshold" grants the authority to direct the recipient/reader, through the dialectical relationships that link the author's name to his text. The recipient/reader can determine the identity of the literary genre in which the author creates, and he can also It determines the stylistic and intellectual characteristics of this or that author, especially if the author's name is a well-known name and has a presence on the cultural and literary scene.

(Basma Darmash, 2007)

The appearance of the author's name (Abdullah Karroum) at the top of the cover page of the novel (Gharnea, *The Labyrinth of the Alley of Darkness*) constitutes in itself a title that implicitly indicates the identity of the work, and an indirect advertisement for the novel, given that the writer's name was linked to an award for a previous work - the Asia Djébar Prize for the Novel 2022, About the novel *Al-Tarhan* - The purpose of this is to draw the reader's attention, excite him, lure him, and urge him to acquire and read the novel. The author's name may turn into a verbal act intended to inform and announce the author of the book or novel, especially when his name appears at the top of the book's page, as it is the first textual threshold that encounters the reader and attempts to tempt him.

Talking about the deliberative function of textual thresholds, and their effectiveness, is talking about the recipient/reader, the extent of his response, and the impact that results from this response, and this is clearly shown by the extent of the spread of the novel among readers, which is what actually happened, as the novel spread quickly and achieved large sales. For many reasons related to the novel itself as a creative text, and the issues it addresses related to the collective memory of Algerian society, and its history full of sacrifices and tragedies, as the writer shed light on a very important topic, which remained kept secret, and not many previous writings were written about it. It sheds light, in a creative and brilliant way, on a terrible crime committed by the French colonialists in Algeria, when they conducted their nuclear tests in the Reggane region, in the Algerian desert, without any preventive measures, which caused massive human and environmental disasters that destroyed crops and livestock, and whose catastrophic effects on the population and on nature continue to this day. . The novel

was also a fertile space in which the Algerian-Saharan culture met, with history, customs and traditions, to express the identity of the Algerian person in southern Algeria and its desert. Without a doubt, the wide spread of the novel also achieved the fame of the author's name, on the creative, academic and political levels, which motivated readers to turn to the novel. He is an extraordinary writer from the point of view of many, and the evidence for this is that this rarely happens in an international exhibition or salon, when copies of the novel in which he participated in this exhibition are completely sold out even before its activities end. What is also noticeable is the rush of readers of all types and ages to acquire a novel. "Gurnawa" and this is the best evidence of the interaction of the public, including readers and critics, with the issues of its society. (The official page of the main public library of Adrar Province).

The publishing house (Khayal Publishing and Translation) announced on its Facebook page that the first edition was sold out and indicated that the second edition, which was actually announced on March 25, 2024, will be completed immediately.

In an interview on the sidelines of the activities of the International Book Salon, the writer Abdullah Karroum seems to be very aware of the art of fiction in which he writes, in addition to his skill in choosing sensitive topics that have a close relationship with his environment and reality. He said: "A good writer is a good reader, and writing is the other side of reading. Unless the writer has extensive knowledge of the genre in which he writes, he cannot write amazing, conscious writing that carries many vocabulary of knowledge and fields of knowledge that reflect his culture... and always migrate towards the most popular literary genre, which is the novel. Because the novel today has a relationship with theater and cinema, and a relationship with the literary market. In various exhibitions, the literary genre that the reader acquires most is the novel. There is a general trend towards the novel due to its relationship to the economic movement and the image industry movement, and the novel is perhaps the most literary genre that has been struggling for... Survival, and it achieved this in the age of the Internet, digitization, etc., because it is the type that most accommodates all discourses. It can accommodate poetry, the journey, the story, and it is the space that allows the writer to narrate his speech and his artistic and rhetorical vision.

(Meeting on the sidelines of the International Book Salon, 2023).

In conclusion, the fame and experience of the writer Abdullah Karroum undoubtedly contributed to the promotion of the novel (Gharnoa: The Labyrinth of Dark Alley) in addition to its topic, which deals with a terrible and extremely important event, which is the French nuclear explosions in the city of Reggane, located in the Algerian desert.

1.3 Publishing house:

The publishing house is considered the main institution that promotes the book, and it is the channel of communication between the author and the reader. It is the one that ensures that the work is produced in its final form, and prepares it in a way that makes the reader accept it, and is concerned with all the details related to the shape of the book, its external appearance, and the advertising paragraphs that it carries in its cover, In order to be attractive to the reader, therefore, talking about the publishing house is talking about the rationale for publishing, which has "multiple functions such as the advertising function, which is that the book is a commercial commodity capable of attracting the consuming recipient, in addition to the function of excitement, as the book can excite the recipient." With its propositional content, or attracting it with its aesthetic techniques, or its printing techniques, without forgetting the other functions,

such as the aesthetic function, the semiotic function, the iconic function, the communicative function, and the sociological function. (Jamil Hamdawi)

The publishing house is responsible for everything related to the printing of the book, the number of editions, its publication and distribution, its sales, and everything related to the financial aspect of the book, marketing, advertising and promotion. The name of the publishing house appears on the cover of the book, and the first page after the cover. The publishing house also constitutes a textual threshold that refers to the institution that adopts and embraces the book, and provides the reasons for its spread, temporally and spatially. As for Gharnoua's novel, *The Labyrinth of the Alley of Darkness*, it is issued by Dar Al-Khayal for Publishing and Translation, which is an Algerian institution, based in the city of Bordj Bou Arreridj, specialized in printing all types of books. Books provides services in the field of editing, translation, linguistic proofreading, and artistic and creative consultations. It is active under the slogan (Your Imagination is Reality). It is headed by the writer and creator Muhammad Rafik Tibi. He was crowned with the President's Award for Young Creators in the field of novels in 2015. He has also proven that... He has a clear ability to manage, promote, and do good marketing. He did not falter in this even in the time of the Corona pandemic, as he turned to electronic marketing, and succeeded in the delivery and remote selling service, and the books that he supervises the printing are well designed, perhaps because he is an artist and writer first, and because he is a graduate The Department of Law and Political Science is second, which makes it controlling the fields of business and marketing. The name of the publishing house was mentioned at the bottom of the cover of the novel, to the right, in a small, red font. The publishing house, as a text threshold, occupied a small space in the cover of the novel, leaving room for the author's name, the picture, and the title of the novel, which are the elements that occupied the largest space. The cover, and perhaps distributing these thresholds on the cover in this way, has its justifications, both advertising and promotional. When talking about the trading function of Khayal Publishing House, and its advertising role for the novel, we can suffice with stopping at its slogan on the cover of the book, which includes the phrase (Your imagination is reality). It is a very significant slogan, and it has contributed to transferring many names from the world of imagination to reality. And their dreams came true. In fact, Khayal Publishing House was able to attract brilliant writers in a short period of time, and a good number of the books it printed won significant awards, or entered the competition lists for various national and international awards, which earned it a good reputation among writers and readers alike. It is an essential factor in advertising, promoting, and attracting readers, and I believe that the publisher, Muhammad Rafiq Tibi, does this wisely and consciously, because he believes that the writer does not undertake to present himself to the readers and advertise it, for many reasons, and therefore he must have an agent who takes charge of the matter of advertising in his place. In an interview speaking to the Algeria Press website ([eldjazairpress](http://eldjazairpress.com)), publisher Mohamed Rafik Tibi said: "The writer who talks about himself is a fragile writer who suffers from neglect."

(<https://www.eldjazairpress.com/ar/rafik-taibi>)

Therefore, he is not more suitable for this than a publishing house that turns his imaginary dreams into reality, which refers to the completion of the publishing house's commercial function.

1.4 Title: (The book is read from its title)

The title contributes to presenting the text, introducing it, determining its identity, and announcing its existence. It also works as a textual threshold to open the depths of the text, explore its depths, and decode its semantic and symbolic codes. Hence, the title is “the collection of linguistic signs, including words, sentences, and even texts. They may appear at the head of the text to indicate and designate it, indicate its overall content, and attract its target audience.” (Ali Jaafar Al-Alaq, 2002)

The role of the title of the book is “like the name of a thing, through which it is known and through which it is circulated, referred to, and indicated.”

(Muhammad Fikri Al-DJazzar, 1998)

The title is also linked to the content of the book and refers to it, as it is a textual threshold that possesses a structure and meaning that is inseparable from the specificity of the literary work. Therefore, when the text is considered a group of organized elements, the title, which is considered part of those elements, does not merely show the property of naming, as the title includes... The entire literary work” (Abdel Fattah Al-Jahmari)

Accordingly, the title has various functions, including: designating, naming, and introducing the book, determining its identity (the identifying and advertising function), promoting and publicizing the book (the seductive, promotional function), highlighting the content of the book, identifying it (the informative descriptive function), decoding the book and analyzing its connotations and contents (symbolic suggestive function).

The title of the novel that is the subject of the study is: (Grenwa: The Labyrinths of Dark Alley), and the title was written in large red and white font at the bottom of the cover page, under the image of the nuclear explosion, where the word (Grenwa) was written in a large, striking font in red, to emphasize the importance of this name and its suggestive role. At the level of the text of the novel, where Guernawa, which means pigeons, is transformed into an icon and symbol of peace, then the second part of the title (The Maze of Darkness Alley) comes under (Guernawa) in a smaller font and in white. It is as if Guernawa, which symbolizes peace, is framed by the maze of Darkness Alley, so darkness and the maze prevail. And loss of peace, as peace refers to the peaceful inhabitants of the desert, and darkness, annihilation, distress, and obscurantism all refer to the colonialist’s heinous crimes against humanity and against the environment and nature, due to his carrying out terrible nuclear explosions in the desert of Algeria, without the slightest preventive measures, which is what the title contains in symbolic condensation, It expresses well and clearly the subject of the novel, and forming the title in this way aims to excite and draw the reader’s attention. The title is a nominal sentence: the expression in nominal sentences is for the purpose of proving the meaning, (Wandering, Loss, Pain, Darkness, Distress, Annihilation, The Holocaust). This nominal sentence or title may turn into a verbal act that indicates confirmation, report, and information.

It seems that the name Guernwa is unknown and not in circulation. Rather, it was invented by the author Abdullah Karroum, who gave it to the pigeons that he was raising in his house. He referred to this in an interview on the sidelines of the 2023 International Book Fair, in Algeria, where he said: (In the novel there is a work... On the animal consciously, a pigeon that I raised at home, and the tune that the pigeon used to repeat when it cooed was: “Gernawa, gurnawa.” It has a conscious use within the novel on the basis that pigeons are the pigeons of peace. The hero moves with these pigeons in search of peace in the world after having experienced them. The atomic bomb destroyed everything green and dry, and it was able to

spread toxins and spread nuclear radiation that remains for millions of years in the earth. There is work on animals: the jerboa, the gerbil, the donkey, the Tawati camel, which is a species that has disappeared, the rooster, and others.) (A meeting on the sidelines of the International Book Salon, December 2023)

The hero of the novel indicated that Guernawa was the name of his male pigeon, in reference to the sound he made: “I found what I was looking for, far from marriage and its calamities, in a nation of pigeons. The children were eager for the chicks of ‘Guernawa’, which they called him by analogy with his natural voice when he cooed on the balconies of houses, pushing his calves.” He moves forward, and his voice explodes, cooing, swaggering in his walk, dancing in his twirling, taming the female in his flirtation, and he plays: (Gharnuwa, Guharnuwa)” (The novel, p. 23.)

He also said: “I dug a den in the wall of our house in a dark alley, and I raised two females, the Geranwa and the Warqa. The male was dyed red, his tail was decorated with white, his eyes sparkled red, his neck was adorned with an attractive violet sheen, and his legs were covered with white feathers... Elegant in appearance and swaggering in the walk... his cooing is a singing tone... his feather has a soft touch... he repeats early in the morning as well as in the evening and his musical melody... it enchants me until it makes me swim in a sea of ecstasy.” (The novel, p. 22.)

The maze is a singular noun: “Labyrinth is the plural of labyrinths, which is the desert, the place of wandering, and the labyrinth is part of the earth: wandering, and deliberately wandering led him astray, lost him, and the hidden labyrinth has no sign in it by which he can be guided, and the labyrinth is a series of passages, some of which are closed and some of which are open, used to measure the ability of a person or animal to benefit from them.” Of experience, a place where a person gets lost and confused.” (The comprehensive Dictionary of Meanings 2024).

Alley is a singular noun, plural of alleys, and an alley is the entire narrow road, whether or not it is permeable.

Darkness: a singular noun whose plural is darkness, which is the blackness that prevents one from seeing, the absence of light, the blackness and darkness of the night, and darkness also means loneliness and isolation, pitch blackness.

(Al-Naani Dictionary 2024).

We note that the title refers to darkness, wandering, and narrowness, which are connotations that make the title (the maze, the alley, the darkness) organically linked to the text. Because the tragedy that began with the title continued throughout the entire text, until the conclusion, to the last page of the outer cover. All of these thresholds carry connotations (wandering, darkness, pain, epidemics, total genocide, the Holocaust, environmental pollution, the human predicament...)

Therefore, the relationship between the title and the text seems clear, as all the connotations and meanings that the title carries appear throughout the entire novel, (animal, desert, wandering, loss, pain, and darkness). Pain, destruction, ruin, Holocaust, loss, death, eternal darkness, wandering, and loss, connotations and revelations that frame the novel from the title to the text to the final outer cover of the novel. The suffering is extended, continuous and endless, as the title expresses this. This is what made it eye-catching and interesting, in form and content, in terms of its connotations and meanings, its various revelations, its

reference to the text and the subject, and in terms of the way it was included on the cover of the novel. In order for the title to turn into a verbal act whose purpose is to announce, inform, and confirm, the sender seeks to formulate it in a way that affects the recipient and draws his attention. It also contributes to publicizing and promoting the subject of the novel, which has an important circulation value. The common proverb is true: (A book is read by its cover).

1.5 cover of the novel:

Book covers are of great importance, because they represent the front of the book and its advertising panel, and the first textual threshold through which the author dialogues with the reader, trying to draw his attention and urge him to acquire and read the book, as the sender (the author/publisher) seeks, through the cover of the book, to lure the reader, and try to convince him through... A special strategy, in which the sender uses different methods of persuasion and influence, the most important of which is his use of parallel speeches, whether they are textual thresholds such as: the name of the author, the title of the book, the publisher, spatial and temporal publishing data, and some attached advertising paragraphs, or non-textual such as: pictures and colors that have its special connotations and aesthetic and pragmatic functions. The cover is also considered "a necessary threshold for entering into the depths of the text in order to discover its content, monitor its artistic dimensions, and extract its ideological and aesthetic aspects. Therefore, it is the first thing that confronts the reader before the process of reading and enjoying the text, because the cover is what surrounds the text..., envelops it, and protects it. It clarifies its semantic focus through a central external title

(Jamil Hamdawi)

As for the novel (Gharnoa: The Labyrinth of Dark Alley), its outer cover includes the main title, which reflects to us the basic purposes and central themes that the novel deals with, and is intended by the novelist, because the title of the novel (Gharnoa: The Labyrinth of Dark Alley) actually has its conscious extensions within the novel, and we have analyzed that above. While we were talking about the threshold of the title, the title was written at the bottom of the page in red and white, where the first part of the title was written in red and in a large font, which is (Gharnoa), and the second part of the title is written at the bottom in white and in a smaller font, which is (The Maze of Darkness Alley).

The cover of the novel also includes the type of literary creation, and the type to which it belongs, which is (the novel). At the bottom of the outer cover page, directly under the title, we find the phrase (novel). The external feed includes the novelist's name, which is written at the top of the page in white. We also find the name of the publishing house (Khayal Publishing and Translation), written in red and in a small font at the bottom of the cover on the right at the corner of the book, in addition to pictures, colors, and some significant iconic letters, where the cover is topped with a significant and suggestive image of a nuclear explosion. They are thresholds within the threshold of the cover whose function is to introduce the subject of the novel, promote the work and present it to the reader in the best light. As for the name of the author, publishing house, and title, which are thresholds included in the cover page, we talked about them and explained their circulatory functions above, each separately. Therefore, we will devote the discussion below to the iconic part of the cover related to the image and colors.

The central image on the cover, which occupies the largest space, is an image of a nuclear explosion, which is a large and distinctive mushroom-shaped cloud, consisting of dense smoke and flames resulting from a massive explosion, in many colors, including white, yellow, red, and orange. The circulatory dimensions of the image of the explosion can never be hidden in

the cover of the novel, as its purpose is to draw attention and excite people to know the topic. It is also not devoid of intentionality and directed messages targeting the reader. Especially since it represents the central theme that frames the novel. In fact, when we read the novel, we find the hell of the explosion resulting from terrible nuclear explosions, a central theme of the novel, which we find present from the first cover page of the novel to the last cover page. What makes this image serve as the main title of the novel, but the designer did not announce it, but rather presented it indirectly, through the apparent title, which is (Grenoua: The Maze of Dark Alley). In this concealment and play with language and image, there is a deliberative dimension that aims to influence the reader and arouse his curiosity. The image, as a parallel, non-linguistic discourse, may have more effect on the recipient than linguistic discourse.

The colors that colored the cover image were able to create a beautiful artistic painting that enchants hearts before minds, and adds a distinctive touch to the cover of the novel, luring the reader and urging him to purchase the novel. The linguistic and non-linguistic components of the cover have a pragmatic dimension aimed at promotion and publicity. Which reflects the effectiveness of this threshold in influencing the recipient, as in the case of the novel (Grenoua: The Labyrinth of Dark Alley) it performs this deliberative function par excellence because it excites the reader and pushes him to read the novel whose cover designer worked hard to express its subject with great skill, where the components of the cover come together. In referring to the meanings of (wandering, darkness, pain, epidemics, total genocide, the Holocaust, environmental pollution, and the human predicament...)

1.6 Dedication:

Dedication is considered an effective textual threshold at the level of creative and descriptive works, because it contributes significantly to guiding the reader before the reading process, and helps him during reading to understand some of the contents, connotations, and implicit goals, especially if the dedication is suggestive and encrypted, and carries symbolic connotations that refer to some of the contents on... The level of the text of the book, "The dedication is one of the most important textual thresholds that paves the way for the reader before entering the text, and gives him the readiness to delve into it and begin reading. If it is necessary to know the title of the book and its author, then it is not correct to skip the dedication, as it gives an important impression of The creative work reveals much of the mystery surrounding it, as it contains signs and connotations that are linked to the text and intertwine with it in a way that varies from one dedication to another. Issa Odeh Barhouma, Bilal Kamal Abdel Fattah, (2016)

The nature of the dedications, and the methods of their wording, may differ from one book to another, and from one author to another, depending on the nature and genre of the book, and the way the author employs the dedication as a textual threshold with advertising and promotional dimensions, because the dedication is a collection of words woven by the writer in order to present his creative work to the public. A person, a group, an institution, or a symbol with whom he has a real or moral relationship, in appreciation and elevation of his status, to which meanings of courtship, gratitude, and returning favors are attached, and which appears in an embellished textual form, in prose or poetry, appearing after the title page of the book, and the author may guide The book to itself, to the audience, or to a fictional character."

(Ibid)

The dedication is addressed to: “The specific recipient, who are the people close to the writer, including his family members and friends, who have a personal relationship with him (affection and love), and the public recipient is determined by the general relationships that the writer has with others, social, cultural, and political, so he dedicates his work, for example.” To cultural bodies and institutions, humanitarian organizations, political parties, or national symbols and cultural values, and self-dedication, which is when the writer gifts the writer to himself, that is, dedicating the book to the writer himself.” (Abdel Haq Belabed)

The author formulated his dedication as follows:

(To the victims of the tragedy of the French nuclear crimes in Burgan, past and present, and until the Day of Judgment. And to the soul of my aunt, Hajja Umm al-Khair, the daughter of my uncle Muhammad - may God have mercy on her - who bought a radio to wake me up early, so that I could learn.) The dedication page included two general and private dedications, The first general term was designated for the victims of nuclear explosions: “Raqaan”, those who lived through the explosion and were directly affected by its radiation, or those who were affected by the effects of this radiation in this day and those who will be affected by this radiation in the future and until the Day of Judgment. These victims are humans, animals and inanimate objects, which indicates the brutality of colonialism and the horror of the crime it committed against the Algerian people, as it is a crime that extends and crosses time, and its effects will remain for decades. The writer wrote his dedication in an easy, familiar, clear, and direct language, yet suggestive and indicative, as the first dedication turns into a verbal act whose purpose is to inform, announce, and denounce the brutal colonial Holocaust, and to denounce it. When the writer says: “I dedicate this novel to the victims of the tragedy of the French nuclear crimes, Barqaan At the same time, he formulates an implicit verbal act, the purpose of which is to denounce the horror of the barbaric crime committed by French colonialism, against humans, animals and plants, in the Algerian desert, the disastrous effects of which continue over many generations. It is as if the writer wants to draw the world's attention to this crime and call for the prosecution of colonialism for what it committed. As for the second dedication, it is a special and personal dedication addressed to a member of his family, his aunt, Hajja Umm al-Khair, may God have mercy on her, without whom the writer would not have learned, would not have been able to write, and would not have been able to talk about the crimes of colonialism in this novel. Knowledge becomes the unifier between the two dedications, because knowledge is the weapon of response by writing to various inhuman colonial systems. We can include this novel, from the perspective of transactional studies and cultural criticism, within the stream of response in writing, in what is known as postcolonial studies, which can be referred to by Bill Ashcroft and others. (Bill Ashcroft, Gareth Griffiths, and Helen Tiffin)

Thus, the gift has great trading value, as if it were not for his aunt, who was keen on educating him, he would not have become today a brilliant novelist who exposes the crimes of colonialism through writing and art.

1.7 Introduction:

The introduction falls within what is known as the introductory speech, which is an introductory text that the author often writes, to introduce the work and place it in its special cultural and cognitive context. The introductory speech also has deliberative dimensions, which it seeks to achieve, by framing the text and surrounding it with all its circumstances, so that it

is clear and clear to the reader. For this reason, the introduction is considered one of the most important textual thresholds surrounding the text or literary work, along with the dedication,...the title, and the footnote...and it is often at the beginning of the creative, literary, or descriptive work, and the introduction may be written by the writer himself, It is called an introduction, an introduction, or an introduction, or it is written by others and is called an introduction or an introduction... It is not surprising that the introduction has great importance, which cannot be denied in any way, which is represented in illuminating the text in understanding and interpretation... Rather, the introduction is transformed to a certificate, confession, or statement, or to be a commercial or advertising document, or a critical study that explains the implications of the work of the writer or creator, thus revealing his aesthetic techniques..." (Jamil Hamdawi) The introduction also puts the reader in front of the stages of the formation and construction of the work, which helps to explore its depths and decipher its codes, linguistic and semantic, and then its understanding and assimilation. Genette considered the introduction (Préface) to be one of the most important thresholds that falls within the textual accompaniment. It includes every introductory text, personal or other, that accompanies the text. Therefore, it may come in different forms and names such as: the introduction, the introduction, and the preface. , an opening signal, an introduction opinion, a warning, an initial speech, before the start, and others. (Jamil Hamdawi)

As for the introduction to Gernoa's novel, *The Labyrinth of Dark Alley*, it is an unconventional and unusual introduction, because it was presented to the work and prepared for it in an elusive and unusual way, which confirms its deliberative and promotional function. The author tried to depart from the traditional format of writing the introduction, and began his novel with an introductory speech on The tongue of the character interlocuting the hero in the novel, which is the character of the journalist (Hanin Hurmah), and the introduction was titled: "Introduction to the Nineteenth Edition (Hanin Hurmah)" as if the introduction contained a forward-looking view of the novel predicting its fame and wide spread, and its arrival in the nineteenth edition, which is a title that sums up There is a lot of advertising and promotion of the novel, as if the author is indirectly saying that it is a wonderful novel that will achieve great success, and is really worth reading. As it appears from the title of the introduction, its writer is the journalist: Hanin Hormah. He is an unknown character and is not mentioned in the novel. Rather, he is the one who interviews the hero (Al-Hassani Ould Moulay Cherif) who narrates the events of the novel. Therefore, it is a character that carries exciting promotional dimensions. In addition, the introduction to the edition praises the novel in an unconventional way, as it presents the novel as if it were a testimony to a survivor of the nuclear explosion, namely: Al-Hassani Ould Moulay Al-Sharif.

The author says in the words of journalist Haneen Hurmah at the beginning of the introduction: "It is true that there are many books created by their authors, and they have become a second knowledge for them. Rather, immortality and the right to be remembered in this world were written for their owners after death, but I bear witness - I, journalist Haneen Hurmah - presenter and preparer of the program (Watch) And a case) on the screen of (Al-Wahat Satellite Channel) that the book of Gharnoa, *The Labyrinth of the Alley of Darkness*, or the testimony of Al-Hasani Ould Moulay Al-Sharif in the crime, promoted me as a prominent television face, and made my fame as well as the program (Witness and Case), and what is more, it made the name (Al-Wahat Channel). (To become the most widely watched Arab channel in a time of the growth of satellite channels and the intensity of their competition to attract viewers and try to win them over with the new and amazing!!) The above suggests that

this novel will bring great glory to the author and his surroundings, including the propaganda and publicity it contains.

The act of persuasion and the attempt to influence the recipient appears at the level of the introduction through the repetition of the affirmation, which was repeated many times until it became a verbal act that frames and directs the introduction. The affirmation was sometimes direct and sometimes implicit, that the novel achieved success and fame and deserves attention and reading. The verbal acts that encourage Reading is what dominates the introduction to the edition from beginning to end, through the nature of the verbal acts employed, and the unconventional way the novel is presented, in the words of a fictitious character (journalist Hanin Hormah) who is not mentioned repeatedly throughout the text of the novel.

At the beginning of the introduction, journalist Hanin Hormah links the novel to the program (Witness and Case) on the channel (Oasis Satellite), and how this program and channel gained fame because of Garnoa's book, *The Labyrinth of the Alley of Darkness*, because the novel is a collection of testimonies given by Al-Hassani Ould Moulay Sharif about... The crime, while he was hosting several episodes in which he witnessed the events of the nuclear explosion, because he was conscripted that day in the French army in the military base that prepared and supervised the nuclear explosions in the city of Reggane. In the introduction, emphasis, as a verbal act, dominates the witness's statements, through the repetition of some expressions such as: (It is true, that, indeed, but I, the journalist Haneen Hormah, bear witness that, that, still,), and this pragmatic approach is also supported by the use of Nouns versus verbs to assert, decide, and prove. Among the examples in which (Hanin Hormah) emphasizes the importance of the novel, we mention the following: "I was very surprised that all previous editions were sold out, and the large demand for this book," and he also said: "This book continues to achieve success after success that I never expected.. The book, as well as the program's sessions, received many praises, downloads, and popular news stories and national and international awards, praise be to God." It is no secret that this method has a clear publicity and circulation dimension.

The writer used a language whose poetry is evident in its ease and clarity, through which he addressed all segments of society, the intellectual, the ordinary reader, the critic, and the academic, which contributed to the spread of the novel.

The writer was also able to introduce the novel, its contents, and its historical, cultural, and cognitive dimensions, through this introduction, which can be reduced to one verbal act, which is to inform, and its accomplished purpose is to report and confirm. The introduction was like an advertising billboard that presented the novel in the best way, and introduced the hero, the Mujahid, "Al-Hasani Ould." "My Lord Al-Sharif" and presented an ideal image of him, as his attractive personality, his eloquence, his ability to persuade, his astonishment in storytelling, and the cross-fertilization of language with the discourse of thought, allusion, and reference contributed to the success of the novel (p. 11). The introduction performed a promotional function for the novel, especially when it included thirteen passages from the novel, they were the indicative flashes and advertising billboards for the novel. The writer presented the novel through these passages in a concise, condensed, suggestive and significant way, in which he summarized the suffering of the hero, through which he depicted the ugliness and atrocity of what the accursed colonialism committed, and the catastrophe that befell the land, animals, humans, and perhaps all. A stanza is a declarative speech act, the purpose of which is to confirm and report a number of facts and truths. All stanzas begin with a speech act that informs and reports. The first stanza: (I am a son of these vast deserts in which I will not

be comfortable living.) The second stanza, (I am a person coming from the worlds of Sufism and tendencies.) Asceticism..) The third stanza: (I lived with one soul between a monk who worshiped with the orders of the Sadiqi order, and a Roman who drank alcohol in an Andalusian bar..), The fourth stanza: (In my world, I loved the pure breeze in a quiet desert..), The fifth stanza: (They strangled all Soul, my family, my barn, my oasis...), the sixth verse: (The animals of my barn that are beloved to me in this wilderness they have mutilated...) The seventh clip: (My donkey Taziqa, the one with the distinctive braying and the enemy who greeted him, they executed him...), the eighth clip (In our desert, camels known for their patience lived...), the ninth clip: (My ancestors are as good as dates, as peaceful as mud, and as calm as henna...), the seventh clip: The tenth: (Even the human beings whom God chose and created in the best form distorted their creation..), The eleventh verse: (The dirt has sunk into the dirt to hide every evil that will stealthily creep into the bodies of good people...), The twelfth verse (I am the Arab stallion deported in His genes are overflowing with fertility. They have made me sterile or almost sterile..), stanza thirteen (The country of lights has decided to spread all darkness in our desert, and this is the limit of speech, and this is the limit of speech).

We note that all the syllables begin with a past verb or a noun, which serve to report and emphasize. That is, they confirm the news and facts that come after them, and perhaps the most important fact that the novelist wanted to establish, to summarize the content of the novel, and to be an advertising sign for its topic is what is included in the last stanza: (The land of lights has decided to spread all darkness in our desert, and this is the limit of speech, and this is the limit of speech).

1.8 Final word:

On the last page of the novel, specifically on page No. 250, we encounter a textual threshold, which appears to be a conclusion to the novel, as the author refuses to do anything but end his novel with a conclusion that sums up what the hero suffered as he walked in the long dark alley of lostness, loss, existential anxiety, and questions that haunted him and continue to haunt him. These are the most pressing questions of our time, about peace, freedom, justice, equality, human rights, humanity, the ugliness of colonialism, and its theft of life. He eventually discovers, after his bitter experience and arduous journey in search of peace, that peace, justice, and stability are a myth. . The oppressed and oppressed peoples will continue to search for peace in a world where there is no place for peace. Abdullah Karroum says in his final speech through the novel's hero, Hassani Ould Moulay Cherif: "Peace, justice, and stability are a myth. I continue to walk in the dark alley with existential anxiety, to reach my goal slowly, with no shadow following me except the shadow of a painful question: Is there a more horrific theft?" From the theft of lives, the theft of nations, the theft of wealth, the theft of joy, the theft of life, and most of all the theft of time, present and future? ...and it reproduces in distorted minds and visions... The hostility that humanity has been confused about and has not found a cure for that will save the earth from sowing conflict and instilling hatred in the world is man's enmity to himself first, to his fellow man second, and to the universe third. And I am still walking in the long alley of darkness that it does not want to end and it will not end... Neither the darkness has dissipated nor the alley has ended" (The novel, p. 250.). We notice the close connection between this textual threshold, located on the last page of the novel, with all the textual thresholds preceding it, from the title, to the cover page, to the dedication, the introduction, then the body and the last cover page, which reflects to us the close connection between the textual thresholds and the body of the novel. It also reflects to us the length of the search journey that the hero lived, the length of his suffering and pain, and its extension across

time and space. The author expressed this through narration, events, and the interaction of characters throughout the text. The textual thresholds also reflected this suffering, this loss and wandering, explicitly and implicitly, when they referred to: wandering, darkness, colonialism, injustice, suffering, pain, genocide, the Holocaust, and the human predicament, which are also continuous and painful human meanings extending from the title to the cover, to the end. Introduction, dedication, and all other thresholds. The author expressed these painful human meanings, and the intertwined feelings and emotions, in an easy, clear and simple language that is recognizable between him and the various types of readers. This clarity has added a special poeticism to the language of the novel, making it more common and widespread. The last word of the Hassani hero Ould Moulay Cherif was suggestive and indicative, despite the ease of its language, and loaded with symbolism and implicit meanings that need to be explored. The last word was also an advertising and publicity sign par excellence, as its deliberative function was evident through the author's employment of a number of methods that added a kind of dialogue at the level of this textual threshold, such as his use of the interrogative method, the negation method, the prohibition, the affirmation and the information, which are methods that conjure the reader and dialogue with him to create An atmosphere of effectiveness and mobility at the text level. Al-Hasani Ould Moulay Al-Sharif says: "Is there a more horrific theft than the theft of ages, the theft of nations, the theft of wealth, the theft of joy, the theft of life, and most of all the theft of time, present and future?" (The novel, p. 250) It is a rhetorical question that does not wait for an answer, as the interrogative act is fulfilled and is a direct act of accomplishment at the level of language only, and the author does not intend to ask, but rather to inform, describe, confirm, and describe the horror of colonialism and the crimes it committed against humans, animals, and plants, and to tell about his suffering and the suffering of His countrymen, and to emphasize that the results of these crimes, meaning nuclear tests, were, are and will continue to steal life and time in the present and future. They are indirect speech acts, but they are what is intended. The hero also says: "And I am still walking in the long alley of darkness that does not want to end and will never end... Neither the darkness has dissipated nor the alley has ended," which is the last sentence in the novel, which ended as it began, with the maze of the alley of darkness. The methods of negation at the level of this sentence are intended to emphasize that the hero's long and dark path will not end, and his suffering will increase day after day, because the impact of the destruction left by colonialism will not disappear, and peace will not come to this world (peace, justice, and stability...speak is a myth)

1.9 Last cover page:

The last page of the outer cover contains the author's name, a brief introduction, his photograph, and an excerpt from the novel as follows:

A picture of the author, written below it: "Abdullah Koum: Algerian novelist and academic. His publication: Al-Tarhan (Asia Djebar Prize for Novel 2022).

Then this passage from the novel: "What crime have we committed, O De Gaulle! To plant poison in our land? And to leave it circulating in our oases, in the depths of its land, in its atmosphere, in its water molecules, and in the genes of its people. The oasis was darkened, erased from existence, and even neutralized from life." Even if the wombs continue to be pushed into the deformed sperm, we have entered the alley of eternal darkness. We no longer see hope and its light. We have no future in this universe. Man will be other than man, animals will be other than animals, dust other than dust, and plants other than plants. The monster has arrived, and the virus has spread. ...and (there is no prevailing but Allah).

We previously pointed out during our talk about the threshold of the author's name that it is "one of the most important signs that make up the cover letter at the level of moral and visual formation, especially if the author's name is accompanied by his photograph. The author's image is directly linked to the creative text through the dialectic of illumination and semantic interaction. Hence, the name the author confirms the legitimacy of the text, so to speak. (Jamil Hamdawi)

Especially if the author is famous and known for his previous works. The sender, whether an author or a publisher, took advantage of this feature when he mentioned with the author's name that he had won the Asia Jabbar Prize for Arabic Fiction in the year 2022, for his novel *Al-Tarhan*, as this use contains a deliberative dimension through promotion and advertising that aims to tempt the reader and draw his attention to purchasing it. The novel and its reading. If we return to the accompanying text, which is an excerpt from the novel, we notice the same theme that was repeated in the title, the cover of the novel, and the rest of the thresholds and the text appears in this excerpt, which is the reference to the brutality of colonialism and the horror of its crimes, and the resulting suffering and pain affecting humans, animals and plants in the Reggane region in the Algerian desert.

The author has chosen well this significant passage, which is loaded with symbolism and suggestiveness, so that it is one of the thresholds that directly confronts the reader, in the interface of the novel. In the previous section, which is used as a threshold, the author used easy, clear language to convey the meaning and communicate the significance, interspersed with various methods that gave the text an air of vitality and dynamism, especially when he used the method of exclamation, interrogation, reporting, correction, negation, and appeal, which are methods that are not intended.

Among them are questions, exclamations, and denials... Rather, they are intended to confirm and prove, and to state a set of facts that cannot be denied, which is that colonialism committed a crime that time cannot erase, but rather it is continuous and will remain until God inherits the earth and those on it.

The author says through the hero in the previous section of the last page: (What crime have we committed, O De Gaulle, to plant poison in our land? And it is the poison that has penetrated the earth's interior, its cover, its water, and the genes of its human beings, turning the beautiful, lush oasis into ashes and darkness).

CONCLUSION

Through our analysis of the textual thresholds in the novel *Granoa: The Maze of Darkness Alley*, we arrived at the following:

- 1) The textual threshold constitutes a parallel log, whether linguistic or non-linguistic, that supports the text, contributes to defining it, explaining it, and presenting it to the reader in a way that makes it clear and understandable. Among the most important textual thresholds that no creative or descriptive work is devoid of, we mention: the title, the name of the author, the publisher, the outer cover of the work, the dedication, the introduction, and the conclusion... These thresholds contribute to determining the identity of the work and placing it in its cognitive, cultural, and historical context, and determining its genre and purposes. They also contribute to determining the connotations and meanings of the text. And revealing the contents intended by the author, which contribute to his propaganda and publicity

- 2) In his novel (Gharnoa: The Labyrinth of Dark Alley), Abdullah Karroum relied heavily on textual thresholds. The thresholds surrounded the text of the novel, framed it, and embraced it in a good and strong way, for artistic, promotional, and circulation reasons. Although the textual thresholds added aesthetic dimensions to the novel in terms of form. It contributed to revealing many meanings and connotations at the level of the text, but the promotional and deliberative dimension of it was dominant, meaning that the primary purpose of employing these thresholds was to promote the novel and urge the reader to acquire it, by tempting him and drawing his attention in various ways.
- 3) There were many textual thresholds at the level of the novel Granoa: The Alley of the Maze of Darkness, and they varied between linguistic textual thresholds and non-linguistic textual thresholds, and were distributed throughout the entire novel, from the outer cover, to the body, where the outer cover contained the name of the author, the title of the novel, and the publisher, There is a non-linguistic threshold, which is the image of the nuclear explosion and the colors, and a picture of the author on the last page of the cover. The text also contains: an introduction, a dedication, main titles, and a conclusion. The author relied a lot on textual thresholds, and paid great attention to them, in order to introduce and publicize the novel.
- 4) The textual thresholds in the novel “Gharnoa: The Labyrinth of Dark Alley” contributed to introducing the novel and promoting it, by drawing the reader’s attention and urging him to acquire and read it, as evidenced by the fame it gained. This led to the first edition being sold out in record time, and the issuance of Second Edition.
- 5) The deliberative function dominated all textual thresholds in the novel: “Gharnoa: The Maze of Darkness Alley,” through the promotional and advertising dimension that dominated all thresholds. This is what made it effective in introducing the novel to the reader and drawing his attention.
- 6) The writer used an easy and clear language to formulate his textual passages, which is in line with the deliberative function that seeks to influence the recipient. It is a common and common language among readers regardless of their affiliations and scientific and cognitive levels. On the other hand, it was a suggestive and indicative language, and tends towards symbolism. Occasionally.
- 7) The writer frequently used the method of informing, announcing, confirming, reporting, and proving, across all the textual thresholds in the novel, where all the textual thresholds turn into verbal acts, the purpose of which is to inform about the heinous Holocaust committed by French colonialism, and to report some of the facts and the catastrophic effects that are associated with it, It is proven through a number of linguistic practices, historical events and facts.
- 8) We can include this novel, from the perspective of pragmatic studies and cultural criticism, within the trend of response through writing known in postcolonial studies, which can be referred to by Bill Ashcroft and others, as the novelist sought, through all the details and thresholds of the novel, to respond to the unjust colonial theses. Exposing the heinous crimes of colonialism, through writing and art.

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