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# Grammatical Performance and Its Implications in Farouk Shousha's Program Our Beautiful Language

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## ABSTRACT

Language serves as a medium of communication and forms the foundation of the media process; therefore, this research focuses on examining one of the components of media language, namely the grammatical component in Arabic radio broadcasting. Using a descriptive-analytical methodology, the study investigates grammatical performance in Arabic radio programs, specifically analyzing the significant grammatical structural patterns in the program "Our Beautiful Language" by the eminent poet Farouk Shousha. It explores the structural diversity created by Shousha in several episodes of the program and assesses their implications for radio discourse. The research design involves extrapolating a random sample of grammatical structures, such as nominal and verbal sentences, adjectives, and adverbs, from Shousha's episodes. These structures are analyzed to deduce their connotations and their impact on engaging radio audiences. The methodology emphasizes the systematic deconstruction of these linguistic patterns to uncover their role in enhancing the clarity, precision, and aesthetic appeal of radio discourse. The findings reveal that Farouk Shousha's grammatical performance demonstrates

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remarkable diversity and creativity in employing syntactic patterns to captivate listeners. His strategic use of grammatical structures, such as preposing and postposing, nominal and verbal sentences, and descriptive language, significantly enhances the listener's experience. Moreover, the research underscores the strong correlation between grammatical accuracy and the credibility of media communication, showcasing how Shousha's linguistic choices contribute to a persuasive and engaging discourse. These findings offer valuable insights for aspiring broadcasters and media practitioners, emphasizing the importance of grammatical precision in achieving effective communication.

*Keywords:* Grammatical Performance; Farouk Shousha; Radio Discourse; Our Beautiful Language; Grammatical Analysis

# 1. Introduction

Language serves as the fundamental instrument of communication among individuals, and one of its paramount components is grammatical performance. The meticulous arrangement, selection, and thorough examination of both syntactic and semantic relationships between words are pivotal contributions of grammatical structure in linguistic discourse, without it, language lacks strength and clarity[1].

A professional media practitioner correctly employs grammatical rules, whether in word selection or avoiding linguistic errors, to enhance the credibility and trusted reputation of their media institution. This enables them to convey their message to the audience without ambiguity or confusion, and effortlessly translate meanings into eloquent and clear phrases and structures for the entire Arabic-speaking audience, despite their diverse dialects and locations. Thus, grammatical performance plays a decisive role in the media message by providing the text with accuracy, clarity, and expressive strength[2].

The primary objective of the study is to understand the grammatical performance and its impact on Arabic radio discourse, in addition to other goals, the most important of which are:

- Analyzing the grammatical performance in the radio program through its book "Our Beautiful Language"[3].
- Examining the book of the program "Our Beautiful Language" for both its structural patterns and the connotations associated with them.
- Elucidating the key characteristics of Farouk Shousha's grammatical performance as presented in the parts of the research.

The current study's significance is evident from two aspects: one is **Theoretical;** This study aims to explain the concept of grammatical performance and uncover the relationship between syntactic patterns and semantic secrets in radio programs. The second is **Practical;** It consists of analyzing the radio episodes of the program "Our Beautiful Language" through the texts of the book "Our Beautiful Language" significantly affects various groups in Arab society. It serves as training for students who, upon understanding the semantic and suggestive relationship between the grammatical performance of the broadcaster and the impact of the discourse on the listener, recognize the value of approaching the study of grammar as an integral and interconnected component of the overall text and discourse, rather than as a standalone and rigid rule[4].

In addition to reaffirming the necessity of paying attention to the level of grammatical performance in general language use. This issue is not only relevant to students, but also to aspiring broadcasters and the audience, especially those with an interest in enhancing media messaging, as it aims to enhance critical thinking skills and cultivating a linguistic sensibility among them[5].

# 2. Literature Review

Numerous studies have explored the language used in media; however, their focus differs from that of this research. The shared aspect lies solely in their connection to radio language. This study offers an examination of the grammatical performance in Farouk Shousha's radio program; however, there is a lack of studies addressing or examining Farouk Shousha's linguistic performance.

Farouk Shousha is an Egyptian poet and literary figure, born in January 1936. He served as the Secretary-General of the Arabic Language Academy in Egypt and was a member of the Poetry Committee of the Supreme Council of Culture. He authored many poetry collections, including collected

poems, and passed away on the 14th of October, 2016[6].

Previous studies have delved into various aspects of language and media. One study delves into scientific terminologies, modern semantic theories, vocabularies, and evolving linguistic structures in new media through platforms like Twitter and Facebook. Another explores the interplay between language and media, investigating their reciprocal influence and the linguistic reality within Saudi media. A third study examines the influence of words and suggestive connotations in advertisements and electoral campaigns. Lastly, a fourth study focuses on the specificity of mixed symbols, exploring the interaction between Arabic language and borrowed words from other languages in the oral discourse of Algerian radio stations, Such as:

-**Al-Fayoumi et al. (2020)**[7]. The Arabic language in the new media: a study in the light of semantic development through modern semantic theories (concept and forms) The research deals with scientific terms, modern semantic theories, vocabulary, and linguistic structures with advanced connotations that have emerged in the new media through two modern means of communication: Twitter and Facebook. The paper underscores the dynamic and evolving nature of Arabic in new media, emphasizing its adaptability to modern communication needs while preserving its linguistic identity.

-**Al-Qawsi, Khaled (2020)**[8]. Bilingualism and Media: The Linguistic Reality in the Saudi Media as a Model, and studies bilingualism and media, the role of each in making the other, the cultural and civilizational value of language, and the aspects of influence and influence between language and media, And the linguistic reality in the Saudi media, the presentation of the state's linguistic policies, its contribution to international media councils and events, and the role of the Saudi media in supporting the Arabic language. The paper demonstrates the critical role of bilingualism in media, showing how Saudi media balances linguistic preservation and global communication to enhance the cultural prominence of Arabic.

-**Majeed, Sirwan Anwar (2013)**[9]. The authority of the word in the contemporary media space: an analytical linguistic study, and its pioneering impact on achieving the emotional function, and its impact on the recipient to create a highly communicative discursive circle between them, by achieving textual standards, foremost of which are media, acceptability, and intentionality, as well as It shows how

politicians and media professionals use magical suggestive words to shake the emotions of the human world, whether in propaganda, war or election campaigns. The research focused on the spirit of suggestive connotations. The paper reveals the strategic use of language as a tool to evoke emotional responses, emphasizing its importance in shaping public opinion and achieving communicative goals in media discourse.

-**Bekada, H.A., & Hamane, S. (2019)**[10]. Mixing languages in the spoken discourse of Algerian radio presenters: a strategy for effective communication. It examines the specificity of the mixed symbol between Arabic and words borrowed from other languages, especially French, Spanish, and Turkish words. It is spoken and rarely written in the oral speech of Algerian radio stations. The study highlights how linguistic mixing serves as a strategy to bridge cultural and linguistic gaps, enhancing communication effectiveness in a multilingual audience context.

Also, Ahmed (2024) presented a linguistic study on the semantic and pragmatic creativity of syllabic and morphological structure in Farouk Shousha's poetry[11], examining how syllabic construction was employed to reveal and deepen implicit meaning in the recipient's mind. The study attempted to demonstrate the significance of each phonetic syllable and show how phonetic syllables interconnected to produce the overall semantic meaning of the morphological template at the word level. The researcher hypothesized that the poet imbued his phonetic elements - including sounds, vowels, and syllabic structure - to align with his intentions and psychological emotions, considering this aspect central rather than secondary. This extends beyond the phonetic aspect to connect with various phonological, morphological, semantic and pragmatic phenomena. The study also highlighted the impact of psychological or intellectual emotion in producing one syllabic structure over another, treating emotion as a context that precedes the discourse production process. Ahmed (2023) also studies the manifestations of the roles of dualities in synonyms and opposites in the prevalence of dystopian manifestations in Farouk Shousha's poetry[12], due to the ability of dualities to change the course of apparent meanings to other meanings present under the layers of poetic texts.

Through the presentation of previous studies, it was found that they are far from the subject of the research, as the

current study does not agree with previous studies except in that it is related to the radio language; the issue - in question - is represented in the analysis of grammatical performance in one of the Arab radio programs, which is the program of Mr. Farouk Shousha, and we did not find research that deals with grammatical performance in Arabic radio or provides a study on Farouk Shousha's linguistic performance.

The problem of the study centers on the analysis of grammatical performance, by specifically examining its syntactic patterns and connotations in constructing Arabic radio discourse, particularly within the program "Our Beautiful Language".

Study Questions: The study questions can be formulated as follows:

- Is there a relationship between grammatical performance, its syntactic patterns, connotations, and radio discourse?
- Did Farouk Shousha employ a variety of syntactic patterns and their implications, or did he consistently adhere to a single grammatical pattern in the episodes of the program?
- What are the characteristics of Farouk Shousha's grammatical performance through his program and his book "Our Beautiful Language"?

# 3. Methodology

## 3.1. Research Design

This study adopts a descriptive-analytical methodology, which involves examining and analyzing a random sample of grammatical performance models represented in the syntactic patterns of the program "Our Beautiful Language". The descriptive analysis extends beyond the simple depiction of phenomena to include explanations for the patterns observed, offering a deeper understanding of the grammatical structures and their role in enhancing radio discourse.

## 3.2. Data Collection

The data for this study were derived from the radio program "Our Beautiful Language," presented by Farouk Shousha since 1967. The program features Shousha's eloquent recitation of poems by renowned Arab poets, discussions on their significance, and explorations of the beauty and intricacy of the Arabic language. Over its course, the program reached 16,000 episodes, which Shousha compiled into the book "Our Beautiful Language," published in 1973. This book, which captures the essence of the program, served as the primary source of data for the analysis.

## 3.3. Data Analysis

The analysis focuses on identifying and interpreting the syntactic patterns used in the program "Our Beautiful Language." By examining various grammatical structures, such as nominal and verbal constructions, the study seeks to deduce the connotations of these patterns and evaluate their effectiveness in constructing radio discourse. The goal of this analytical approach is to highlight how these grammatical choices contribute to the program's success in engaging listeners and conveying complex linguistic ideas in an accessible and appealing manner[13, 14].

# 4. Results

## 4.1. Theoretical Framework

The study includes several terms, such as:

### 4.1.1. Grammatical Performance

Linguistically, it refers to action and work[15]. Grammar follows the Arabs in their speech, encompassing variations such as dual and plural forms, Disparagement, amplification, attribution, lineage relations and more[16]. Grammar involves more than just understanding diacritic rules; it also encompasses words, their meticulous selection, and the skillful incorporation of these words into diverse structures. Hence, the study opts to merge the terms "performance" and "grammar" in order to characterize "grammatical performance" as the practical application of grammatical rules in language use. This involves the adept use of nominal and verbal sentences, appropriate word order, and linguistic expressions tailored to the context of the text. Additionally, it encompasses the construction of tenses, linguistic formulations, the usage of pronouns, and various other linguistic elements.

### 4.1.2. Composition

Linguistically, it means assembly and joining. Terminologically, it is combining linguistic elements so that they

become unified or integrated with one another to convey a specific meaning, either complete, as in "Knowledge is light," or incomplete, like "Human beauty".

The study of composition consists of two aspects: "grammatical function" and "connotation". In the context of "**grammatical function**" each word, whether a noun, verb, particle, adjective, etc., plays a specific role within the linguistic text[17]. The functions are contingent upon the context and the speaker's intended meaning. For instance, when functioning as the subject, a speaker may choose to use a noun, infinitive, pronoun, or infinitive clause based on the intended meaning[18].

Conversely, "meaning" pertains to the connotation conveyed by a word or composition in the linguistic text[19–21]. The semantic essence becomes apparent through the grammatical relationships established between words and compositions.

### 4.1.3. Radio Discourse

Linguistically, discourse refers to spoken speech[15]. It can be either verbal speech or mental speech directed to others for the purpose of communication and conveying meaning[22].

Terminologically, the term possesses several definitions rooted in formal and communicative linguistic studies[23]. It is specifically defined as "speech that surpasses the confines of a single sentence, whether articulated or written"[23]. Discourse makes the sentence its foundation, considering it a sequence of words, and its relationship with external contextual elements that contribute to its production[24].

The term *discourse* overlaps with *text*. In Arab culture, text is associated with the content or outcome of the communicative process, whereas discourse is linked to direct oral communication, on the one hand, and to the presence and interaction of the other party in the communication process and its ideological functions[25], on the other hand. However, it is preferable to use the term *discourse* for both spoken and written forms[26].

Nevertheless, there are profound differences between "text" and "discourse" in terms of concepts, methodologies, and functions. Every expression governed by the rules and structures of a language system constitutes a text. When this expression expands to include social contexts, it is referred to as discourse[27]. Discourse is concerned with conveying a message, focusing on language and society, having an audience, a purpose, and a specific intention. It is formed from a collection of texts and social practices and is the context in which the text is formed. In conclusion, text refers only to discourse, whereas discourse refers only to the cultural and social structure[28].

Discourses vary with the diversity of their producing fields, such as cultural, Sufi, political, historical, and social discourse. Hence, the definition of discourse takes on diverse meanings across these numerous fields, reflecting richness and expansiveness in categorization[29]. What concerns us here is media discourse, which includes the discourses used in various media outlets like newspapers and television, with the research specifically focusing on "radio discourse", which aims to convey information, news, and influence the audience through radio stations. It is spoken speech directed from a sender to a receiver (listener) with the intention of persuading them of a particular idea, or an open voice dialogue between the broadcaster and the listener, directing their opinion towards a specific understanding intended by the sender. It has different types, such as social, cultural, and political radio discourse, depending on the intended message[30, 31].

### 4.2. Grammatical Analysis

Linguistically, analysis involves breaking down something into its parts[15]. In this context, analysis means deconstructing language into its elements, components, and constructions, and then identifying the relationship between these parts[32]. Grammatical analysis involves connecting the breakdown of sentences with elucidating their connotations, assessing their impact on the text, and evaluating their suitability to the subject of the radio broadcast. Thus, analyzing the grammatical performance of the program "Our Beautiful Language" helps in understanding how sentences are constructed in the language of the broadcaster, assessing the clarity and precision in the use of grammatical patterns, and choosing words, phrases, and expressions to serve the meaning and message intended for the listeners. Mukhtar (2023) asserts that grammatical structures hold significant value in discourse analysis[33], as they enable text analysts to examine the structural phenomena within a text and their semantic and rhetorical potentials. This is because the relationship between grammar and meaning is intrinsically close, as the meaning of a text can only be clarified through determining the function of words within the text's structure.

# 5. Findings and Discussion

This research focuses on examining Farouk Shousha's grammatical performance, specifically through the analysis of the various grammatical structures present in his program, as documented in his book "Our Beautiful Language".

This includes nominal, verbal, additive, argumentative, and explanatory structures, how they were utilized, their implications in the context, and their effect on the listener. These were not arbitrary but intentionally chosen by the author[34]. The analysis is presented in several aspects, as follows:

## 5.1. Nominal Construction

The nominal sentence and its composition subject + predicate have a syntactic and contextual relationship that does not necessitate mediation to convey meaningful connection between them[35]. For instance, in a text that needs to state a fact or provide established information, we find sentences like "The early Arabs used to speak..." (p. 95), analyzed as: Arabs (main subject), The early ones (adjective), and used to speak verbal sentence. The nominal sentence plays an important role in the context, giving the listener a sense of certainty and confirmation, as well as in stating a particular meaning the speaker intends to establish and confirm in the listener's mind, like "And the issue -after all- is a matter of linguistic taste and literary sense..."[36]. Shousha used indicative nominal constructions at the beginning of his speech to alert listeners, as in his introduction to the first episode of the program: "Here is Cairo". He begins with description when wanting to engage listeners in the idea and topic of the episode, as in "the one tracing the history of words in our exquisite language..." (p. 100), and "And the observer..." (p. 93) and "What is common in our language..." (p. 99). Varying the subject in the nominal construction in radio programs contributes to making the program more diverse, engaging, and enjoyable for the listener. The goal of linguistic studies is to understand the meaning "and connect it with its specific expressive form[37].

Among the forms of nominal construction is the transformed infinitive construction: The explicit infinitive that indicates the mere event is what originates the transformed infinitive, which is originally a sentence that turned into a singular interpretation by the precedence of one of the infinitive particles, and interpretation here means, "Explaining the outcome of something, and stating its consequence"[38].

The study aligns with the Basran school which considers the infinitive as the primary form of derivation, supported with details reasons[39, 40].

The transformed infinitive construction appeared in different contexts to give the discourse connotations that reinforce its message to the listeners, like the one composed of (that + its name + predicate) in his saying: "And the one who follows the history of words in our beautiful language will see that many of them have undergone what is called transformation" ([36], p. 100), confirming the idea of the incorporeal transformation through the tracking of the history of Arabic words.

Among the creative aspects of Shousha's work - may he rest in peace - in nominal construction is his use of the descriptive form. Descriptions often appeared in his program, both in the content and titles. The use of description grants the described object a characteristic of permanence, aiding in comprehending the meaning and emphasizing the importance of the described. Descriptions give listeners a more specific image of the broadcaster, enhance his positive attributes, and make the information about the being, person, or idea referred to in the radio program clearer and more precise. They help in better identifying people and providing a more accurate idea of their characteristics.

Shousha used descriptions in many places, including in titles, such as "Our Beautiful Language," where 'Our language' (main subject) + 'Beautiful' (adjective). The adjective here plays an important role in the context; it attributes the quality of beauty to the language and solidifies this in the listener's mind, especially here in the program's title. Its repetition at the beginning of each episode gives a positive characteristic to the Arabic language, particularly at the start of the program, especially at the program's outset—a period tinged with sentiments of defeat and despair.

This creativity reflects his consideration of the painful social context of the period. Numerous positive descriptions in his work affirm the research findings, exemplified by his consistent utilization of terms like "humorous" or "amusing" to fortify this positive direction in his titles. This effort aims to foster a serene psychological ambiance following the 1967 catastrophe.

Examples of his use of this description include "Among

the humorous linguistic research" (p. 95)[36], "Among the humorous linguistic topics" (pp. 125, 128), and this term frequently appears in different contexts, such as "And what's amusing after all this..." (p. 130).

## 5.2. Verbal Construction

The analysis of verbal sentences in the radio program depends on understanding the role of verbs and analyzing other grammatical elements associated with them. Farouk Shousha used a variety of verbs and their complements in his radio episodes - as documented in his book. The elements included the verb, the subject, and often the object, or elements related to the verbal sentence such as adverbials or prepositional phrases. Shousha skillfully employed verbs in his program, as follows:

### 5.2.1. Verbal Construction Indicating the Present Tense

The present tense is often used to indicate continuity and stability, especially when explaining a certain meaning (Rashid, 2024), or trying to attract the listener to the idea and engage them in the dialogue and radio context. This is often seen in his work, such as: "who looks at our Arabic styles that we use, notices... invites... indicates... uglifies... we use... does not benefit" (pp. 94, 95)[36]; all these verbs are found in a few lines where the use of the past tense verb is rare.

Whereas in his statement: "And they see that this is modern Arabs' style" (pp. 99, 100)[36], he combines the present with the continuous construction and the assertion and report construction for affirmation, like past tense in to portray the ongoing perspective of Arabic scholars over an extended period of time in using the plural pronoun for humility, contrary to the norm, and he reinforces this viewpoint by subsequently employing the past tense afterward, emphasizing the continuity of this usage in the modern Arabs' styles.

### 5.2.2. Verbal Construction Indicating the Past Tense

He often used this when expressing facts established by historians, for example: "The artist was used by the early Arabs to refer to the donkey... then modern Arabs now employ it to denote a talented individual... happened... avoid it" (p. 96)[36].

## 5.3. Additive Construction

Shousha often began with this when formulating the titles of program episodes, following two models:

### 5.3.1. Preposition

He frequently used prepositions in his titles, such as:
"Derived *from* the Styles of the Era and Its Expressions" (p. 85),
"*From* Modern Linguistic Phenomena" (p. 106), and
"*From* Linguistic Research" (p. 95)[36].

Through these titles, he seems to be whispering to his readers, conveying that he will share insights into modern styles and linguistic research. The preposition "from," suggests a focus on specific elements or aspects, as seen in titles like "From the Characteristics of Prose" (p. 155), "About the Word and the Meaning" (p. 168), and "From the Treasures of Our Beautiful Language" (p. 171)[36]. These prepositions set the stage for a detailed exploration of specific topics, as if he is inviting the reader to a discourse on the nuances and intricacies of civilization's words and beyond.

### 5.3.2. Attribution

Shousha used it in what requires specification and definition, making the meaning evident and clear to the recipient, such as, "Some Secrets of the inexplicable", because he will not cover all the secrets of the inexplicable, but only some of them. Attribution lends the program a sense of realism and the credibility of the presenter to the recipient because it provides specificity. Saying, "Between the Past and the Present" (p. 93), allows the recipient to experience the meaning of the transition between the past and the present and imagine what the presenter will offer after this introduction in his episode[36]. Sometimes, attribution is added to the pronoun of the speakers, as in the statement: "Our language... How does it grow and renew" (p. 91); to create engagement between the presenter and the recipient, confirming a shared issue between them. To emphasize this meaning, the attribution is followed by a question using (how).

## 5.4. Interrogative Construction

Shousha sometimes begins episodes or topics presented in the program and recorded in the book under titles like "Our Language... How Does it Grow and Renew?" He says "Our Language" to his audience in his resonant, engaging voice,

then pauses momentarily, as if to alert the audience: Listen to me... I ask you and myself with you: How does our language grow? How does it renew?

As a poet and broadcaster knowledgeable about the psyche of his audience, he understands the value of a question to the listener and the intrigue it stirs within them, fostering attentiveness and engagement with the upcoming dialogue. Even if the dialogue is internal within the listener, it emphasizes the sender's creativity in conveying his message and his ability to captivate his audience. It is important to note that the use of questions, in all their types and formulations, is very central in constructing linguistic discourse and the recipient's interaction with it; therefore, we must broaden our understanding of the relationship between questions and their role in discourse; to enhance the level of interactivity[41].

He also uses the interrogative construction after presenting various opinions and arguments on a particular issue, employing his radio acumen to use questioning to stimulate the listener's mind and increase their cognitive engagement. For instance, after discussing the use of the plural pronoun and its dilemma: whether it denotes arrogance or humility, he says, "Do you see?!" (employing silence here to give the listener a moment to reflect on what has been presented before saying "Do you see?"), and then asks the listeners: "Which of the two styles is more indicative of humility and lack of self-importance?" (p. 99)[36].

Additionally, he uses questioning in formulating the titles of episodes, topics, and chapters in the book, like the title of the fifth chapter: "How Did They View Beauty in Our Beautiful Language?" (p. 140)[36]. This type of questioning posed to listeners and readers makes them more entertained and engaged with the message presented in the program.

## 5.5. Explanatory Construction

Shousha frequently provided listeners and readers with explanations and interpretations of various terms, words, and phrases in an accessible linguistic manner, understandable to both the general and specialized recipients. This approach draws in the audience, sparking their interest without boredom or complexity. For example, he set up a segment titled "On Quranic Imagery" and then, using his calm introductory style, began after a brief pause saying, "Imagery is..." (p. 61)[36], clarifying the concept of the term as a prelude to explaining the phenomenon of imagery in the Quran.

He does not stop there; he was keen on providing brief, simple explanations, relying on subdividing the text into short paragraphs. It is as if he asks himself - when constructing an explanatory text - how will the listener receive this text. For instance, on (p. 61) he starts by explaining and interpreting the primary meanings of imagery and its relation to the human psyche and how it is perceived, then smoothly and gently transitions in the second paragraph to the practical, applied interpretation in the Holy Quran[36]. In a concise literary style, that captivates the audience, he says in the last paragraph: "And the imagery in the Holy Quran is imagery by color, by movement, by imagination..." (p. 61). His language here is poetically fluid, as he explains the types and forms of imagery in a concise phrase that captivates the minds of listeners and readers. His voice performance in the program, considering phonetic phenomena like pauses, initiation, and intonation, is a testament to achieving the program's mission as outlined in the book's introduction. Which is educating the listener in an enjoyable way, revitalizing the beauty of Classical Arabic in the hearts of its speakers.

He also excelled in his explanatory introductions - a characteristic of a skilled and versatile broadcaster - and documented this in the book (p. 71) under the title "The Verses of the Holy Quran"[36]. In the explanatory introduction to this title, he does not start with direct explanation but with a preliminary construction that draws in the listener or reader of the book. He says, "The connoisseurs of the secrets of Quranic expression, among the secrets of its punctuation arrangement and structure, is the intense connection to the preceding speech..."

He does not leave his interpretation without a logical connection that convinces the audience; he provides a narration – about the Prophet Muhammad (peace be upon him) – with his own deductions and comprehensive explanation of what was mentioned (p. 72)[36].

Shousha (n.d.) also uses parenthetical constructions when explaining certain terms, like: "And the instinct - meaning nature - implies behavior...", which creates a contemplative mental break for the audience. He employs segmental separation through voice pauses in the program and illustrates this in the book with punctuation marks (:), as in: "The artist: was used by the early Arabs to..." (p. 96).

## 5.6. Conjunctive Construction

Shousha often used conjunctive expressions and terms that link sentences and paragraphs to enhance the coherence of the text[42], ensuring the audience's attention and focus in both the radio program and the book. He frequently utilized such constructions in "Our Beautiful Language," such as "In addition to that", which can be used to add information or expand on a topic. Examples include "Not only is sports beneficial for physical health, but in addition to that, it also helps us enhance focus", "And we conclude these selections" (p. 58), "And for this reason..." (p. 73), "And some examples..." (p. 72), "As it has been previously mentioned" (p. 73), "There is no doubt that..." (p. 74), "And finally" (p. 78), "Thus it has..." (p. 85)[36]. These phrases ensure the listener or reader remains engaged with the program's message.

## 5.7. Characteristics of Farouk Shousha's Grammatical Performance

Examining his grammatical performance in this program, key characteristics include:

**(1) Persuasiveness**: This was evident in many forms; he possessed persuasive tools unique to those with talent, such as using various forms of emphasis, employing easy and simple evidences, texts, and narratives that attract listeners or readers.

**(2) Simplicity and Clarity**: He avoided complex, obscure, or seldom-used terminology, preferring simple and clear language. This approach was not limited to words, sentences, and constructions but extended to the entire text and the examples he chose, making his radio discourse easily accessible and attractive, changing their perception of the difficulty of the Arabic language.

**(3) Precision**: This is evident in his choice of words and poetic and Quranic evidences that suit the context and theme of the episode, appealing to the audience's linguistic taste. He chose a variety of linguistic issues to discuss, from the original to the unusual in the language, carefully selecting scholars' opinions and evidences to support his views, all presented in a simple language.

**(4) Conciseness**: The program was characterized by brevity without loss of content, only extending as necessary to benefit the text and persuade the listeners, all within commendable brevity. Examining the topics of the program - as recorded by Shousha in his book and presented in the program - and analyzing the feature of conciseness in his radio language, especially in episode titles, confirms his ability to pique listeners' curiosity and provoke their thoughts. He relied on condensation and focused brevity without ambiguity or confusion, appealing to and stimulating the listeners, with titles like "The Quran and Eloquence", "From the Styles of the Era and its Expressions," "Some Secrets of the inexplicable", "Between the Past and the Present", "From Modern Linguistic Phenomena", "About Magical Words and Modern Eloquence", "Recent Approvals by the Academy", etc.

**(5) Linguistic Correctness**: Listening to his radio voice and examining his language grammatically and morphologically, no errors were found or what could be called negative grammatical deviation[43], which refers to deviating from the standard grammatical norm and straying from the grammatical rules of the Arabic language. Instead, he excelled in employing linguistic phenomena with high skill, worthy of being an educational model for our students and us[44].

His spoken text is accurate, precise, and clear. However, he did not overtly display this educational aspect, focusing instead on entertaining the listener and enhancing their linguistic competence through the program's captivating and enjoyable aesthetic impact. Farouk Shousha had a creative linguistic ability[45], that allowed him to organize linguistic rules in a creative way. His linguistic competence is also evident to the listeners[46], as seen from his knowledge of the rules forming grammatical patterns and vocabulary at any time[47].

**(6) Positivity**: This characteristic is evident in his expressive choices and the terms used in the program and recorded in the book. For instance, he says: "Breezes from the Rhetoric of the Quran"; the word 'Breezes' (singular: breeze, which means something beautiful and pleasant - one of its meanings in Lisan al-Arab, under the entry) is a familiar term in the Arab community with a positive connotation. It is as if he is saying: graces from the rhetoric of the Quran. This creativity of the broadcaster who chooses the right, easy terms for his followers makes his message clear and enjoyable. He frequently used certain words with positive connotations for the Arab audience, such as 'humorous', 'beautiful', etc. His positivity extends beyond words to the goal and message he pursued in this program, making it a

proud broadcasting legacy.

**(7) Aesthetic and Reflective Sense**: His poetic talent and contemplative sense are evident in his choice of beautiful expressions. This beauty starts from the beginning of the program, with the title itself chosen for its beauty, inviting listeners to reflect on and increase their curiosity about the Arabic language and its beauty. An example of his poetic language is: "Quran has touched the heart" (p. 63) [36].

# 6. Conclusions

## 6.1. Summarizing Findings

The research revealed several significant findings regarding the grammatical performance in Farouk Shousha's program, *Our Beautiful Language*. Shousha's mastery of grammatical structures and linguistic choices demonstrated an exceptional model of Arabic radio discourse. Key findings include:

The intricate relationship between grammatical performance and radio discourse, where Shousha utilized linguistic patterns not merely for education but to entertain and engage listeners with clarity and style.

His varied use of syntactic patterns, such as nominal, verbal, and additive constructions, highlighted his linguistic versatility.

The unique characteristics of Shousha's radio discourse, emphasizing creativity in delivering meaning and implications in the context of his broadcasts.

## 6.2. Research Limitations

While the study provided valuable insights, it faced several limitations:

The analysis was confined to Shousha's program and its documented book *Our Beautiful Language*, which may not comprehensively represent broader Arabic media grammatical practices.

Limited access to a diverse range of contemporary Arabic radio programs restricted comparative analysis.

The study heavily relied on qualitative methods, leaving room for quantitative analysis to explore statistical patterns in grammatical usage.

## 6.3. Suggestions for Future Research

Future research can build on this study by exploring the following avenues:

Conducting comparative analyses of grammatical performances across different Arabic radio programs to identify common patterns and variations.

Integrating quantitative methodologies to examine the frequency and impact of specific grammatical structures in media discourse.

Developing specialized training modules for Arabic language students and media professionals focusing on the art of linguistic precision and persuasive radio discourse.

Conduct quantitative and qualitative research to analyze and monitor linguistic phenomena in various media outlets, benefiting researchers and media professionals.

Introduce a teaching course for Arabic language students to train them in the art of presentation and persuasion in media discourse.

Offer workshops, seminars, and training courses in linguistic analysis, particularly in grammar, to develop and enhance their linguistic proficiency.

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# Funding

# Institutional Review Board Statement

Not applicable.

## Informed Consent Statement

Not applicable.

## Data Availability Statement

There was no new data generated or analyzed in this study. All data sharing does not apply to this research.

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## Conflicts of interest

The authors declare no conflict of interest.

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