Lexical cohesion in Arabic poetry: A case study of Al Mutanabbi's poems

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Acknowledgment

My dear parents, There are no words that can truly express the love and appreciation I have for you. I am incredibly thankful to have parents like you and my success is a testament to your self-sacrifice and love. My success is also yours.

I would like to thank a number of people who have helped me in this thesis. First and foremost, I would like to express my deepest gratitude to my supervisor, Professor El Mustapha Lahlali, for his immeasurable help, support and direction throughout my study. So I do say 'thank you'.

I would like also to thank my family, my dear wife, my dear sons and daughters, for their patience and encouragement. I do say 'sorry' to all of you for not having been with you during the period of my study, especially my wife, who has always believed in me and sacrificed for me. The least I can do here to her is to dedicate this thesis to her. Finally, I would like to acknowledge my university, The University of Omar Al Mukhtar, for the financial support.

Abstract

The present study applies one branch of linguistics, namely discourse analysis, it examines

The lexical cohesion and it is impact on meaning and the cohesion of the text. It particularly analyzes the Arabic poetry through poetic samples by Al Mutanabbi.

The study examines selected samples of Al Mutanabbi's poetry. These samples are including four poetic genres, namely, panegyric, elegy, glory, and satire.

The study develops a framework drawing on Drawing on Halliday and Hassan's framework, the newly developed framework would allow researchers to consider other aspects as tale-head, and homeopoton and paying more attention to characteristics of Arabic language by considering the alliteration as separate stylistic device rather than including it as a type of sound repetition. It is therefore hoped that the newly framework will bridge the gap between theory and application in this particular area and provide recommendations for future practice.

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Arabic Transliteration System

All Arabic utterances in this study are transliterated using Latin scripts. The transliteration system adopted is The Library of Congress Transliteration system[1]. The following tables will firstly list Arabic consonants and vowels and then an illustration of some rules will follow.

Arabic Letters

Arabic	Transliteration	Arabic	Transliteration
أ	A	ض	ḍ
ء	'	ط	ṭ
ب	B	ظ	ẓ
ت	T	ع	'
ث	Th	غ	Gh
ج	J	ف	F
ح	ḥ	ق	Q
خ	Kh	ك	K
د	D	ل	L
ذ	Dh	م	M
ر	R	ن	N
ز	Z	ه	H
س	S	و	W
ش	Sh	ي	Y
ص	ṣ		

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[1] The full version of the Library of Congress Transliteration system for Arabic consonants and vowels is available at: http://www.loc.gov/catdir/cpso/romanization/arabic.pdf.

Arabic Short-Long Vowels and Case Endings

Arabic	Transliteration
ا	Ā
◌َ	A
ي	Ī
◌ِ	I
و	Ū
◌ُ	U
◌ً	An
◌ٍ	In
◌ٌ	Un

Arabic utterances have been carefully romanized using this system. The reader however has to bear in mind the following notes. Firstly, the definite article "al" in Arabic can sometimes be assimilated in pronunciation to the initial consonant of the noun it is attached to, depending on whether this consonant is a "moon letter" (', b, j, ḥ, kh, ', gh, f, q, k, w, y, h) or not (see Ryding 2005: 40-42), but to avoid any confusion, assimilation has been totally avoided. Secondly, inseparable conjunctions (e.g. "wa"), prepositions (e.g. "bi", "fa" or "li") and other prefixes are all connected with the word they are attached to with a hyphen (e.g. "wa-al-kitāb" (and the book), "bi-al-bayt" (in the house)). The stress on consonants and vowels ("tashdīd" or "shaddah") is produced by doubling the letters concerned (e.g. "thumma" or "ayyām").

In addition, case endings have all been dropped from words in sentence-final position such as the accusative case marking[2] "an" (tanwīn) in "aḥḍara maʿahu ḥiṣānan" (he brought along with him a horse), and also sometimes in sentence medial, particularly when the omission does not cause any confusion or difficulty in reading by Arabic native speakers, such as the accusative case ending "a" (fatḥah) in the word "jawāda" in "khudh jawāda al-sayid lucūd!" (Take Mr. Lockwood's horse!). Finally, the

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[2] Arabic has three cases: (i) nominative, (ii) accusative and (iii) genitive. For a brief description of each case inflection, see Ryding (2005: 165-66) and Holes (2004: 91).

glottal stop (') (hamzah) has been produced only in middle and final position of words (e.g. "al-'amīr", "samā'"), while omitted in initial position (e.g. "idhā", "a

Chapter1: Introduction

1.1 The Rationale for the Study

This study will cast light on lexical cohesion in Arabic poetry, which is one of the most complex forms of text in Arabic literature. It will focus on analysing Arabic poetic texts through discourse analysis approaches: mainly, Halliday and Hasan's framework on cohesion and coherence. Arabic poetry has been successively studied in both ancient and modern eras. These studies have focused variously on vocabulary, grammar, morphology, phonology, lexis and music, among other aspects. In addition, studies have identified the structure of sentences and highlighted the function of Arabic discourse analysis in terms of the evaluation of Arabic discourse coherence.

Most literature studying Arabic poetry does so with less focus on the meaning and context of the poetry. As the great Arab scholar Al jāḥeḍ who was focusing his studies regarding Arabic poetry on the utterance not on meaning and he considered the utterance as the key for quality, goodness and originality in the literary works(Abbas 1993). Al Qirwani also stated that 'most of people prefer utterances over meanings. I have heard some great scholars says utterances more precious than meanings and more valuable'(Al Qirwani 1981)p,127),. The previous linguistic approach to the study of language paid close attention to grammar. Thus, the study of sentences has received less attention in terms of linguistic form.

This study, through the application of linguistic analysis, and particularly Halliday and Hasan's framework of cohesion in English, aims to address the above shortcomings and analyse cohesion of text in Arabic poetry. For this study, the researcher has chosen to apply this kind of

framework to poems by the great Arab poet, Al Mutanabbi, who lived during the golden era of Arabic poetry.

1.2 Aims and Objective of the Study

1- The study seeks to present and clarify some aspects of Arabic discourse.

2- The study seeks to show the significant impact of lexical cohesion on the texture of Arabic poetry.

3- The study aims to promote a better understanding of Arabic poetic discourse.

4- The study seeks to give an insight into the structure and type of cohesion used in Al Mutanabbi's poems.

1.3 Research Questions

1- What types of lexical cohesion can be found in Al Mutanabbi's poems?

2- To what extent does lexical cohesion vary in different poems composed by Al Mutanabbi?

3- What are the factors that govern the use and distribution of lexical cohesion in Al Mutanabbi's poems?

4- What role does lexical cohesion play in the structural organisation of Al Mutanabbi's poems?

1.4 The Methodology of the Study

This study will focus on analysing the issue of lexical cohesion in Arabic poetry, to help Arabic readers gain an insight into the type and nature of Al Mutanabbi's poetic style. In addition, this

study gives the reader the opportunity to acquire a deeper understanding of Arabic discourse in general and lexical cohesion in particular. Firstly, the study seeks to highlight major aspects of lexical cohesion in Arabic. The focus on lexical cohesion is motivated by the fact that this aspect of Arabic poetry is under researched and little attention has been given to it. Secondly, the study has chosen to focus on Arabic poetry as it is considered a main source for preserving the Arabic language, and poetry has played a tremendous role in safeguarding the language from one generation to the next, such that, if poetry did not exist in the Arabic language, then one would argue that many expressions and vocabulary items could have been lost. The focus on Al Mutanabbi is not arbitrary, but rather he was considered one of the most famous poets of the golden age of Arabic poetry, and his poems cover a wide range of themes, such as al-madīḥ (eulogy or panegyric), al-hija' (a lampoon), al-rithā' (an elegy), waṣf (a descriptive poem), ghazal (a love poem or sometimes expressing love of home), khamriyah (wine poetry), Zuhdiyah (homiletic poetry), ṭardiyah (hunt poetry), fakhr (boasting), and ḥamasī (war poetry).

This thesis will be divided into theoretical and analytical sections. The theoretical section will introduce elements of lexical cohesion, such as reiteration, cohesive patterns in lexis, collocation, the concept of lexical cohesion, and other characteristics that will be presented with each stage of this thesis. In the analytical section, there will be a focus on the analysis of Al Mutanabbi's poems. Further information on the methodology adopted in this study, including scope of the data and the analysis, will be discussed at length in the methodology chapter (refer to Chapter 5).

1.4.1 Research Framework

Firstly, the study will examine the structural patterns of the chosen poems of Al Mutanabbi. In this section, the thesis will focus on the process by which any syntactic change in the structure of the poems will, consequently, result in a semantic change in the meaning of the poems.

Examples of these procedures are; ellipsis, adding and substitution. Secondly, this study will examine the roles of both the linguistic and cultural context in understanding the meanings of the 36 poems selected, analysing the texts in terms of their various contexts and themes.

The study will adopt Halliday's paradigm to examine the structural aspects of Al Mutanabbi's poems. This paradigm is based on the theory of systemic functional grammar, which sees language as a network of systems. This paradigm is suitable to examine the lexical cohesion in Al Mutanabbi's poems and to test the role of the lexical ties that have been used by Al Mutanabbi in his poetry and the impact these lexical tools and device on the meaning and the cohesion of his poetry.

1.5 Significance of this Study

This study aims to make a significant contribution to the understanding of lexical cohesion in Al Mutanabbi's poetry, and it also opens our horizons to the effectiveness of linguistic characteristics in developing and improving the nature of lexical cohesion in Arabic studies. The study will also help readers to understand the meanings and style of Al Mutanabbi's poems, as well as the usage and distribution of lexical cohesion in different themes.

1.6 Structure of this Study

To answer the research questions raised, this study is divided into two areas; the theoretical, and the analytical. The theoretical discussion will introduce the literature review; this includes a clear definition of the concept of language, text, context, co-text and discourse, and discourse analysis. Before this, the study will explain some of the features of speech rules, such as the usage of grammar and so forth. The latter part of this literature review will introduce and discuss other linguistic theories which conflict with the traditional definition of language. The study will therefore seek to evaluate the strength of the literature available about these components and discuss the impact of these on the tenets of lexical cohesion. In the theoretical section, we will also introduce Arabic poetry and its role in language as one of the main sources in Arabic culture, before going on to introduce Al Mutanabbi by looking at different stages of his life, such as his upbringing, education and writing, as well as the culture which influenced his writing. The particular features of his poetry and its importance will be discussed in this section as well. As this study searches for lexical cohesion in Arabic poetry, it is necessary to clarify the concept and different types of cohesion in the theoretical discussion. The methodological approach to the study will be presented here also.

The second part of the study will address analysis. This section, analysis will consist of 36 poems, representing different themes, by Al Mutanabbi, which have been chosen carefully for this study. To achieve this, the study is divided into eight chapters:

Chapter One: Introduction

This chapter will introduce the thesis, the rationale for the study, its aims, research questions, framework, collected data and structure of the study and the significance of the study.

Chapter Two: Language, Text, Context, Co-text, and Discourse

In this chapter, the definition of language and various aspects of language will be presented and explored. In addition, functional aspects of language will be presented. The relationship between language and meaning will be clarified. The definition of text and the relationship between text and grammar will be discussed, along with text types, and other factors and features. Context, co-text and discourse will also be discussed in terms of definitions and various types.

Chapter Three: Arabic poetry and its discourse, (Al Mutanabbi; his life, character, culture, and poetry)

In this chapter, detailed analysis will be undertaken with regard to the importance of Arabic poetry. The study will clarify some historical theories about poetry in Arabic literature as well as their stages of development. The main stages of development of Arabic poetry will be explored, as well as the main linguistic features of each era.

This chapter will also present Al Mutanabbi's life: his birth, childhood, education and writing. Also, the poetry of Al Mutanabbi and its nature will be discussed, as well as introducing some of the reasons which have been given by many scholars for considering Al Mutanabbi as one of the greats in his lifetime.

Chapter Four: The study of cohesion

This chapter will present and discuss cohesion in its various forms; it will also introduce previous studies on the notion of cohesion or meaning beyond the sentence, including some ancient Arab scholars. .

Chapter Five: Methodology

In this chapter, the methodological approach used in this study will be clarified. The chapter will also include an introduction to the source of the standard of Arabic poetry, how the ancient Arab scholars analysed language, and how they examined cohesion in the Arabic language and their methods in analysing poetry. This chapter will also introduce the data, reasons for its selection and the framework adopted for the analysis.

Chapter Six: Repetition in Classical Arabic poetry

This chapter will study repetition as a lexical tie in Arabic poetry, and will provide clear examples of different types of repetition in Arabic poetry in different poetical themes, eras and composed by different poets. It will analyse these examples and study the impact of this tool on meaning and cohesion.

Chapter Seven: The analysis of the selected data of Al Mutanabbi's poetry

This chapter will analyse the selected samples of Al Mutanabbi's poems, and will be divided into four parts based on poetical themes. In these sections the study will provide clear examples of lexical cohesion from the selected samples of Al Mutanabbi's poems. The study also will show the impact of these lexical tools on meaning and cohesion.

Chapter Eight: Conclusion

The conclusion will summarise the results of the research. This chapter will also discuss some limitations of this research, as well as further research.

1   The Rationale of the Study

This study will cast light on lexical cohesion in Arabic poetry, which is one of the most complex texts in Arabic literature. It will focus on analysing Arabic poetic texts according to discourse analysis approaches, mainly Halliday and Hasan's framework on cohesion and coherence. Arabic poetry has been successively studied in both ancient and modern eras. Some of these studies have focused on vocabulary, grammar, morphology, phonology, lexis, music and so on. In addition, they identified the structure of sentences and highlighted the function of Arabic discourse analysis in terms of the evaluation of Arabic discourse coherence.

Most literature studies Arabic poetry with less focus on the meaning and context of the poetry. The previous linguistic approach to the study of language has paid close attention to grammar. Thus, the study of sentences has received less attention in terms of linguistic form.

This study, through the application of linguistic analysis, particularly Halliday and Hasan's framework of cohesion in English, aims to address the above shortcomings and analyse cohesion text in Arabic poetry. The study has chosen to apply this kind of framework to poems by the great Arab poet, Al Mutanabbi, during the golden era of Arabic poetry.

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2- To what extent does lexical cohesion vary in different poems composed by Al Mutanabbi?

3- What are the factors that govern the use and distribution of lexical cohesion in Al Mutanabbi's poems?

4- What role does lexical cohesion play in the structural organisation of Al Mutanabbi's poems?

1.4 The Methodology of the Study

This study will focus on analysing the issue of lexical cohesion in Arabic poetry to help Arabic readers gain an insight into the type and nature of Al Mutanabbi's poetic style. In addition, this study gives the reader the opportunity to get an insight into the Arabic discourse in general and lexical cohesion in particular. Firstly, the study has chosen to highlight major aspects of lexical cohesion in Arabic. The focus on lexical cohesion is motivated by the fact that this type of lexical cohesion in Arabic poetry is under researched and little attention has been given to it. Secondly, the study has chosen to focus on Arabic poetry as it is considered a main source of preserving the Arabic language, and poetry has played a tremendous role in safeguarding the language from one generation to the next; therefore, if poetry did not exist in the Arabic language, then one would argue that many expressions and vocabulary could have

been lost. The focus on Al Mutanabbi is not arbitrary, but he was considered one of the most famous poets in the golden age of Arabic poetry and his poems cover a wide range of themes, such as al-madīḥ (eulogy or panegyric), al-hija' (a lampoon), al-rithā' (an elegy), waṣf (a descriptive poem), ghazal (a love poem or sometimes expressing love of home), khamriyah (wine poetry), Zuhdiyah (homiletic poetry), ṭardiyah (hunt poetry), fakhr (boasting), and ḥamasī (war poetry).

This thesis will be divided into theoretical and analytical parts. In the theoretical part will introduce elements of lexical cohesion, such as reiteration, cohesive patterns in lexis, collocation, the concept of lexical cohesion, and other characteristics that will be presented with each stage of this thesis. In the analytical part will focus on the analysis of Al Mutanabbi's poems. Further information on the methodology adopted in this study, including scope of the data and the analysis, will be discussed at length in the methodology chapter (refer to chapter 5).

1.4.1 Research Framework

Firstly, the study will examine the structural patterns of the chosen poems of Al Mutanabbi under study. In this part, we will focus on the process by which any syntactic change in the structure of the poems will, consequently, result in a semantic change in the meaning of the poems. Examples of these procedures are: ellipsis, adding, and substitution. Secondly, this study will examine the roles of both the linguistic and cultural contexts in understanding the meanings of these poems. This will take place through analysing 36 chosen poems by Al Mutanabbi in terms of their various contexts and themes.

The study will adopt Halliday's paradigm to examine the structural aspects of Al Mutanbbi's poems. This paradigm is based on the theory of systemic functional grammar. This sees language as a network of systems. This paradigm is suitable to examine the lexical cohesion

in Al Mutanabbi's poems and to test the role of the lexical ties that have been used by Al Mutanabbi in his poetry and the impact these lexical tools and device on the meaning and the cohesion of his poetry.

1.5 Significance of this Study

This study aims to make a significant contribution to our understanding of lexical cohesion in Al Mutanabbi's poetry, and it also opens our horizons to the effectiveness of linguistic characteristics in developing and improving the nature of lexical cohesion in Arabic study. The study will also help the readers to understand the meanings and style of Al Mutanabbi's poems, as well as the usage and distribution of lexical cohesion in different themes.

1.6 Structure of this Study

To answer the research questions raised, this study is divided into two two parts; the theoretical part, and the analytical one. The theoretical part will introduce the literature review; this includes a clear definition of the concept of language, text, context, co-text and discourse, and discourse analysis. Before this, the study will explain some of the features of speech rules, such as the usage of grammar and so forth, which will help to support it. The latter part of this literature review will introduce and discuss other linguistic theories that conflict with the traditional definition of language. The study will therefore seek to evaluate the strength of the literature available about these components and discuss the impact of these arguments on the tenets of lexical cohesion. In the theoretical part we will also introduce Arabic poetry and its role in language as one of the main sources in Arabic culture, then will go on to introduce Al Mutanabbi by looking at different of his life, such as; his upbringing, education, writing, as well as the culture that has influenced his writing. The features of his poetry and its importance will be discussed in this part as well. As this study searches for the

lexical cohesion in Arabic poetry, it is necessary to clarify the concept of cohesion and its types in the theoretical part. The methodological approach of the study will be presented in the theoretical part.

The second part of this study will be the analytical part. In this section will analyse 36 poems, representing different themes, by Al Mutanabbi, which have been chosen carefully for this study. To achieve this, the study is divided into eight chapters:

Chapter One: Introduction

This chapter will introduce the thesis; it gives a clear idea about the rational of the study, the aims, the research questions, the framework, the collected data, the structure of the study, the significance of the study

Chapter Two: Language, Text, Context, Co-text, and Discourse

In this chapter, the definition of language and its type will be elaborately presented. In addition, aspects of language and its function will be presented. The relationship between language and meaning will be clarified. The definition of text, and the relationship between text and grammar will be discussed, moreover text types, factors and features will be presented. Context, co-text and discourse will also be clarified; their definitions, notions and types will be discussed.

Chapter Three: Arabic poetry and its discourse, (Al Mutanabbi; his life, character, culture, and poetry):

In this part, an elaborate clarification will be undertaken with regards to the importance of Arabic poetry. The study will clarify some historical theories about poetry in Arabic literature as well as their stages of development. The main stages of development of Arabic poetry will be clarified, as well as the main linguistic features of each era.

This chapter will also present Al Mutanabbi's life: his birth, childhood, education and writing. Also, the poetry of Al Mutanabbi and its nature will be discussed, as well as introducing some of the reasons - which have been given by many scholars - for considering Al Mutanabbi as one of the greatest in his lifetime.

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In this chapter will present and discuss the definitions of cohesion and its types; it will also introduce previous studies on the notion of cohesion or meaning beyond the sentence, including some ancient Arab scholars.

Chapter Five: Methodology

In this part, the methodological approach of this study will be clarified. It will include an introduction of the source of the standard of Arabic poetry, how the ancient Arab scholars analysed language, how they examined cohesion in the Arabic language and their methods in analysing poetry. This chapter will also introduce the data, reasons for its selection and the framework adopted for the analysis.

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Chapter Seven: The analysis of the selected data of Al Mutanabbi's poetry

This chapter will be analysing the selected samples of Al Mutanabbi's poems, it will divide the analysis into four parts according to the poetical themes. In these parts the study will provide clear examples of lexical cohesion from the selected samples of Al Mutanabbi's poems. The study also will show the impact of these lexical tools on meaning and cohesion.

Chapter Eight: Conclusion

The conclusion will show the results of the research, and the findings and recommendations. This chapter will also discuss some limitations of this research, as well as further research.

Finally, this chapter presented briefly the rational of this study, the aims of the thesis and the research questions that help to achieve these aims. The chapter also presented briefly the methodology of the study, as well as the suggested framework that will be applied. The final section of this chapter was about the structure of this thesis, and how will present the data. This section also presented the chapters of this study and gave a summary for each chapter. Based on this plan, the next chapter will introduce language and discourse to be an essential foundation for this study.

Chapter Two: Language

2.0 Introduction

This chapter aims to introduce definitions and introduction of language, text, context, co-text, and discourse. The reason why it is important to be aware of context or co-text it is difficulty associated with distinguishing between various senses belonging to an indididual word.

2.1 Defining Language

There is no doubt that language is an important aspect of everyday life, an indispensible element of human communication. It helps us to share our values, serving as a vehicle by means of which our culture and traditions are passed down from one generation to the next. The mastery of language is also central to the process of education. However, over the course of the centuries, despite constant attempts by linguists and scholars from various disciplines to define exactly what constitutes language, a widely accepted and non-controversial definition of the term has proved vexingly elusive. According to Hall, language is: "the institution whereby humans communicate and interact with each other by means of habitually used oral –auditory arbitrary symbols" (Hall 1969, p, 158).

Robins (Robins 2014)defined language as a "symbol system almost wholly based on pure or arbitrary conventions … infinitely extendable and modifiable according to the changing needs and conditions of the speakers" (Robins 2014, p 13).   In this definition Robins emphasises the fact that language is a system of written symbols which have been selected to match selected sounds in an arbitrary way, a system that can be adopted as necessary to suit the need of users to express the specificities of their culture and environment. New words can be created and used in everyday language by different social groupings; dialect terms can be

recognized by locals of a particular region of a country whilst making no sense at all to individuals coming from another.

According to Sapir: "Language is a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols. These symbols are, in the first instance, auditory and they are produced by the so-called "organs of speech" (Sapir 2006, P, 4). In his definition, Sapir focuses on language as a spoken phenomenon. Moreover, he describes language as an exclusively human activity, suggesting that he does not consider any attempts at communication between animals to be classified as a type of a language. It is interesting to contrast the methodology between Robins and Sapir. Robin's research is more sophicticated in its approach and highlights the development of language in general social situations. By contrast, Sapir suggests a generic understanding to language in terms of human activity. This is contrary to what Bloch and Trager(Bloch and Trager 1942) have previously agued, "A language is a system of arbitrary vocal symbols by means of which a social group co-operates" (Bloch and Trager1942, p, 2). In addition to that, any spontaneous expressions produced by humans, such as crying, for example, would not constitute language according to Sapir's definition.

It could be argued that on a number of grounds, these attempts to define language should be considered unsatisfactory. There have been many attempts to teach animals the human language system; most frequently these studies involved chimpanzees and apes, and used American Sign Language or pictograms. Although these primates cannot produce human-like sounds, as they do not have the appropriate physical vocal apparatus, some of them have learned some utterances and basic elements of human language. From this, one can see that the mastery of speech or spoken language is an entirely human skill. On the other hand, Chomsky argued that: "children learn languages that are governed by highly subtle and abstract principles, and they do so without explicit instructions or any other environmental

clues to the nature of such principles. Hence, language acquisition depends on innate abilities"(Gleitman 1995, p, 137). In support of the research, (Chomsky 2002) stated that as humans we are pre-programmed to learn language. However, Skinner—the world's foremost behaviourist of the 20th century—disagreed with both Chomsky and Pinker. He argued that, children learnt language by imitation and that language has the status of stimulus-response behaviour, conditioned by positive reinforcement (Skinner 2014). He published his own account of language, based entirely on experiments with animals (mainly pigeons) in his book Verbal Behaviour (Skinner 2014). The list does not end here; (Pinker 1994) makes another argument in favour of the Language Acquisition Device (LAD). Pinker reported that just as animals do not have to learn instinctive behaviour; language is innate. Therefore, there is no reason to learn a language as it arises from instinct. In comparison with Skinner and Chomsky, Pinker`s theory has not yet been accepted and there is no tangible evidence to support Chomsky's theory which is widely disputed by the academic community. It is clear from all of these explanations, that none of them explain a full definition of language. It seems that there is no comprehensive definition of all properties. However, the word 'language' is a general term, which includes alternative means of expression such as speech, writing, dancing and Braille. Language means a specific form with particular characteristics of grammar, structure, vocabulary and pronunciation used by a group of speakers (Jackson, 1996).

2.2. Aspects of language:

Human Language is a human characteristic that distinguishes humans from other species; it is peculiar to the human race (Trask 1999). According to (Allan 2001) human language can be said to have four different aspects which he identifies as follows:

(a) Language is a physical movement that occurs at a specific time.

(b) Language is something derived from both written and spoken texts, and produced by people when they communicate with each other.

(c) Language has a cognitive and psychological structure.

(d) Language is a semblance of a social interaction.

2.3. Spoken and Written Language:

The difference between spoken and written language lies fundamentally on how the language is produced. The speaker can use the full vocal range of his articulations and in addition to that they can establish communication through body language. In contrast, the writer has the ability to revise what they have already written for example, he can change words and look them up in a dictionary, and they have time to put their ideas in order, whereas speakers do not. However speakers can see the influence of their speech on listeners and can observe their reaction (Brown and Yule 1983).

Goody suggests that written language has two main functions: the first is the storage function which facilities communication over time and space, and the second is that which 'shifts language from the oral to the visual domain' and permits words and sentences to be examined out of their original context, 'where they appear in a very different and highly "abstract" context' (Goody, 1977 cited in Brown and Yule 1983, P, 13).

It can be argued, then, that there are three types of differences between spoken and written language which can be summarised as:

1- Differences of form; 2- differences of functions; 3- differences in manner of presentation.

2.4.1 Differences of form:
Focusing on their formal properties, Takagaki (2000) identified a number of principal differences between spoken and written language:

1-Spoken language is aural, meaning that it is dependent on sounds and requires ears to hear these while written language takes a visual form and depends on written symbols and requires eyes to read.

2- The second key deference relates to the fact that Spoken language is temporal and ephemeral "hic et munc" phenomenon but its written counterpart is permanent and durable "immer noch". This means that spoken language occurs at a particular moment in time.

3-Spoken language occurs in a certain time while written language could exist in space rather than time, and it is repeated and revised.

4-Spoken language materializes and recedes in front of the listener; written language appears in front of the reader therefore it is spatial and visual.

5-Spoken language can be produced by multi speakers at one time and the listener can interrupt the speakers, but in written language the reader is not able to read two texts at once.

6- Spoken language is reliant on the listener, written language is independent.

7- In spoken language, the speaker can hear him or herself, but in written language someone reads for him or for her.

2.4.2. Differences of Function

As in the case of form, there are several differences in function that can be observed. Differences of function are mostly situational, relating to when and where it is suitable to use spoken language rather than written language, some of these functions may differ from one culture to another been dependent on social customs or traditions, for example whether spoken or written language is judged more suitable for offering congratulations or commiserating with someone. In some circumstances, performing such actions face-to-face may be more common than expressing one's emotions in writing.

The choice of spoken or written language may depend on social factors, including the type of relationship you have with the individual you seek to address for example. It may be judged as more appropriate to use written language in some cases, in order to express one's ideas carefully or more formally.

In some instances, written language is absolutely necessary, for instance the doctor has to write a prescription, or a bank needs a written cheque to allow you to withdraw money from your account. On the other hand, on some occasions spoken language can perform functions that cannot be achieved by written language such as appealing for help when you are in immediate danger (Gartton, 1998).

2.4.3 Differences in Manner of Presentation

The tasks of linking between ideas and organising words grammatically are performed differently in spoken language and written language. In spoken language we can use non-linguistic and paralinguistic features and devices such as, intonation, hand or facial gestures and pauses whilst all of these devices are unavailable in written language, and alternative grammatical instruments are used such as, presentational elements, as the heading says.

2.5. Text

The term text has many definitions. Some scholars sucah as (Swales 1990),(Bhatia 1993) (Biber 1995)define it simply as a series of sentences, but it is clear that such a definition involves ambiguities and shortcomings. de Beaugrande (De Beaugrande 1981) rejected this type of definition which views a text as nothing more than a composite of unconnected sentences, and argued that concepts such as coherence and cohesion are of central importance if something is to be identified as a text, and this is what Lyons referred to when he said,

"Text must contains a distinct set of characteristics that are conducive to cohesion and harmony" (Lyons 1995, p, 4).

Salkie defined text as "a stretch of language that may be longer than one sentence" (Salkie 1995, p, 55), which differs from the first definition as he sees that it is possible that a text can contain a single sentence. For Ricoeur, the term text means only to "any discourse fixed by writing", and he emphasised that "fixation by writing is constitutive of the text itself" (Ricoeur 1991, p, 106).

One of the most frequently cited definitions of text is that produced by Halliday and Hasan (Halliday and Hasan 1976)who observe: "The word text is used in linguistics to refer to any passage, spoken or written, of whatever length" (Halliday and Hasan 1976, p, 1). According to their definition, the meaning of this term is broad and unlimited, because the completion of meaning of an utterance is its objective and aim regardless of mode (spoken or written) or size (long or short). For instance, a long novel consisting of 350 pages or a single exclamation such as 'oh!" can both be considered texts in terms of this definition.

Gracia's definition of text is perhaps the most inclusive one in terms of the elements which it covers. He states that "A text is a group of entities, used as signs, which are selected, arranged, and intended by an author in a certain context to convey some specific meaning to an audience" (Gracia 1995, p, 4).

The main elements of this definition are: A - entities, B - signs, C - specific meaning, D - intention, E - selection and arrangement and F - context.

2.5.1. Text and Grammar

In 1981 Harris suggested that transformation is a way to establish textual constituents, and (Chomsky 2002) embraced this idea and tried to develop it. However, Chomsky produced

another idea, which differs from the idea of Harris (Widdowson 2004). The differences between them are represented in these points:

1- Harris aims to realise "a set of rules which will factor generalisations concerning distributional similarities from a fixed corpus of data", (Hockney, Harper et al. 1975, p, 137) while Chomsky aspires to conceive "sets of rules to generate the syntactic structures that characterise the infinite number of well formed sentences of a language" (Hockney, Harper et al. 1975, p, 137).

2- The main factor in the system of Harris is not the grammar, since he says that linguistics is full of grammars, so there is no need to add any more. In his system, grammar is not a central issue, and he sees that is unable to compare between grammars, or to choose between them. Instead of that he concentrates on developing methods of text analysis (Hockney, Harper et al. 1975).

Harris explained his idea by saying, "Transformation analysis is of a particular interest as, first, it can be described and investigated with algebraic tools, and second, because it provides exceptionally subtle analyses and distinction for sentences. To interrelate these analyses, it is necessary to understand that these are not competing theories, but rather complement each other in the description of sentences. It is not that grammar is one or another of these analyses, but the sentences exhibit simultaneously all of these properties." (Harris 1981, p, 238) On the other hand, Chomsky considers grammar as a theory of a language, and he believes that it is useful to develop a theory of comparison methods to search for proper grammar (Hockney, Harper et al. 1975). Chomsky in (Chomsky 2002) states, "Our fundamental concern throughout this discussion of linguistics structures is the problems of justification of grammars" (Chomsky 2002, p, 49). Thus, "Chomsky rejects two grammatical models: one based on the finite state

Markov process, and the other on phrase structure grammar" (Kibbee 2010, p, 69)

Markov process is a stochastic process with the following properties:

(a.) The number of possible outcomes of states.

(b.) The outcome at any stage depends only on the outcomes of the previous stage.

(c.) The probabilities are constant over time.

He says, "two models of linguistics structures were developed: a simple communication theoretic model and a formalised version of immediate constituent" (Chomsky 2002, p, 49). He then devolved a third version which he described as a "Powerful model combining phrase structure and grammatical transformations" (Chomsky 2002, p, 49).

A new approach of analysis of text grammar has been developed by Halliday, based on the idea that "the linguistic analysis of a text is not interpretation of that text; it is an explanation" (Halliday and Hasan 1976, p, 327). This new approach of systemic analysis is called functional analysis, which "aims to uncover and state how a text means" (Eggins 2004, p, 329). Due to his focus on language in use, and his conception of language as a social semiotic, as Halliday developed a systemic-functional grammar which 'has the express purpose of analysing language into systems of options, which constitute the meaning potential for the creation of text" (Widdowson 2004, p, 17).

When Halliday introduced his approach he did not intend this to be a set of systemic theories, but to serve as a description of the grammar parts to be used in textual analysis (Van der Auwera 1996). In Halliday's view the only successful approach to constructing grammar was one that would discovers meaning and use this as a central part of language (Bloor and Bloor, cited in Widdowson 2004).

The systemic functional analysis operates on two levels. At the lower level, it contributes to the understanding of the text. At this level the application of grammatical categories reveals

the text's properties. At the higher level, it contributes to the evaluation of the text, which is interpreted externally in relation to context (Widdowson 2004, p, 18).

It is evident that both Halliday and Harris processed the text from an alternative stand point; expressing a difference in their focus. Harris was concerned with the low-level interpretation of text and the identification of textual features. Halliday on the other hand added the higher level of clarification that focused on understanding of their meaning making his approach more comprehensive than that of Harris (Widdowson 2004).

The approach of functional analysis system has many positive aspects, which can be summarised in the following points:

1- It clears the way for how the choices of linguistics contribute to the recognition of social contexts.

2- It inspires how language always contains a new context, how it changes and how the user is a part in the evaluation.

3- It provides a device to recognise grammatical aspects, which make a special text and it explains the linguistics terms that can be used in the situational context(Schleppegrell 2004).

2.5.2. Text types

2.5.2.1. The concept of text type

It is obvious that particular types of text have been known for long periods, but they have never systematically analysed with adequate exactness, meaning there is no clear understanding of the different text types which exist or have existed in a particular culture (Görlach 2004).

In the 1970s, a great deal of attention to this issue was paid to by German linguists such as Fries and Markus. In their attempt to classify the German texts according to German

conditions, Richman and Wegera (1988) divided ancient German texts into eight types: Texts with socially binding force; legitimation; documentation; education; entertainment; information; instruction and agitation (Görlach 2004, p, 103).

In an attempt to group texts together, Upton et al. suggested six tentative interpretive labels for the text types they had identified:

1- Text type 1: Current evaluation of implications and explanations.

2- Text type 2: Procedural description of past actions and events.

3- Text type 3: Report of past events.

4- Text type 4: Abstract elaborated discussion.

5- Text type 5: Presentation of the current state of knowledge.

6- Text type 6: Current abstract/theoretical discussion (Biber, Connor et al. 2007, p, 190).

2.5.2.2. Definition of text type

Text type is an ambiguous term. Some scholars use the label "text types" to indicate instrumental or practical genres, as opposed to literary genres (e.g. Görlach, 2004), as He stated; "a text type is a specific linguistic pattern which formal/structural characteristics have been conventionalised in specific culture for certain well-defined and standardized uses of language" (Görlach 2004, p,105). Others such as (Faigley and Meyer 1983): they use text type in the sense of the traditional four-part rhetorical categories of narrative, description, exposition and argumentation. Steen (1999, p. 113) similarly calls these four classes "types of discourse." (Stubbs 1996), on the other hand, uses text type and genre interchangeably, in common, perhaps, with most other linguists (Stubbs, 1996, p. 11).

2.5.2.3. Factors affecting text types

Gorlach (Görlach 2004) listed 8 factors that control the system of a sentence and the whole text:

1- The topic issue.

2- The level of the eloquent traditions that have been embraced.

3- Whether the text was written for publication or whether it was a general text.

4- The function that a text performs, for instance news, announcement etc.

5- The form which it takes such as poem or story.

6- The differences between different literary.

7- Dissimilarities between original and translated text.

8- The impact of particular conventions for example the way of using quotations.

2.5.2.4. Text features

As mentioned above in the section of factors affecting text type, the text features are different according to their factors. Such as the features found in text which are narrative, journalistic, literary or religious in nature for example, in a study focusing on academic texts, (Hinkel 2002) found that the features of texts in various academic disciplines are represented in the introduction, discussion and conclusion in four typical movements:

1- Establishing the field.

2- Summarising previous studies.

3- Preparing for new research.

4- Providing current research with the exception of summaries and laboratory reports that do not require further discussion.

The study also suggested that all types of academic texts share three features: Firstly, with regards to syntactic features, they all contained complex nominal construction,

nominalizations, and gerund phrases; Secondly, the textual features of the academic text, play a crucial role in identifying the infrastructure of the language text; and finally, in terms of their lexical features, academic text use specialist vocabulary and academic words (Hinkel 2002).

Note: academic texts write in a clear and defined structure that follows an argument; by comparison a literay text in its simplest form is any text that can be 'read' and only requires to transmit a message of communication between author and reader.

Another study by (Stubbs 2000) examined the features of narrative text, written by students in the early stages. Most of the narratives they wrote used the past tense. However, the aims and objectives were different due to forms, but they generally follow the same structure:

1- Orientation

2- Series of events

3- Reorientation or conclusion

The orientation acts an important structural role in evoking the events necessary to connect the reader or the listener with the narrative that will be told late. The series of events should be chosen carefully. Unimportant events are best avoided. Using topic sentences, adverbial phrases, mentioning specific participant and ordering events accurately are all elements that are needed to structure paragraphs.

The reorientation acts as a conclusion of the narrative and it provides an evaluations or personal opinions and inspires new future events.

(Stubbs 2000) identifies a series of linguistic features of this type of text. The main verb tense used in most recounts is the simple past tense. Nevertheless, present tense is used in writing diaries, whilst the future tense may be used to anticipate what will happen. Particular topic

terms may be used to add more interest and suspense, such as magic words or special slogans. Clauses may be linked in sentences by using a group of conjunctions (e.g. while, because). Using passive adverbs, adverbial phrases, nouns and pronouns provides cohesion and adds more detail to make the text more objective (Stubbs, 2000).

2.6. Context

As Hymes has rightly observed: 'The key to understanding language in context is to start not with the language, but with the context' (Hymes 1972, p, xix). In general terms, the word context refers to what is around, or the environment that surrounds a text and originally meant accompanying text, the wording that came before and after, whatever was under attention' (Ghadessy, 1999, p, 3). The etymology of the word text is derived from the Latin verb 'contexere' which means 'to weave together' or 'to interweave' or as explained by (Dilley 1999), 'to join together or to compose': 'the weaving together of words and sentences, and literary composition to the connection or coherence between parts of discourse' (Dilley, 1999, p, 4).

In the 19th century the use of this term was extended to other things, such as the context of the building. In modern linguistics this term became synonymous with the non-verbal environment and this meaning was suggested by Catford (Ghadessy 1999). Malinowski extended this term further to include the so-called context of culture (Ungerer and Schmid 2006, p, 47). In early 1923, Malinowski argued that both the context of a situation and the context of culture were necessary for a proper understanding of an utterance or text.

2.6.1. Definitions of context

The concept of context is of importance to scholars in diverse disciplines who have produced a broad range of definitions. From the view of language philosophy, Searle defined context as 'the set of background assumptions' (Searle 1979, p, 125). This definition was further

developed by those working in the field of pragmalinguists, such as Karttunen who defined context as: 'a set of a propositions that describe the set of background assumptions, that is, whatever the speaker chooses to regard as being shared by him and his attended audience' (Karttunen, cited in (Verschueren and Östman 2009, p, 199). This definition is less radical than the definition of context by Stalnaker: 'in a given context just in case the speaker assumes or believes that P assumes or believes that his addressee assumes or believes that P assumes or believes that his addressee recognises that he is making these assumptions or has these beliefs' (Stalnaker 1999, p, 49). The difference between the definitions proposed by Karttunen's and Stalnaker respectively is the role of the linguistic form; whilst Karttunen saw that the role of linguistic form as essential, Stalnaker thought that speakers presupposes everything in the common ground and the concept of sentence presupposition is not needed and the presupposition is independent of linguistic form (Verschueren and Östman 2009). Schmidt et al. defined context as 'that which surrounds, and gives meaning to something else' (Schmidt et al., cited in (Preissl, Bouwman et al. 2004, p, 193). This definition covers three aspects: physical environment, human factors, and time (Havinga 2006, p, 191). Dey and Abowd defined context as 'any information that can be used to characterise the situation of any entity. An entity is a person, a place or object that is considered relevant to the interaction between a user and an application, including the user and the application themselves' (Dey et al., 1979, p, 6). Scharfstein defined context as: 'that which environs the object of interest and helps by its relevance to explain it' (Scharfstein 1989, p, 1).

2.6.2. Types of context

Different typologies have been developed in relation to context, reflecting diverse approaches to this concept. Benereceitti et al. categorised context into physical context and cultural context. While the former includes environment, the latter includes the information of the user, social relations and beliefs (Havinga, 2006).

Allan (1986) divided context into three categories:

The first of these is physical context, which relies on the particular time and particular place of the speaker of an utterance, and the particular time and particular place of the hearer or reader of an utterance.

The second category depends on which context is more appropriate to use to describe the world spoken of in utterance. Often the world spoken of is real, like the conversations that we have in our everyday life. Mostly we speak about what is surrounding us and what is going on in our real life. However, the world spoken of could be a fictional, hypothetical or imagined world.

The third category is textual environment, which is presented by the text in which the utterance appears, and that utterance is a member of a set of utterances which together form an organised semantic unit (Allan 1986).

Newmark (1987) referred to four types of context: the linguistic, such as collocation; the referential, such as the topic of text; the cultural; and the individual, for instance the idiolect of the speaker or the writer (Newmark 1987).

Robinson (2006) identified seven types of context. It is important to consider all types of context to gain a fuller understanding of the poetry at the heart of this research. Refererred to below is a succinct summary of each of the seven diverse types of context.

1 - The physical context: This includes everything that everyone that can be seen or heard or otherwise sense, for example by touch.

2 – The second type he referred to as the body language context: This is built on the information   that we have received from the five senses, and is then refined by our experience of socially important bodily behaviour. This can also be called non-verbal

communications, and involves the user of gestures, facial expressions, and paralinguistic features such as voice quality, stress, intonation, and verbalisations; for instance, laughing and crying.

3 - The verbal context: This is the ability to understand written language or spoken language.

4 - The cultural context: This is constructed of conversation out of a sense of what people generally do, how their behaviour is formed by beliefs, habits and customs which form part in the larger culture.

5 – Robinson emphasised the group context which can be extrapolated from an individual's sense of what the group generally does. This also includes the different personalities of the various members of the group, the norms and values embraced by the group, and the relationships within the group.

6 - The sixth of Rubinson's seven types is personal context: This shows how individuals assemble and make sense of what is going on as a result of their experiences. It tends to consist of things that individuals think or say or do and this often conditioned by or influenced by to a large degree by what the group's values or norms are understood to consist of.

7 – The final category is the imagined context: This is used to refer to how one or more participants in a situation can pretend to construct what is going on. Rubinson gives the example, three items might be imagined by a participant in a conversation, namely, an imagined self, an imagined other or others, and an imagined other context (Robinson 2006).

2.7. The co-text

The co-text is a term used by some British Linguists in an attempt to resolve the ambiguity of the term context, which can refer to both linguistic and situational environment. The practice

is to reserve co-text for the former, and context for the latter' (Crystal 2003, p, 114). Yule considered it to refer to linguistic context and defined co-text of a word as 'the set of other words used in the same phrase or sentence' (Yule 2010, p,129). Johansen and Larsen described the co-text as verbal signs for example 'The co-text of the words of a novel is the other verbal signs of the novel' (Johansen and Larsen 2002, p, 204). Tognini-Bonilli distinguished between the two terms co-text and context, using the former to refer particularly to the verbal environment which is aimed to formalise, and the latter to refer to the situational and cultural factors implicated in the interaction (Tognini-Bonelli 2001, p, 87).

2.7.1. The notion of co-text

According to Yule the Cotext is the environment in which a word is used, the cotext clearly limits our range of possible interpretations we might have for a word.for example;

 Germany wins world cup

Gerrmany would be the referring expression, and the rest of the sentence the co-text

Yule explained the concept of co-text by these examples:

(a) The cheese sandwich is made with white bread.

(b) The cheese sandwich just left without paying (Yule 1996).

In both these statements, the meaning of the phrase 'the cheese sandwich' is specific to the linguistic material that goes after it. In example (a) the cot-text informs us that suitable for eating is being referred to, while in example (b) a person (or at least something which is alive and not a real cheese sandwich) is being referred to. On the other hand, we depend also on the physical context – the physical environment which is surrounding both the speaker and listener at the time of making the utterance – to make sense of these and other utterances. In both cases, particularly in (b) where allegorical language was used, failure to offer such

contextual material might make it difficult to grasp what the speaker was saying (McKenna and Oh 2005).

By this we can say that co.text is: the linguistic environment in which a word is used within a text, the words surrounding a particular word or passage within a text that provide context and help to determine meaning. Co-text for a word is, at least, the sentence. 'Co-text for a sentence is, at least, the paragraph. It is the surrounds passage. Both the interpretation of individual lexical items and the interpretation of utterances in the discourse areconstrained by their co-text'(Porter and Pearson 2004)p185).

2.8. Historical introduction to discourse analysis:

In linguistics between 1930 and1960, different schools of thought, particularly in the English-speaking world, believed that context must be ruled out of language analysis as they predicted that by this means many discoveries would be made in the linguistics field concerning language and its system rules. However, this was a highly contentious issue (Cook 1989). In the1960s and early-1970s, as a result of studies into the relationship between text and context, a new type of linguistics appeared, which became known as discourse analysis, which is a product of the combination of a range of knowledge from different areas of human sciences, including linguistics, psychology, anthropology and sociology (McCarthy 1991). However, the first forms of discourse analysis appeared earlier, in 1952, when the term 'discourse analysis' was introduced for the first time by Harris in his paper entitled "Discourse analysis" (Paltridge 2006). In his paper, Harris was concerned about the study of language beyond the level of the sentences and the relation between sentences and their social situation; in other words, his study focused on the elements of extended text and at the time ran counter to the prevailing norms of linguistics, which was primarily interested in studying single sentences. While his paper bears little resemblance to what understood by discourse

analysis now, this can be considered to be the first step toward its development (McCarthy 1991). The emergence of semiotics and the French structuralist approach to the study of narrative was also taken place at the same time as Harris's efforts. After this, a series of studies were subsequently conducted; for example, in the 1960s Hymes presented a sociological standpoint with the study of speech in its social surroundings, as revealed by speech-act theory and the formulation of conversional maxims. Many linguistic philosophers also had significant impacts on the study of language as social action, such as Austin (1962), Searle in(Searle 1969) and Grice (1975); in addition to that, pragmatics was another branch of linguistics streams which contributed to the composition and development of discourse analysis(McCarthy 1991).

In 1973, Halliday's approach to language had a major impact on discourse studies, which in turn was reflected by the Prague school of linguists. Another development was made in 1975 at Birmingham University by Sinclair and Coulthard, who developed a form for the description of teacher-pupil chat, founded on a chain of discourse units. Other studies have since been conducted based on the intonations used in discourse in novel work in the British tradition (McCarthy 1991).

American discourse analysis has been influenced by working inside the ethno-methodological tradition, which was latterly called conversation analysis and which relied on close examination of groups of people conversations in everyday settings, involving greetings, rituals, storytelling and verbal duels in diverse cultural and social locations; this stand is clearly visible in the works of Gumperz and Hymes (1972) and (McCarthy 1991). The study of conversational models, turn-taking and other features of spoken communication have led to substantial interest in the work of Sacks, Schegloff and Jefferson (1974) and Goffman (1976; 1979). In addition to that, the investigations by Labov into oral storytelling within

sociolinguistics have also added to a long history of interest in narrative discourse (McCarthy 1991).

During that time, significant developments were made by the text grammarians mostly in the study of written language; they see text as language elements combined together in relationships. Van Dijk (1972), De Beaugrande (1980) and Halliday and Hasan (1976) were among the most well-known scholars to have had a great impact on this aspect (McCarthy 1991).

Recently, commenting on the popularity of discourse analysis, Schiffrin, Tannen et al. 2001 have observed that 'Discourse analysis is rapidly growing and evolving field. Current research in this field now flows from numerous academic disciplines that are very different from one another. Included, of course, are the disciplines in which models for understanding, and methods for analysing' (Schiffrin, Tannen et al. 2001, p, 1).

2.8.1. The definition of discourse analysis:

Given that discourse analysis is used as a technique across a broad range of disciplines it should come as no surprise that the terms 'discourse' and 'discourse analysis' have many definitions and meanings depending on the discipline.

In Latin the term discourse means 'running to and fro'. In English, the term discourse in its non specialist meaning essentially refers to conversation, although it more precisely discourse is used to refer to the institutionalised body of opinions and conversations that inform all disciplines or specialisms (Sullivan 2009), which was derived from the French word 'discours', as defined by Michel Foucault (1969, 1971). He used this term to refer the shared characteristics of a set of texts which define the activities of and have an influence on an identifiable social group (e.g. le discourse de la publicite - the discourse of advertising); hence leading to the term discourse analysis (Crawshaw and Tusting 2000, p, 205). In its

specialised meaning, then, discourse refers to 'a piece of language consisting of more than one sentence which has an interactive function in society, the term may be applied to both spoken and written language' (Crawshaw and Tusting 2000, p, 205). In linguistics, discourse is used to refer to a continuous stretch of spoken language longer than a sentence; however, within this broad notion, several different applications may be found (Crystal 2003, p, 141).

Discourse analysis, as Stubbs noted, is 'a very ambiguous term' (Stubbs 1983, p, 1). It has a wide range of meanings and is used in different disciplines, such as sociolinguistics, psycholinguistics, philosophical linguistics and computational linguistics, to name but a few activities (Brown and Yule 1983). As a result, many attempts to define discourse analysis have been made, and here are some examples:

Van Dijk stated that 'in its full richness discourse analysis involves all the levels and methods of analysis of language, cognition, interaction, society and culture' (Dijk 1985, p, 10).

As mentioned before, Cook defined discourse as 'language in use' and he explained the relationship between discourse and discourse analysis in his attempt to define it as 'language in use which has been used to communicate something and is felt to be coherent (and may, or may not, happen to correspond to a correct sentence or a series of correct sentences). Language in use for communication is called discourse; the search for what gives discourse coherence is discourse analysis' (Cook 1989, p, 6).

Tannen viewed discourse analysis as a synonym of linguistics: 'the name for the field, discourse analysis, then, says nothing more or other than the term linguistics: the study of language' (Tannen 1989, p, 6). An objection could be raised here depending on the meaning of language itself, as the informal use language means: talk, communication, and discourse. However, in formal use 'the term language is traditionally used differently, to refer to structures and rules that are thought to underlie talk' (Johnstone 2002, p, 2). On the other hand, language in discourse analysis is based on four key assumptions, as Schiffrin reported:

1- Language always occurs in context.

2- Language is context sensitive.

3- Language is always communicative.

4- Language is designed for communication (Schiffrin 1987, p, 3).

Knapp and Daly defined discourse analysis as 'the systematic study of naturally occurring (not hypothetical) communication in the broadest sense, at the level of the meaning (rather than as physical acts or features)' (Knapp and Daly 2002, p, 102).

Through these multiple and various definitions of discourse analysis, it is seems that there is no agreed definition. However, these definitions can be placed in three consistent categories (Schiffrin, Tannen et al. 2001):

1- The study of language use:

This type of study 'focuses on traditional linguistic construct, such as phrase structure and clause structure' (Biber, Connor et al. 2007, p, 1).

2- The study of linguistics structure:

It is beyond the sentence study, rather it focusses on the bigger picture for example, extended sequences of utterances and the systems in which they organised and constructed in. (Biber, Connor et al. 2007, p, 1).

3- 'The study of social practices and ideological assumptions that are associated with language and/or communication' (Biber, Connor et al. 2007, p, 1).

This type of study is focussed on the effect of the speech rather than the analysis of language used. It also studies the speech characteristics, actions of participants when communicating and power and gender issues.

In the previous grouping of the definitions of discourse analysis, the impacts of various approaches can be seen clearly. Further than the disciplinary direction, one decisive factor of dissimilarity may be whether the focus is primarily on structure (formalist) in Newmeyre's term, or structuralist in Hymes' term, or as Hopper called it, a priori grammar or function (functionalist), which is also called emergent, as Hopper named it, or interactive as termed by Mey and (Schiffrin 1994).

'In formalist terms, discourse analysis focuses on the organisation of different units or schematic patterns in talk, meaning and understanding, as well as their relation with each other' (Muehleisen 2002, p,109).

In functionalist terms, 'its focus on communicative meanings and functions makes it necessary to take contexts into account' (Linell 1998, p, 3). In simple words, to explain the main concern in functionalist terms, Dijk stated that it is interested in 'who uses language, how, why, and when' (Dijk 1997, p, 2).

To sum up, 'some scholars define discourse analysis in a narrow sense, such as the definitions of Psathas (1995) and Stubbs (1983), while others combine various approaches into one discipline like the definitions by Schiffrin (1994)' (Tanaka 2004, p, 3). For instance, Schiffrin (1994) recognised six distinct approaches within discourse analysis: speech act theory, interactional sociolinguistics, and ethnography of communication, pragmatics, and conversation analysis and variation analysis.

There are some scholars who do not consider discourse analysis as an independent discipline and consider it as a branch of pragmatics, as Diamond reported: 'discourse analysis is a branch of pragmatics, the study of meaning situated in context. Pragmatics, or the philosophical study of language function or language as action, was brought into modern linguistics by the works of Austin (1962)' (Diamond 1996).

In conclusion, this chapter provided a general view about language, and showed in details the variations in defining language among the scholars and presented their approaches to study it. The chapter studied also the aspects, functions, and forms of language, it is also discussed the differences between the linguistics terms of text, context and discourse. In addition to this, the chapter provided a historical introduction to discourse analysis and presented their definitions and approaches to discourse analysis.

Chapter Three: Arabic poetry and Al Mutanabbi

3.0 Introduction

This chapter will be divided into two parts; the first part will shed light on the definition of poetry and its function and role, while the second part will introduce the reader to Al Mutanabbi and his great work.

3.1 Definition of poetry

Many diffentions of poetry can be provided, Shelley in (Gaut and Livingston 2003) tells us that 'poetry in a general sense may be defined to be the expression of imagination' (p,148).

Definition of poetry in the ancient Arabic culture is mostly around the relation between words and music or rythm as it was defind as the rhymed speech(Zaidan 2013). Al Khalil ibn Ahmed stated in (Dhayf 1987) ' poetry is what follows the Arabic metrics'(p,88). Al Jahidh looked at poetry from two concepts as he defined poetry as 'framing and picturing'(Dhayf 1987). The full diffention of poetry in Arabic, in my view was given by Ibn khaldūn as he said: 'poetry is eloquent speech built upon metaphoric usage and descriptions; divided into cola agreeing in metre and rhyme letter, each colon being independent in purpose and meaning from what comes before and after it; and using the methods of Arabs peculiar to it', (Ibn, Rosenthal et al. 2005, p, 456).

 We surmise from this definition that the concept of poetry in Ibn Khladoun's view contains six elements:

1- It is eloquent speech.

2- It is built upon metaphoric usage and descriptions.

3- It is divided into cola.

4- These agree in metre and rhyme letter.

5- Each colon is independent in purpose and meaning.

6- A colon uses the methods of Arabs peculiar to it.

To discuss his definition, we need to understand why he chose these elements to build his view on poetry. The phrase 'eloquent speech' refers to the consideration of poetry as a particular genus, and it is not a general speech, because it needs special requirements. To obtain that, the phrase 'built upon metaphoric usage and descriptions' distinguishes poetry from the other types of eloquent speech which do not rely on that, and which do not need it, because they are not poetry and they have their own requirements. The third and the fourth elements in his definition, divided into cola and agreeing in metre and rhyme letter, explain the structure of poetry which differentiates it from the kind of prose speech that has a different structure. The fifth element in his view considers each colon to be independent in purpose and meaning and this is, in his opinion, explains the real character of poetry, and it is the only way that verses of poetry can be. The last element in his definition is to use the methods of Arabs in general. Poetry in any culture has special methods which prose does not have, and vice versa. According to this element, rhymed speech that does not use those methods is not poetry. To make them more specific he limited those methods only to those which are identical to the methods of Arabs, to differentiate them from the poetry of non-Arab nations (Ibn, Rosenthal et al. 2005). This is leads us to study the function of Arabic poetry as an attempt to understand the difference between Arabic poetry and that of non-Arab nations.

3.2 The function of poetry

One of the controversial issues in the history of arts and civilisation - and the roots of this issue go back to ancient times - is the attempt to understand the functions of poetry, and the diversity of these functions according to ages and cultures. Many answers have been given to the question: What do we seek in poetry? Do we look for general knowledge, wisdom, language, history, genealogy, or art and beauty?

In Greek culture, one of the oldest answers was given by Plato when he dismissed poets from his fabled utopia, thinking that they filled the minds of the people with illusions and myths. He stated 'we shall have to say about poets and story-tellers that they are guilty of making the gravest misstatements when they tell us that wicked men are often happy and the good miserable' (Plato 1955, p, 162). Thus he issued his judgment against them: 'we shall forbid them to utter, and command them to sing and say the opposite' (Plato 1955, p, 162). The role of poetry in his utopia was limited to war songs to encourage the warriors.

Socrates was more merciful with the poets. When he divided his city into stages, he suggested exiling poets from the first city, which only needs a few men for the essentials, such as farmers, builders, weavers, cobblers, and there are no poets. However, when the city is enlarged, it should be filled with several things that go beyond what is necessary for a city. Due to this, more men are needed, for example hunters and 'artists or imitators, many of whom work with shape and colours, many with music. And there will be poets and their assistants, actors, choral dancers, contractors and makers of all kind of devices' (Naddaff 2002, p, 11).

Aristotle linked the function of poetry with human nature which always looks for fun and a sense of beauty. 'He maintained that it sprang from two causes immanent in human nature:

inherent in man since childhood, and a sense of harmony and rhythm, which was later called a sense of beauty' (Tatarkiewicz, Czerniawski et al. 1970, p, 150). This was discussed later by Castelvetro. He presumed that Aristotle had the same opinion as him, that poetry in general is created for the purpose of giving pleasure, but he was concerned to notice that Aristotle looked at tragedy mainly for utility. Castelvetro wondered why we did not look for delight in tragedy, without caring about utility. He tried to give an acceptable explanation of the contradictory idea that a miserable story can be fun. The pleasure, in his view, is taken from a sense of recognition of the discrimination of the hero's fate. By this explanation, Castelvetro tries to gather between moral utility and emotional pleasure (Jones and Nicol 1976).

According to Sowayan, in ancient Arabia 'poetry was an integral part, if not the most important part, of daily life. Anything that touched human existence provided a proper topic for poetic composition and the recitation of poetry required no special setting or occasion' (Sowaya 1985, p, 195). Poets also played a role as historians as Ibn Qutaiba stated: 'poetry is the mine of knowledge of the Arabs, and the book of their wisdom, the archives of their history, the reservoir of their epic days, the wall that defends their exploits, the impassable trench that protects their glories, their ancestors, noble and praiseworthy deeds' (Ibn Qutaiba, in (Kemal 1991, p, 8). Moreover, the role of poetry in the ancient Arabic culture was not limited to what Ibn Qutaiba has mentioned above, but it crossed that to draw a picture of an ideal model of the Arabic character, as Abū Tammām stated in his verse:

<div dir="rtl">

و لولا خلال سنها الشعر ما درى   بغاة العلا من أين تؤتى المكارم

</div>

Without the help of poetry in describing the path to glory,

No one of the glory seekers would know how it can be attained.

In this verse Abū Tammām indicates that poetry has a crucial role to guide Arab people, particularly those who seek glory to gain their aims, by following the gaudiness of poetry.

Some scholars claimed that the theory of Arabic poetry had been affected by the Aristotelian theory. It is obvious that Aristotle's works were translated into Arabic; however, as Cantarino points out, 'we must keep in mind that this was mostly the case with philosophers and scientists, not with writers and literature. Arabic poetic disciplines derived, to be sure, from a different approach and were basically the result of efforts made by philologians who were considering and studying Arabic poetic compositions only' (Cantarino 1975, p, 2).

3. 3 Structure of an Arabic poem

The classical Arabic ode, the qasida, has a polythematic and monorhymed poetic form, generally ranging in length from fifteen to eighty lines. Traditionally the qasida consists of three sections, النسيب al-nasīb (love poetry), الرحيل, raḥīl, (decampment), and the fakhr (pride) or the madīḥ (panegyric).

Firstly, al-nasīb, the opening section, deals with elegiac motifs such as the ruined abodes and deals with amatory themes such as unrequited love.

In the second section, الرحيل, raḥīl, (decampment), the poetic persona's travel scene through the desert, and his mount, the she-camel.

The third section, the concluding fakhr, presents the poet's praise, or boasting of himself and his tribe, and madīḥ eulogy offers praise (Sumi 2004, p, 1).

Many critics have tried to give an explanation as to why the ode in Arabic poetry is divided into the three above-mentioned sections. For example, Ibn Qutaiba considers the first two sections as an introduction to the main aim or theme which is the last one. The poet, in Ibn Qutaiba's view(IbnQutaiba 1998), starts with the mention of the ruined abodes to remind the

beloved people who used to live in these homes which are now in ruins. Then the poet will move to the second section to describe his beloved, and to express what he feels due to separation between him and his beloved, using rhetorical descriptions in sensible and nice words to captivate the hearing and hearts of his listeners. After that he will address the main aim of his poem, which is al-madīḥ. And he considered who follows these ways as a great poet (Ibn Qutaiba, 1998, p. 76). According to this, Ibn Qutaiba has divided the Arabic poem into two parts, the primary part, which is the last part in the poem, and the secondary part, which is the first and the second parts of the poem.

Some scholars rejected this explanation, and considered the first sections as essential parts not secondary parts. They felt they were not just introductions but they are looking for one aim, existentialism (Brown, 1963).

Ibn Rashīq Al Qirwani(Al Qirwani 1981) has his own view, which is different to the invision of the qasida's approach mentioned by Ibn Qutaiba. He ascribed this to the appeal of sympathy of hearts and using this as introduction to what comes after to attract listeners and gain attention. Ibn Rashīq also distinguished between the methods and purposes of Bedouin and urban poets. According to him, the method of the Bedouin poets starts with ghazal by describing travelling, expecting parting and dimension, fear of separation, describing ruins, longing for the beloved's meeting whenever they hear camels sounds nostalgically, flashes of lightning, or the passing of a breeze, while the urban poets start their poems with ghazal by mentioning repulsion and abandonment, then they refer to the fear of the moderators and guards of their beloved, and the tightly closed doors, then they depict types of drink and portray tapsters, then they start picturing flowers, orchards and gardens (Ibn Rashīq, 1981, p. 1/225).

3. 4 The Eras of Arabic poetry

According to Al Ya'qubi, 'if an Arab has a bright idea, he will express it in a few verses' (Rejwan 2008, p, VII).

The origins of Arabic poetry, and even the first conscious reflection on poetry, would have existed before Islam and in all probability long before any written documentation (Cantarino 1975, p 9).

The eras of Arabic poetry are divided into four:

1- Pre-Islamic poetry

2- Early Islamic poetry

3- Abbasid era

4- Modern Arabic poetry.

3.4.1. Pre-Islamic poetry

According to(Holt, Holt et al. 1977)'The solid foundation of the long literary tradition was laid in the Pre-Islamic period, notably in the sixth century A.D., when the shepherds and herdsmen of central and north-eastern Arabia perfected a poetic technique and developed a highly complex metrical system, unique in the literary annals of the Semites and all nomadic societies' (Holt, Holt et al.1977, p, 658). However, to answer the question of when the Arabic poetry started, 'it is impossible to fix with any degree of certainty the date when the Arabs first began to practise the art of poetry. The oldest poets of whom we have any remains belong to the time of the war of al-basūs, or shortly before that, which would place them about a hundred and thirty years before the flight, A.D. 622 (Arberry 1965, p, 1). According to Ibn Sallām in (Hoyland 2002), the early Arabs had no poetry other than few lines which someone composed on certain occasions; lengthy epic poems were first recited

in the time of Abd al-Muṭṭalib and Hāshim ibn Manāf' Ibn Sallām in (Hoyland 2001, p, 242), and this is around the early part of the sixth century. Nevertheless, all Muslim scholars agree that complex poems (qasidas) were newly born of a tender age, and that this new form had been born around 500 A.D' (Hoyland 200, p, 242).

'The Arabs of the pre- Islamic era were people of poetic bent, and Arabic nurtured many a great poet, although their land was not ne of flowers and nightingales, but only thorns and sands'(Rejwan 2008, p, VII). The literature of the Arabs in this time is 'untouched by external influences, consists entirely of poetry, the work of professional bards who sing of desert life and warfare, lament over the deserted camping grounds, boast of their tribe, and abuse their enemies' (O'Leary 1939,p,61).

'Arab poets were always on the lookout for a suitable spot to present their poems. The finest poems were inscribed on posters and hung on the walls of the kaʿba during the poets 'annual rendezvous' (Rejwan 2008, p, VII).

3.4.1.1 The most well known poets of the pre-Islamic era:

This period of time was the richest for poetry and poets. The quantity of poets in the pre-Islamic era was the highest, and numbered approximately 310 poets. Due to this, every poet in that time was always on the lookout for a suitable spot to present their poems. For this reason many competitions were held and 'the finest poems were inscribed on posters and hung on the walls of the kaʿbah during the poets 'annual rendezvous' (Rejwan 2008, p, VII). These poems were known as 'the al-Muʿallaqāt, seven poems in number, or ten with the additional three poems of Al-Nābigha al-Dhubyāni, Al-' ʿshā and 'ubayd bin alabraṣ, represent the standard type of pre-Islamic qasida, usually ranging from about thirty to a hundred lines but seldom exceeding a hundred' (Beeston 1983, p,38). These poems and poets are:

1- Al-’ʾshā 33 lines.

2- Al-ḥarith bin ḥillizah 82 lines.

3- Al-Nābigha al-Dhubyāni 49 lines.

4- ’imru’ al-qays 81 lines.

5- Zuhayr ibn Abī Sulmā, 62 lines.

6- Ṭarfah ibn al-‘abd 103 lines.

7- ‘Ubayd bin alabra ṣ 18 lines.

8- ʿAmru ibn Kulthūm 103 lines.

9- ‘Antara ibn Shadād 75 lines.

10- Labīd ibn Abī Rabī‘ah 88 lines.

3.4.1.2 Topics and themes of pre-Islamic poetry

According to Badawi, the major topics comprising the domain of Arabic poetry of the pre-Islamic period are self praise (fakhr), panegyric (madīḥ), satire (hijā’), elegy (rithā’), description (waṣf), and amatory verse (ghazal) (Badawi 1975). According to (Beeston 1983), there are only four topics (rithā’), (hijā’) (madīḥ) and (ghazal). The other purposes, according to his view, stem from these basic themes; for example, ‘the poems of protest and apology composed by Al Nabighah and addressed Nuʿmān ibn Al mundhir, the king of Al- ḥīrah, are in essence qasidas of praise. Self-glory or glorification of the tribe (fakhr) is a branch of panegyric (madīḥ). Some critics regarded all poetry as consisting mainly of panegyric (madīḥ) and lampooning (hij ā’)’ (Beeston 1983, p, 38).

3.4.1.3. Written and oral pre-Islamic poetry

With the exception of the al-Mu'allaqāt, it is clear that most pre-Islamic poetry was oral, and transformed from one generation to another. In early times, Muslim scholars paid attention to the issue of falsity or fabrication in pre-Islamic poetry. Ibn sallām divided the pre-Islamic poetry into three categories: fabricated poetry, distinct poetry and doubtful poetry. Ibn sallām ascribed this to three reasons:

1 – Competition in pride between some Arab tribes: some tribes found the poetry that had been made by their poets or about their feats and glories was too little, therefore they extended it.

2 – Some poets found what they had made in the Pre-Islamic period was too little, so they added more poems and claimed that they had been made in the pre Islamic age.

3 – Some narrators were dishonest and they changed some of what they narrated by adding more poems. He listed two types of narrators.

The first type were poets themselves, and they mixed their own poetry with what they were narrating just to show that they had memorised a great deal of Pre-Islamic poetry, more than what the other narrators had, and he gave examples for this type as the well-known narrator ḥammād. Many ancient Moslem scholars, like Ibn sallām and al-Aṣma'ī, rejected many of his narrated poems.

The second type was just narrators and there were not poets, but they were careless and telling whatever they found, without any audit or proof. Most of them were story tellers, for example Ibn Isḥāq. And even this type of narrator was rejected by al-Aṣma'ī and Ibn Sallam.

3.4.1.4 The issue of Pre- Islamic poetry in modern studies:

Many Western scholars have spoken about the Pre-Islamic poetry and the possibility of fabrication or falsity, such as Noldkeh, Brokelmann and Layal. However, Mragoliouth's

views about the Pre-Islamic poetry sparked great controversy among scholars, and he based his theory on the idea of that the Pre-Islamic poetry that we know was actually later forgotten in the Islamic period, and he built up his theory on the following reasons:

1 – He claimed that the Quran was anti poetry and prohibits Muslims to make it or even to listen to it. This is an obvious misunderstanding of what the Quran says about poetry, and he disregarded what the prophet Muhammed was doing by listening to poems and recommending some poets to make poems defending Islam, and he gave prizes to poets, as he did with Ka'b ibn Zuhayr, and if poetry was forbidden then the Prophet would not do that. In addition to this, many of his companions were poetry narrators, like the great companion scholar Ibn Abbas, and they would not do that if it was illegal.

2 – Firstly, he rejected that pre Islamic poetry was orally transformed. Later on, he refused to agree that pre-Islamic poetry had been transformed by writing, to assert that it was fabricated and false and made by Moslem narrators at a later date. And, as I mentioned above, we know how Moslem scholars dealt with narration and with dishonest narrators.

3 – He mentioned that pre-Islamic poetry does not represent the religious life of the pre-Islamic age in Arabia, and does not refer to the way of worship or beliefs, and I partly agree with his view on this point. However, many poems were about the ideals of the pagan Arabs gathered by Ibn Al-Kalbi in his book Al-'ṣnām (The Ideals).

4 – He claimed that the language of pre-Islamic poetry does not present the variety of accents and dialects of that age, and it is similar to the Quranic language, and he supposed that if it was related then it should reflect the differences of accents and dialects. This claim can be rejected by saying that it was known that Arab poets who sought a reputation in the Arabian Peninsula made their poems in the dialect of the Quraysh, which was considered the standard

language at that time, and it was the language that the Qur'an was revealed in(Assalih 1960), look also (Ali 1991).

5 – He denied any activity of poetry in ancient Arabia relying on the found inscriptions of some ancient Arab kingdoms, particularly in Yemen, which he considered more civilised than the Bedouin Arab tribes in Arabia. These inscriptions did not refer to any existence of poetry in these kingdoms, rather to be existed in the underdeveloped tribes.

It is known as Pronilich reported that poetry is an innate issue in human life, disregarded to his level of life or education or culture and many contemporary primitive people, such as Eskimos, have much poetry.

 'the Eskimo have to survive in an environment which, one would have thought, is hostile in the extreme to human life....the temperature is often below freezing' (Montgomery2015, p 36). The winter days provide at best only few hours of day light in which to seek food, and there are no trees to provide shelter or fuel – or indeed wood for making implements. Yet the Eskimos have somehow developed a way of cope with their environment and create a culture that is more than a mere battle for physical survival. They imbue their experiences and even their perception of themselves and of nature around them with poetic comment and reflection. Their struggles with their harsh environment seem to provide an opportunity, rather than obstacle, for the development personal and meditative nature (Montgomery 2015).

3.4.1.5 The impact of the theory of Margoliouth:

The theory of Margoliouth about Arabic poetry sparked a heated debate, and had a great impact on some Arab scholars, such as Taha Hussain who derived his own thoughts about Arabic poetry from Margoliouth's claims. Taha Hussain stated 'I have no doubt that what we have left of pre-Islamic poetry is so little and does not represent the life of the pre-Islamic era and it is not reliable to extract the real picture of the Pre-Islamic era, and I appreciate the

dangerous results of this theory, however I do not hesitate to assert it and publish it', and he also said 'what we read as a poetry of al-qays or ṭarfa or 'antara does not belong to them, it is on a plagiarism of narrators and the fabrications of Bedouins'.

These statements of Margoliouth and Taha Hussain were rejected by many Arab scholars as well as non-Arabs. Zweltter reported 'Margoliouth and Taha Hussain have cast doubt both on the reliability of many transmitters of the ancient poetry, their criticism has generally failed to consider certain important facts that have since been brought out in a decisive fashion. One may, I think, grant that these doubts, at least in their extreme form as expressed by Margoliouth and Taha Hussain, have been laid to rest through the efforts of later scholars' (Zwettler 1978, p 14).

H A R Gibb said 'it would be as impossible to reconstruct the pre-Islamic poetry from the poetry of the Omayyad period as it would be to reconstruct Elizabethan from Caroline drama' in (Gibb and Makdisi 1965) p, 564).

Irfan Shahid stated 'His exegetic effort was not only unsuccessful, but was also disastrous, in that it formed one of the bases upon which he rested his case against the authenticity of Pre-Islamic poetry' in (Gibb and Makdisi 1965)p,564).

3.4.1.6 Qasida
'No people in the world manifest such enthusiastic admiration for literary expression and are so moved by the word, spoken or written, as Arabs' (Hitti 1963, P,12).

Qasida means something intended or a special intention. In poetry, it applies to a poem which embodies a special meaning. 'The term qasida often indicates a long ode with specific structure' (Somekh 1991, p, 47). The greatest Pre-Islamic poems represent the earliest polished examples of a poetic form called the qasida, usually translated as 'ode'. These mono-rhyming works are medium length, sometimes up to 120 lines, longer than the love

lyric called the ghazal and shorter than narrative epic poetry. Most Pre-Islamic qasidas were written down during the century before Islam, though they had been composed and transmitted orally for hundreds of years before that. The classic genre begins with a section called the nasib (love poetry) in which the lover expresses a longing for the departed beloved, as in the Mu'allaqah of Labīd. Then the poet describes the subject's quest and concludes with the lover boasting ironically of how he has succeeded in exiling her from his memory. Muslim poets transformed both the themes and the three part of the qasida form, adapting the genre to specifically religious and mystical purposes (Renard 1996).

3.4.1.7 Norms of the qasida in Arabic poetry

Qasida relates to different types of norms. Mainly, it is clear that the qasida as a production of verbal art relates to textual norms, whereas the cultural norms relate to the social context of the announcement of the qasida and this leads to the following:

Moral code: in the Arabic poetry most of qasidas are planned to extol, uphold or call for allegiance, to a code of moral values, often of a religious nature.

Performance: the qasida is mostly intended to be chanted or recited in front of a group people.

Social function: the qasida is a cultural commodity often composed for the purpose of a gift exchange, which constitutes an integral part of its recitation, both secular and religious (Sperl and Shackle 1996).

3.4.1.8 The dominance of the qasida form

Because of the high status that the ancient qasida acquired in Arab culture, very few innovations in the form and style of poetry occurred during the heyday of Islamic civilization in the middle ages. Several poets tried at different times to question some of the received conventions. As a rule, however, these poets rarely attempted to challenge the fundamental of

the Arabic poetic model, for example the prosodic system and the underlying poetic diction. Furthermore, the matrix of traditional poetic discourse eventually smothered the new departures that they advocated. It was only in Islamic Spain that a truly different model, الموشحthe mwashshaḥ, was nurtured. However, this form never succeeded in supplanting the qasida, which remained the dominant and most respectable type even in Muslim Spain.

The power of the qasida to reach through the ages to fascinate and captivate never ceases to amaze. A slothful, mostly good-for-nothing poet, by his folk's admission, composes a poem. More than 1,500 years later, the poem is still being taught in schools, found on internet pages, and even listened to in digital format .(Al Ansari, 2009).

3.4.1.9 How does a poet produce a qasida?

According to Ibn ṭabāṭiba (1982, p. 11), when a poet wants to build a qasida, he mixes the theme in the lead which he intends to take his verse in his mind in prose, then he arranges appropriate words and accurate rhyme-words with which to cloth it and a metre in which the words run smoothly. When he comes to a line that goes well with the theme he has in mind, he puts it down. He sets his mind on using the rhyme-words for the motifs they require, without ordering his verse or arranging the various subjects in it - he simply adds any line that comes to him, though it may be different to what precedes or follows. When he has completed the motifs and has made many lines, he brings them to agreement, by means of lines that serve to string them together, to hold together, on a thread, what was scattered (Gelder 1982).

3.4.1.10 Metre and Rhyme in Pre-Islamic poetry

According to metre, the Pre-Islamic poetry can be divided into two parts

1- **Rajaz**

This is a type of short variant verse which was used with different aims, such as tribal war songs and children's games and patter, for example;

'O lord whoever is my father' foe

Be his foe – on his heart two arrows throw.

In his daily bread cause him death, eternal woe' (Beeston 1983) p. 37).

The rajaz is a type of 'metre made up of either a single hemistich, divided into regular rhythmic units, or of two hemistichs' (Adu\ni\s 1990) p. 17). It was developed later to be similar to the qasida, however, in the early period of Arabic poetry there were only short specimens of war, not more than seven or ten at the most (Beeston 1983).

2- **Qasid**

'The poem (*qasid*) is composed of verses divided into two equal halves or two hemistichs. It is said that the root (qasada) here means to break in half and so the term *qasid* refers to the actual shape of the poem which is in two columns' (Adu\ni\s 1990) p. 18). Every verse is written on a separate line which is considered as a syntactic and semantic unit. This line is called a bayt and it is divided by a caesura into two parts (hemistiches) (Zwartjes 1997).

According to rhyme there are three kinds of poetry in Pre-Islamic poetry:

1- **Qit'ah,** which is less than ten lines or verses, written in non rajaz metres occurring for example in celebrated anthologies, and considered as the first stage of the qasida (Beeston 1983).

2- **Qasida,** which is more than ten lines or verses. 'The number of lines of a qasida can run up to one hundred and the lines themselves can be relatively long' (Zwartjes 1997) p. 23). These lines are rhymed by sharing the same bead (qāfyah),

which contains the (rawyy) the last consonant in the second part of the line, except the first line, which has its internal bead, and this is known as tarsi'. The reiteration of the internal bead tasri' in a qasida produced a different type of poems which is known as Muṣammatah (Zwartjes 1997).

3- **Muṣammatah**, which contains many verses in groups; every three or four lines share the same bead (qāfyah) and the fourth or the fifth is different, for instance.

وشبيه كالقسم

Greying into an untainted whiteness

غير سود اللمم

Has changed the dark hairs

داوياها بالكتم

Heal it with Henna

زورا و بهتانا

Falsely

'The relatively long lines of the classical qasid were split up into several segments with internal rhyme tasri' (Zwartjes 1997) p .24).

'this latter class may be ignored as its authenticity is disputed, though specimens of it are attributed to Imru'al Qays' (Beeston 1983) p. 36), for example:

ومستلئم كشفت بالريح ذيله

A knight that I have killed and I left him nikdness by the wind

أقمت بعضب ذي سفاسق ميله

56

I straightened his penchant with my sharp sword

جعت به في ملتقى الحي خيله

And I shocked his family and his tribe byhis death

تركت عتاق الطير تجل حوله

I left his corps as banquet for the prey birds dancing about him

كأن على سرباله نضح حريال

As his clothes were dyed by the the colour of his blood.

Latterly, the development of this type of poetry has led to the invention of the so called Al Mozdawij, which was 'probably the second stage of the further development of the internal rhymes of the classical qasid. The mozdawij is a poem where, repeatedly, two hemistichs rhyme (rhyme scheme: aa, bb, cc, etc.) and exceptionally we find three segments (aaa, bbb, ccc, etc.), especially employed in didactic poetry' (Zwartjes 1997) p. 24).

3.4.2 the main themes in Arabic poetry

There are different themes and geners in Arabic poetry, however, the study going to introduce here the main themes that this study will analyse in the poetry of Al Mutanabbi.they are panegyric, elegy, glory and satire.

3.4.2.1 Panegyric

Panegyric is one the main genres in classical Arabic poetry. This poetic form was not just a way to gain commendation and respect: it was also intended to present the image of an ideal individual and encourage virtuous values in all by praising individual instances of this as this extract from a panegyric by أبو تمَّام (abū tammām) illustrates:

و لولا خلال سنها الشعر ما درى   بغاة العلا من أين تؤتى المكارم

Without the help of poetry in describing the path to glory,

No one of the glory seekers would know how it can be attained.

The panegyric in Classical Arabic poetry has its origins in poetry which the poet originally composed in praise of the attributes of his tribe, designed to glorify the qualities and deeds of both the people as a whole and of notable individuals such as warriors; it later evolved as an independent genre. It also functioned as a form of defending the tribe, by comparing them favourably with neighbouring rivals (Badawi, 1996). Examples of this early form of tribal panegyric can be found in the poetry of عمرو بن كلثوم (ʿamru ibn Kulthūm) and الحارث بن حلزة (al ḥarith ibn ḥillizah).

Initially, Arab poets in that period Pre-Islamic did not aim to earn money from composing panegyric poems, but composed these for other tribes or warriors as a means of recognising their assistance or repaying favours which were owed. This can be seen in example 7.17, composed by امرؤ القيس (imru' al-qais) to praise بني تميم (bani tamim) because they had saved him and protected him from being killed by the king (al-mundhir):

أقر حشا امرئ القيس بن حجر   بنو تميم مصابيح الظلام

Sons of Tamim are like lights in the darkness

They comfort the heart of Imrua Al Quis Ibn Hijri

Until the time of النابغة الذبياني (al-nabighah al-dhubiani), who was the first poet to financially profit from praising kings, he gained a great deal of money. And so, although less than him, الأعشى (al-ʾaʿshā) specialised in composing panegyric سلمى زهير بن أبي (zohair ibn abi sulmā).

as a profession and prised nobility, seigniors and wealthy people. He praised even non Arabs rulers (Badawi, 1996).

In the Pre-Islamic period poets who benefited financially from their compositions were not deemed to have the same prestige as orators or poets who practised their art without financial reward.

In the early Islamic period, some poets such as الحطيئة (*al ḥutai'ah*) composed many poems as a form of supplication.

In the next stages of Omayyad and Abbasside periods, the panegyric poetry spread, and many poets composed poems for , caliphs and kings, for the express purpose of gaining money explicitly, while poets in the previous eras has disdained to do this   (Badawi, 1996).

With all of this, Arab poets, especially those of the Pre-Islamic era, were always concerned with their maintaining their dignity and would not demean themselves before a rich patron supporting a poet financially, as they did not like to show their poverty and misfortune in front of them. In fact, poets dreaded having to write poems for them and recoiled from this. As reported by Stetkevych, It was like 'the ritual exchange of gifts which involves mutual obligations of giving, receiving and repaying whereby rank and dignity of both patron and client are vitally at stake'(I, 35-63).

Some poets refused to consider composing panegyric as one of their geners, such as جميل بن معمر (*jamil Ibn ma'mar*), عمر بن أبي ربيعة (*'umar Ibn abi rabbi'ah*) and العباس بن الأحنف (*al- 'abbās ibn al- 'aḥnaf*) (Badawi, 1996).

'To understand the mechanism of the panegyric poem, it is important to bear in mind that the patron, to whom the poem is addressed (the praised one), is not identical with the intended public of the poem .of course panegyric poems could also fulfil their political and social role if a general interest in them was granted'.

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The most important point of panegyric poem was that it 'formed the most important political discourse throughout a great deal of Islamic history,' and immortalised many names, events, chronicles, achievements and battles. More than this, its role was not limited to this: 'in panegyric poems, the subject personage was described as an embodiment of royal virtue, above all in terms of military prowess and generosity. The recollection of these virtues simultaneously confirmed and reinforced them, for society as well as for the ruler himself, and by confirming the ruler's ideal fulfilment of these normative values, the poems contributed to this legitimisation'. In addition to this, it was a very important tool, 'to spread the news of important events (such as battles won) and helped to memorialise them and to locate them and their protagonists within a broader historical context'.

'From now on panegyric occupied a disproportionately large place in the output of poets, and every ruler or governor of note saw to it there were one or more poets in his court whose main task it was to celebrate his achievement and immortalize his name'(Badawi, 1975, P.4).

3.4.2.2 Elegy

In order to analyse the lexical cohesion in Al Mutanabbi's elegiac poems, we need first to understand the importance of elegy in Arabic poetry.

One of the distinguished subcategories of elegy is the elegy for kings, leaders and people of great status and power. The literary critic ابن رشيق Ibn Rashīq said: "the elegiac style, in the case of the deceased being a king or a great leader, should clearly show its expression of anguish, manifest in its display of sorrow, mixed with yearning and regret as well as veneration".

Elegy is an important type of poetry, written on the occasion of a person's death. Elegy can sometimes be a private elegy; where the poet had a close relationship with the dead person,

(for example as mother, father, brother, husband, wife or child) or as a personal friend. There can also be a public elegy; this is where the poet does not know the dead person personally. However, they may have had a direct or indirect impact on the poet's life. This might include for example a caliph, king, people of great state and power or an army commander killed in battle. Public elegy, in other words, serves to express the sadness or grief and mourning of the society as a whole. Some poets have also composed poems in memory of favourite animals: for example, for the departure of a pet cat or a horse. Another type of elegy is, "unique to classical Arabic poetry"; self-elegy. In this poetic form, the poet elegises himself because he believes that his death is "imminent". For example, in the case in which the poet has been imprisoned and is awaiting execution.

An elegy can transport someone from the stage of weeping and mourning to a stage of confrontation, creation and invention. One of the main goals of the elegist is to immortalise the deceased. This can be done by making a clear description and by writing memorable characteristics and accomplishments.

A way of achieving immortality using the elegy is to mention the idea of the subject having moved on into a greater everlasting world. This portrays the image that the deceased is still alive and is immortal. It also shows their greatness.

It is common to see in elegies the talk of honourable death of the deceased. This is to achieve immortality, to make the deceased appear great and to highlight their accomplishments.

There is a contrast between the main two factors contained within an elegy: trying to achieve immortality for the deceased, and coping with the pain of loss or death. Another method which poets use to achieve this balance between immortalisation and acknowledgement of the power of death is through mentioning the deceased's accomplishments and then immediately negating them. This immortalises the deceased and realises the power of death.

Repetition is another way to add affect and achieve immortality. It ensures that all the great accomplishments are covered and when recited will remain in people's minds as they are repeated, therefore, achieving immortality.

Another technique which poets employ in elegies is that of addressing a third person, usually a woman, who orders the poet to stop crying. This is a way to express the poet's grief and sadness.

3.4.2.3 Glory

Glory may be defined as a feeling of deep pleasure or satisfaction derived from one's own achievements, the achievements of one's close associates, or from qualities or possessions which are widely admired.

3.4.2.3.1Types of pride in Arabic poetry:

3.4.2.3.2 Self pride:

This includes elements such as the poet naming their best achievements and best character traits, including bravery, kindness and many others.

3.4.2 .3.3Pride in religion:

Although all of the monotheistic religions are against pride and arrogance, this did not stop the Arabs from complementing their religion in many ways.

3.4.2.3.4 Pride in war:

Arabs are extremely proud when it comes to strength and bravery, or war in general: they will talk about their army to strike fear into the enemy. They will also talk about previous victories (Khalifa, 2012).

3.4.2.3.5 Pride in loyalty:

Pride in loyalty is used either in war to strike fear into the enemy, or as a type of self-pride, it shows how loyal an individual is either to their tribe or to their friends or family.

3.4.2.3.6 Pride in power:

Arabs take pride in their power, whether it is physical or political.

3.4.2.3.7 Pride in armour:

Armour was very important to show importance and shows of pride could be used to intimidate others.

3.4.2.4 Satire

Satirical poetry is considered to be one of the most important genres of the classical Arabic literature. This genre of poetry was existent in Pre-Islamic and early Islamic society, and the Arabs used to regard it as the only form of real literature. The development of Arab society after the rise of Islam also had a very strong impact upon the function of traditional genres of Arabic poetry. From its original function of discouraging and threatening enemies, satirical poetry developed into the means by which a poet earned a living, produced political propaganda and entertained society. Arabic satirical poetry became an independent genre of art.

According to the Oxford Dictionary, 'satire is the use of humour, irony, exaggeration, or ridicule to expose people's stupidity' (2010, p.1581). The next sections will provide a brief introduction to satire in Arabic poetry

3.4.2.4.1Chronological development of satirical poetry in Arabic:

As mentioned previously in the literature review about Arabic poetry, it can be divided into many eras; the following sections will give more explanation the development of satirical poetry in Arabic.

3.4.2.4.2 Satirical poetry in Pre-Islamic times:

Satirical poetry in Pre-Islamic times was often related to desert life, in which conflicts between Arab tribes played a major role. Satarical poems were usually used to ridicule and offend. However, they were much appreciated because poets were very well respected. This is because the poets were the voice of their tribe and would dedicate their work to their tribe.

3.4.2.4.3 Satirical poetry during the advent of Islam:

During the advent of Islam, satirical poetry maintained some of its previous functions: however, it was slightly altered and some new meanings were brought in relating to Islam. For example, words such as "blaspheme" were now used to ridicule vices. (Al Fisal, 1305, P.19).

3.4.2.4.4 Satirical poetry during the Umayyad era:

In the Umayyad period, poetry was effective in defending tribes which originated in this era and became a tool to strengthen the tribe.

3.4.2.4.5 Satirical poetry in the Abbasid era:

Satirical poetry changed significantly during the Abbasid chiefly as a result of changes in lifestyle and culture. Poetry was used for debates between different groups and on different topics, including political and social debates. Satirical poetry was affected by which school of thought was followed.

3.4.2.4.6Types of satirical poetry:

1. Single satirical poetry; was aimed at a recognisable individual.

2. Plural satirical poetry; was aimed at a certain group of people. Such as a tribe, or people of a certain country, city or a place.

3. Moral or ethical satirical poetry; pointing out moral shortcomings in someone, such as for example cowardice.

4. Physical satirical poetry; pointing out the physical flaws of someone, or a group of people as in a long nose etc.

3.4.2.4.7 Methods of satirical poetry:

1. Realistic satirical poetry; where the poet describes someone as they are with no exaggeration.

2. The sarcastic method; where the poet exaggerates some characteristics to provoke someone.

3. The explicit method; where the poet clearly states the name of the provoked person, and points the poem towards him directly.

4. The indirect method; where the poet indirectly aims the poem at someone and lets people work out who it is aimed at.

3.5 A biographical sketch of Al Mutanabbi

'Abu'l-Tayyib al-Mutanabbi (915-965) is often regarded as the greatest of the classical Arab poets, with his work occupying a unique position at the heart of Arab culture' (Larkin 2008)p,1).

3.5.1 A brief biography of Al Mutanabbi

Although I have already written about Al Mutanabbi's life, I feel that it is important to reemphasise some of these were made, due to its impact on his work.

The previous section identified 'Abu-Tayyib Al-Mutanabbi as the writer whose poetry will form the basis of this study. This section will provide background information regarding his life and work. Better known as Al Mutanabbi, lived a life full of adventure. A highly ambitious and determined individual, full of self-belief from his earliest days, Al Mutanabbi was both clever and courageous. Eager to seek out glory honour and fame, he travelled from one country to another, often facing hardship and risk. All of these diverse experiences bestowed on his poetry excellence, uniqueness and virility. (Arberry, 1967).

Shakir (1977) has recorded the events of Al Mutanabbi's life, which he divides into seven stages. The poet was born in the city of al-Kūfah (Iraq) in 303 AH, and grew up there as 'alawi's son. He moved to Damascus in 321 AH, and this began the second stage, wherein he announced that he was 'alawi, and was soon imprisoned as a result of his claim. After his release from prison in 323AH, the third phase of his life began, and he embarked on a journey for two years–around the Levant before returning to al-Kūfah in 325 AH. He went back again to Syria in 326, to settle there for about ten years, writing his poetry. The fourth

stage began in 336 AH when he met Prince أبو العشائر الحمداني Abū al-'ashā'r al-ḥamadani, who introduced him to his cousin, Prince سيف الدولة الحمداني Saif al-daulah al-ḥamadani,, who was the ruler of the ḥamadani State (Emirate of Aleppo) at that time. A well-educated ruler, with an interest in poetry, Saif al-daulah was intrigued by Al Mutanabbi's personality and impressed by his poetry, and he became poet laureate.

Al Mutanabbi fell in love with Princess خولة khaulah, the sister of Saif al-daulah, which caused a rift in the relationship between him and the Prince and marks the fifth stage in his life, according to Shakir's (1977) account. After a period of intrigue for about ten years, he moved to Egypt in 346 AH to the court of كافور الإخشيدي Kāfūr al- ïkhshidi, the ruler of Egypt at that time. Initially, Kāfūr was generous with him at the beginning and Al Mutanabbi was hopeful that he might achieve his personal political ambitions. However, 'his panegyrics of Kafur failed to gain him the position of governorship to which he was aspiring and which had been promised to him' (al Ansari 2009, p. 181). Angry and disillusioned, Al Mutanabbi then began to pour his feelings into invective poems which were scathing criticisms of Kafur. Having earned the wrath of the ruler, Al Mutanabbi decided to flee from Egypt in 350 AH.

In the seventh and final stage of hs life, he moved on to Persia where he gained the protection of Prince عضد الدولة 'aḍud al-daulah and his Minister ابن العميد Ibn al-'amīd who was a great writer. However, the Persian environment did not suit Al Mutanabbi and feeling homesick, he decided to return to Iraq. As he approached Baghdad, he was killed by Bedouin bandits on the 27th of Ramadhan 354 AH.

3.5.2 His full name

Ahmad Ibn Al Husain 'His father is said to have been a water-carrier of the quarter of Kinda, an impoverished descendant of an ancient Yamani tribe, the Banu Ju'fi; hence the son bore

the place name al- Kindi and the clan name al- Ju'fi, and grew up to boast of noble and heroic ancestry' (Mutanabbí and Arberry 1967) p.1). Husain was prejudiced against Al Mutanabbi's family and he considered him as of unknown parentage, merely because his grandfather's name was uncertain or unknown; some sources mentioned that his name was Abdul Samad, and others mentioned other names. Husain has tried to prove by inference that Al Mutanabbi's poems mostly boast only about himself, without any reference to his lineage glories (Husain,1960, p.13).

However, Shakir has a different view, which is completely contrary to Husain's opinion. Shakir stated, 'Al Mutanabbi who was born in Al kufa, centre of Alaways and studied with their sons, he either be Alawy by lineage, descended from their origins, or by breastfeeding, which means a kind of brotherhood' (Shakir,1977, p. 57).

3.5.3 His birth
All our sources agree that Ahmad Ibn Al Husain, known as Al Mutanabbi was born in Kufah, in the year 303/915. In the year 313/925, 'as the Qarmatians sacked Kufa, the family lived among the Banu Kalb in the oasis of Samawa in an extended sojourn' (Al Ansari, 2009, p. 181). Banu Kalb was one of the eloquent Arab tribes, who Al Mutanabbi was inspired and affected by with its eloquence.

3.5.4 His epithet
Our poet was given the epithet Al Mutanabbi (literally: 'the would be prophet'), and it is by that name that he is generally known. Three different reasons are given for this choice of epithet:

First, it is said that he claimed to be a prophet when he was young in the Samawa oasis where he was living with his family, and many people followed him. However, he was caught and

sent to prison for about two years by the ruler of Hums, and he was not released until he announced his repentance (Shakir, 1977).

Second, he is called Al Mutanabbi due to some verses that he had written, and he did not claim to be a prophet.

<div dir="rtl">

كمقام المسيح بين اليهود   ما مقامي بأرض نخلة إلا

</div>

My stay in the land of Nakhlah is nothing but

The staying of the Massiah among the Jews.

<div dir="rtl">

غريب كصالح في ثمود   أنا في أمـة تداركـها الله

</div>

Iam among those folk, God pity them

As stranger like Salih among theTthamud

Thirdly, He is called Al Mutanabbi based on his stature and level in the world of Arabic poetry and among his peers, contemporaries and those who preceded him, and those who came after him.

3.5.5 Stages of his life

According to Shakir (1977), the life of Al Mutanabbi went through seven stages.

1- He was born and grew up in Kufah in 303 A.H., as Alawi's son, until the end of 320.

2- He moved to Sham in 321 A.H., when he claimed and announced that he was Alawi, and by the end of that year he was jailed, because of his claim, till 323A.H.

3- After his release from prison in 323A.H., he embarked on a journey for two years into Sham, while he was coming back to Kufah in 325 A.H. Then he came back to Sham again in 326, to settle down there for about ten years.

4- In 336 A.H. he met the prince Abu Al 'ashair Al Hamdani who introduced him to his cousin the prince Saif Al Daulah Al Hamdani, who was the ruler of the Hamdani state at that time and he was well educated and interested in poetry. Regarding the talent of Al Mutanabbi in poetry, Saif Al Daulah was dazzled and fascinated with Al Mutanabbi's poems, and his personality, and due to that he embraced him and made him the poet laureate until the year 346 A.H.

5- He fell in love with princess Khaulah, sister of Saif Al Daulah, and caused a rupture in the relationship between him and Saif Al Daulah.

6- Due to what happened between Al Mutanabbi and Saif Al Daulah, after a period of intrigue for about ten years, he moved to Egypt in 346 A.H. to spend about four years in the court of Kafur Al Akhshidi, the ruler of Egypt at that time, who was generous with him at the beginning. However, by the end he faced a lack of interest, 'as his panegyrics of Kafur failed to gain a position of governorship to which he was aspiring and which was promised to him' (Al Ansari 2009, p. 181), which made him upset and angry and pushed him to write invective poems to criticize Kafur who was angry with Al Mutanabbi for this, therefore he decided to escape from Egypt in 350 A.H.

7- After fleeing from Egypt he went to Persia to be with the prince Adhed Al Daulah and his minister Ibn Al 'ameed who was a great writer. However, Al Mutanabbi felt homesick, and he was not compatible with the Persian environment, and he decided to come back from Persia in 354 A.H. to face his death by Bedouins attackers, who killed him on the 27th of Ramadhan 354 A.H., 965.

3.5.6 His manners

Al Mutanabbi was a clever and courageous man , with a high ambition and high mettle and he had pride in himself since he was a child. Here is an example of a ditty, which was composed by the poet at a young age:

أي عظيم أتقي أي محل أرتقي

الله و مالم يخلق و كل ما قد خلق

كشعرة في مفرقي محتقر في همتي

What lofty place should I ascend? What a titan should I fear?

What all the god has created – and that which he is not, is an contemptible as far as my resolve is concerned as a hair in the parting of my hair' (Al Ansari, 2009, P181).

To sum up, the first part of this chapter presented an introduction to Arabic poetry. It explained the genres, types, eras and characteristics of Arabic poetry. The second part introduced Al Mutanabbi and the main features of his life

Chapter 4: Cohesion

4.0 Introduction

The purpose of this chapter is primarily to comprehensively review various works on concepts of cohesion and coherence and the link between them, stating the obvious differences and the more subtle variations between the two. This chapter also will introduce some classical works, which discuss cohesion in Arabic linguistics and Quranic studies. These studies are briefly reported as significant to the reader, due to classical scholars initially researching the Quran prior to analysing the earlier poetry.

4.1 Definition of cohesion

Having considered the related concept of coherence in the previous section, this section returns to cohesion, by providing and discussing key definitions for this concept. According to Halliday and Hasan (1974, p.4) cohesion occurs when an element in discourse cannot be affectively decoded without invoking another element in the text or the discourse situation. According to the latter, 'when this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text'. This definition by Halliday and Hasan is a semantic one, and like other parts of semantics system cohesion is realised through grammar and vocabulary. Therefore cohesion can be divided into grammatical and lexical cohesion, 'grammatical cohesion includes devices such as reference, substitution, ellipsis, conjunction, while lexical cohesion is divided into reiteration (repetition, synonymy, etc.) and collocation (co-occurrence of lexical items)' (Tanskanen 2006), p.15).

It is suggested that cohesion is integral for any text and thus must be existent for it to be meaningful. On the other hand, the concept of cohesion is one of many factors, and to de Beaugrande and Dressler (1981), IT

'....establishes various connection in the surface text, from grammatical phenomena of anaphoric and cataphoric substitution by pro-forms to syntactic parallelism and also lexical recurrence' (P.79). For Halliday and Hasan (1976), cohesion is fundamental, while for de Beaugrande and Dressler (1981), it is one of seven standards of textuality.

4.2 General background of cohesion

According to Halliday and Hasan, cohesion is' the relations of meaning that exsist within a text and that define it as a text'(Halliday and Hasan 1976)p,4). In terms of a general background in the field of cohesion, there are several works which   written by well- known researchers such as Quirk et al. (1962), Hoey (1991) and Urbanova and Oakland (2002) which address this subject. However, although there is mention of the concept of cohesion in these works, these linguists do not analyse this concept profoundly and do not position it as the backbone of their research, choosing rather to focus on stylistic or linguistic aspects.

In a varying approach, Halliday and Hasan (1976) more deeply analyse the complex issues of cohesion by providing theatrical examples. As such, this work was found to be very useful and forms the main foundation for the thesis.

Thornbury, in *Beyond a Sentence* (2005), suggests that cohesion is an essential feature of texts, and he emphasises this by suggesting that non-cohesion could result in non-textual composition. However, he does not go as far as to state that cohesion exclusively creates a text. Coherence, as will be discussed in section 4.4, also essential according to Thornbury; that is to say that the text must have clear intent from the producer. Thornbury's research is a

study of both written and spoken language and thus differentiates between the cohesive ties in these forms of language.

As well as this distinction, there are several different approaches which have been adopted in terms of analysing the area of cohesion. A theoretical approach was adopted by linguists such as Halliday and Hasan (1976), Hoey and Quirk. Then, from later analysts, there are some who use both a theoretical and practical approach in their research, such as Thornbury (2005) and Renkema (2004). Meanwhile, authors such as Yankova (2005) and Butkiene (2005) operate on a practical level, as they apply the theory practically to various materials, sometimes with different languages. For example, Yankova (2005) applies numerous grammatical and lexical cohesive devices to Bulgarian as well as English statutory texts, therefore emphasising the importance of cohesion in other languages and the applicability of certain analytical tools when evaluating other languages, which are not thus restricted to English.

Similarly, Al-Jabr (1987) analysed Arabic in terms of cohesion, in his work, *Cohesion in text differentiation: A Study of English and Arabic* (1987). It is noteworthy that his main framework was based on the research of Halliday and Hasan in terms of analysis. Al Jabr (1987) further states that although this was the initial criteria used, it was not as comprehensive in evaluating the Arabic language, as there are certain phenomena which cannot be analysed through the framework: namely, thematic patterns and parallelism. This highlights a very important point, as it suggests that although some linguistic tools and techniques may be used in a variety of languages in terms of analysis, they may not provide an absolute universal framework, as there are variations in all languages, as is seen in Maryam Bayshak's work, *A Study of Cohesion in Arabic* (1991).

4.3 Cohesion and coherence

The previous section introduced the concept of cohesion. This section views on analysis of that concept, including introducing issues related to applying frameworks for this from English to the Arabic language. This section moves on to consider cohesion in comparison with coherence. There are various conceptual and definitive differences between cohesion and coherence, Tanskanen (2006,p7) stated that: cohesion refers to the grammatical and lexical elements on the surface of a text which can form connections between parts of the text. Coherence, on the other hand, resides not in the text, but is rather the outcome of a dialogue between the text and its listener or reader.

Blum-kulka (1986) also mentioned that, cohesion is merely a surface relationship that holds the text"s elements hanging together. It is not sufficient for a text to be cohesive. However, coherence is a semantic relationship between elements that aims to interpret meanings expressed by the participants. According to Hoey (1991), as follows:

'Cohesion is a property of the text and that coherence is a facet of the reader's evaluation of a text. In other words, cohesion is objective, capable in principle of automatic recording, while coherence is subjective and judgements concerning it may vary from reader to reader' (Hoey, 1991, p 12).

Coherence is a skill, which is reliant on the reader's intellectual and pre-existing notions when dealing with the text, as is seen in an individual perspective. We could further express this by stating that it is possible for a reader to have a cohesive text but not a coherent one. For instance, the causal conjunction *consequently,* may rely on pre-conceptual understanding or consequence which is not expressed in the text itself. Therefore, if the reader cannot comprehend the linguistic relationship of the word and its context, this may lead to incoherence for this particular reader. Thus, as is expressed by Koch (2007, p.2), cohesive

markers cannot as of themselves be sufficient to create a coherent text, Koch provides the following example to illustrate the point:

'Father was home. Home is here. Here is there. There was mother.'

The previous example is constructed from several sentences without meaning or objective. Further confusion is derived from the incurring instances of repetition. This is to make the above example overtly cohesive, while it is not coherent. Therefore, cohesion has no regard for what the text means, but is concerned with the semantic formation and correct construction of the text, as expressed by Renkema (2004): 'The most silent phenomenon of discourse is the fact that sentences or utterances are linked together'(Renkema 2004), p,103).

Analysing the above quotation, one can deduce that the connection between sentences is relying on two concepts, internal and external. The internal concept is known as cohesion whereas the external is called coherence. Renkema (2004) further writes that cohesion is seen in the discourse itself while the coherence can be taken from the previous knowledge or experience of the reader or listener, as will be discussed in the following section.

As briefly discussed above, from the outset it is distinctly evident that there is no consensus amongst linguistic scholars, whether it is on the definition of cohesion and coherence or the importance of their co-existence. Some have argued that the applicability of lack of cohesion as an absolute marker for the existence of coherence is an argument with shortcomings, overcome by human intelligence, research and common presumption.

Some linguists distinguish between the two in their terms and definitions. While others use the term cohesion to refer to both concepts, including, for example, Halliday and Hasan (1976), who state that they consider cohesion to not only be the main source of textuality but the sole property of the text.

'Cohesive ties between the sentences stand out more clearly because they are the only source of texture' (Halliday and Hasan, 1976, p.9). Brown and Yule (1983) discussed this claim and disagreed with it however, as they believe that within conversational discourse there is coherence even if the text is not cohesive as it can be completely understood. They concentrate on the role of the receiver and whether a listener or reader interprets the text, stating that,

'within chunks of language which are conventionally presented as texts, the hearer/reader will make every effort to impose a coherent interpretation, to treat the language thus presented as constituting text. We do not see an advantage in trying to determine constitutive formal features which a text must possess to qualify as a text. Texts are what hearers and readers treat as texts' (Brown and Yule 1983) pp.198-199.

Yet others use the term coherence to refer to both concepts (Van Dijk, 1977; Edmonson, 1981; Hatch, 1992), whereas there are other scholars who distinguish between the two terms and concepts (de Beaugrande, 1984; de Beaugrande & Dressler 1981; Widdowson, 1978; Bown & Yule, 1983; Hobbs, 1985; Blackmor, 1989; and Charolles, 1988).

4.4 Coherence

Bearing in mind the distinctions between cohesion and coherence, and the variety of views in the literature, as discussed in the previous section; it is useful to present a clear definition of coherence and consider the validity of the concept. Before returning to the main themes of cohesion.

4.4.1 Definition of coherence

The term is defined in the Collins- COBUILD English dictionary as 'a state or a situation in which all the parts or ideas fit together well so that they form a united whole' (1995, p.305).

This definition was rejected by Lenk (1998) however, who states that 'coherence in conversation is understood to incorporate much more than merely parts fitting together well so that they form a united whole, in fact in many instances adjacent segments of conversation do not fit together well. Quite often neighbouring stretches in conversation don't form a united whole, and nevertheless participants in these conversations understand what is going on' (Lenk 1998).

According to Oller, Jr and Jonz (1994), there are five definitions of coherence that can be implied. The first is that 'coherence is a quality of discourse'. By taking discourse as a matrix for coherence, it is clear in this definition that it is affected by the traditions in psychology and linguistics which principally concern objective behaviours and observable facts rather than the ephemeral affective and subjective realms of interpretation and meaning. The second of the five definitions holds that coherence is created in its entirety in the mind, in reference to a discourse or text, is abstract, and does not require a basis in knowledge of the world (John et.al, 1994, p.25).

This type of coherence is dependent solely on the mind and this makes it answerable to this facet alone. This is a completely subjective analysis, independent of actual producers and consumers in the experiential world. Some analysts do not accept such extreme subjectivism, as they regard the role of the consumers of the discourse as an integral part of coherence. Consumers are part of the physical world, thus bringing the external world into the picture.

Yet those who hold the theory of coherence to focus on the mind alone consider this to be a sufficient analytical tool to reach a comprehensive outcome, which leads to the third definitions identified by Oller, Jr and Jonz (1994). Here, McCagg (1990, p.113) states that:

'Coherence refers to a semantic property of textuality. It is an aspect of comprehension that is established in the mind of the reader as a result of a perception of a relatedness among a

text's propositions and between the text and the knowledge that the reader possesses of the world'.

The fourth definition cited by Oller, Jr and Jonz (1994) suggests that the definition of coherence lies in its role in insisting on the adherence within a piece of discourse to a world, which may be real or hypothetical, but demonstrates consistency within itself.

The term consistent is an ambiguous term, because it is unclear whether scholars who subscribe to theories of possible or plausible text words require that they be self-consistent. And it does not explain what type consistency is meant in this context.

The final definition states that coherence is a quality that makes a discourse conform to a consistent picture of the ordinary material world of experience.' This definition refers to the distinction between semantic and pragmatic aspects of meaning. By contrast with pragmatic aspects, the semantic aspect of meaning involves intention, which is abstract, connotative and virtual. For example, the description of an ice cube that howls like a coyote; the abstract elements here are combined in a way that does not happen in the real experience; the image is virtual, it does not communicate to any meticulous fact; the description here connotes a possible state of affairs but without actually denoting any particular existing state of affairs. Finally the image conjured up is universal and can be applied for all. Pierce (1867) termed this aspect of meaning the comprehension or depth of a representation.

 The clear features of this aspect according to Pierce are:

1- It does not occupy any space or time in the material world.

2- It may require some of our time to conjure up any given semantic meaning.

3- We may do it in some location in space and time, but that all is a quite incidental and it does not play any essential role in defining it.

Some philosophers are of the view that the physical world is not essential, such as David Hume (1918), who expresses the view that either material objects do not exist or that we cannot know of their existence and in the view of Kant (Kant in McCarty, 2009), where he feels that we cannot represent these real objects at all or that we cannot represent real objects completely.

This type of understanding is completely different to the pragmatic aspect of meaning, because in the pragmatic view it takes up space and time in the material world, and is actual, particular, denotative, spatio- temporal and referential. Some analysts find this semantic aspect to be without use, as it is not plausible in the physical world. So, they consider such concepts void of consideration, while authors such as Pierce consider semantics essential in the context of existence itself and value the concept and discuss it in depth, referring to it as being 'connected by sensory experiences'. Other authorities share this notion, such as Einstein (1944, p.289) who said that 'all thought acquires material content through its relationship with sensory material.'

Later, Pierce summarises the position held by those supporting the pragmatic aspects in the following:

'Nothing can be more completely false then that we can experience only our own ideas. That is indeed the very epitome of all falsity. Our knowledge of things in themselves is entirely relative, it is true; but all the experience and all knowledge is knowledge of that which is, independently of being represented' (Pierce, 1903). He goes on to describe coherence as being applied to discourse as an interpretation or representation by either the creator of that discourse or those who receive it, possibly in their first language or another form.

In the above definition, coherence is interactive, constructive and dialectic. This means that any producer writer or reader is the source of interpretation. Therefore, they are on the path

of discovery and true meaningfulness. Thus, providing self-analysis and interpretation seem to be dynamic, active, and productive, with the emphasis on the individual perspective, as is expressed by Oller and Jons' clarification of this type of coherence:

'...something that is produced by a writer in the act of discovery or by a reader in the act of inventing his or her interpretation of someone else's or, in the case of the producer of a discourse, his or her own discourse' (1994, p.31).

4.3.2 The validity of coherence as an essential component of meaning

This chapter has referred to many views on the notion of coherence, yet it must be noted that there exist other views that oppose the concept, in which case it is assumed that human intelligence is a sufficient source to compensate for any literal deficiency that may exist in the overt form of any text (scripted or spoken). In the book *Discursive Pragmatics,* Zeinkowski, Ostman and Verschueren (2011) refer to an exaggeration of the importance of coherence in meaningful constructions. That is to say that many linguists have overemphasised its significance to the extent that it seems that lack of cohesion would make the text or speech meaningless and therefore incoherent. They refer to this process as a 'cohesive overkill'. In this aspect, they are alluding to the fact that linguists have frequently produced theoretical and unfathomable examples to re-compensate for any genuine instances to substantiate their views on the subject. They provide the following to support their views:

'The heads of the city is uniformed services polished the contingency plans for a strike. Queen Wilhelmina finalised her own plans for the evening. In a nearby Danish town, two fishmongers exchanged blows. Anders by far the stronger had a cousin in prison. Many criminals are in prison (Samet and Schank, 1984, p.63)'.

They suggest that the lack of transparency in any genuine text could be overcome quite adequately by an intellectual reader in modern times with resources at hand, and suggest that

' if the text ....was authentic, i.e. an instance of naturally occurring data such as a narrative, its hearers or readers would easily succeed in reaching a plausible interpretation of coherence by resorting to the larger context, to the situation at hand, to the overall communicative goal, to their encyclopaedic knowledge and to other sources of supporting data.'

4.5 De Beaugrande and Dressler' pragmatic, procedural, cognitive approach

The view of cohesion as a standard of textuality taken by de Beaugrande and Dressler is part of their wider view of texts, which is in itself an extension of the pragmatic approach as it further analyses and codifies the text. It goes beyond basic language in many ways, and due to this, it can be described as a pragmatic approach. It is described as procedural because of its concern with processes of speech functions and the relation between the sender and receiver, while the former encodes and the latter interprets texts. Their approach is cognitive, as it focuses on coherence as a configuration of concepts within the brain. According to this, they defined the text as, 'a communicative occurrence, which meets seven standards of textuality. If any of these standards is not considered to be satisfied, the text will not be communicative' (1981, p.3). For a text to yield meaning, these seven standards should be present in the text, and they set out their seven standards or criteria for textuality as shown in the subsections which follow.

4.5.1 Cohesion

  According to de Beaugrande and Dessler (1981, p. 3) cohesion is seen where 'the surface components depend upon each other according to grammatical forms and conventions'. In this view, cohesion is the physical structure of text. It is the glue that combines the various grammatical elements of text. The surface structure has some grammatical reliance, and this is akin to a frame for textual communication.

The components in the surface text are mutually connected: this means of connection is mostly language specific, or pertaining to specific meaning, especially when translating from one language to another, as many translations theorists agree that it does not represent ant source of difficulty. For example, the cataphoric reference عن which mainly means literally "about". However, it has special implications to the Arabic speaker in religious texts, and particularly in Hadith. The Arabic reader or listener can recognise that the text is a Hadith just from the particle عن which means here in this context (by), that is prefixed mostly in every Hadith. In contrast, the translation of this particle into English is narrated or reported, and this creates a situation which is completely different to the original meaning, in that it does not help the reader to predict that the text is a hadith. This can be attributed to cultural differences, 'since 'عن the Arabic particle is a source of authority that determines the degree of the truth condition of Hadith, while the provided English equivalents do not entirely express this function' (Simms 1997), p.232).

4.5.2 Coherence

Text in general must make sense: in other words, components 'which underline the surface text are mutually accessible and relevant' (de Beaugrande and Dessler 1981, p.4). Due to this we can say that in this view, coherence is the configuration of concepts and relations which underlie the surface text and the outcome of cognitive processes among text users. It is the logic, depth and structure of text that comprise certain conceptual and propositional dependencies. Coherence is the result of these relations. A text without coherence can be cohesive but not coherent. De Beaugrande and Dessler (1981, p.5) place emphasis on causal and temporal aspects of meaning as having a central role in creating a unifying reality within a text. These constructs are often conveyed without being explicitly laid out. Bex (1996, p.74) gives the following sentence as an example of this:

No milk in the fridge have gone to the shops.

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It is not stated explicitly who has gone to the shops, but nonetheless the obvious assumption is that it is the person who wrote the sentence who has gone. So, coherence is frequently achieved implicitly, based on the writer's judgement regarding what aspects of experience are shared with the reader and will therefore be understood without explicit description (Bex 1996, pp. 74-75).

While cohesion and coherence therefore can be identified in analysis at the level of the whole text, they are also applicable in structural components at smaller scales within the text. The concepts apply to relations between sentences, clauses and tone units. Also, larger units in a text are frequently made up of adjacency pairs from one writer or speaker (Dressler and Barbarisi, 1994, p.7).

4.5.3 Acceptability

If it can be illustrated that the producer of a given text had an intention when forming the text, then it must also be demonstrated in which manner the text has been perceived by the receiver: the recipient with their own attitudes and experiences providing a subjective framework for analysis for any information provided. The role of the receiver in a text is to accept or reject it according to their attitude. As stated by de Beaugrande and Dressler, 'acceptability, concerning the text receiver's attitude that the set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver. For example, to acquire knowledge or provide co-operation in a plan' (1981, p.7). It refers to the ability of the text's receiver to recognize the significance of the text, and their ability to include any omitted or unspecified information. For example, the note made by Bell Telecom:

> *Call us before you dig. You may not be able to afterwards.*

This note depends on the receiver's acceptability to fill the gaps and gives the full meaning and the assumed information. Such as: 'call us before you dig. There might be an underground cable. If you break the cable, you would not have phone service, and you may get a sever shock. Then you would not be able to call us' (Vreeland, 2007, p. 362).

So, this standard is much related to the social and cultural background of text. For instance, jokes are not always accepted by people belonging to different cultures and nations:

> *'it is interesting that the American jokes that seem very funny to insiders may be misunderstood or even seen as insulting if shared with cultural outsiders from another country. Likewise an American travelling abroad may not always be able to appreciate that culture's unique humour. This is because humour cannot be learned. It must be acquired through understanding of the people's shared experiences and world view'* (Erting, 1994, p.17).

4.5.4 Intentionality

In essence, this area regards the intention of the speaker or writer when the speech or text is formulated, as is summarised in the following description, 'the text producer's attitude that the ... text be instrumental in fulfilling ... a goal' (Dressler and Barbarisi, 1994, p.7).

In other words, intentionality is the intention of the producer to achieve certain clear objectives and preconceived aims in a cohesive and coherent manner. And 'whatever the aim the text must be produced in a cohesive and a coherent way so that it serves the text producer's intention' (Celik, 2011, p. 84). Further intentionality is 'centring on the producer' (Rothwell et.al, 1998, p13). It is therefore clear that these analysts feel that the duty of conveying the message lies wholly with the producer. It is signalled by the speakers or writers through their manoeuvring of rhetorical devices. Producers usually intend their writing or speaking to have a particular effect on their readers or listeners, and may have to use suitable ways of manifesting these intentions. There is diversity in the ways in which

such intentions can be expressed ranging from obvious grammatical selections to lexical variation. An example of the grammatical selection can be seen in the imperative example:

'Keep off the grass'. Later they list a more indirect form, 'You are required to keep off the grass'(Bex 1996), p75).

 To note a lexical selection, we can use the following example from the Arabic language:

الدنيا متاع و خير متاعها المرأة الصالحة

This Hadith can be translated literally as 'the world is an enjoyment and the best enjoyment of the world is a virtuous woman'.

 It can be clearly seen that the meaning of the previous ḥadith is completely different to what is translated above and what the intended goal was,   and this is because of the misunderstanding of the word (متاع matā ˙)which is taken from the root (متع mata ˙ a) which means literally to enjoy. However, this is not the appropriate meaning of the word in this context:

 'A more appropriate rendering would be the world is put a provision and the best provision of the world is a pious and virtuous woman'(Simms 1997), p.233).

4.5.5 Informativity

Every text must be informative: that is, it must contain new or given information. In fact, there must be balance in the use of these two kinds of information. Texts should not be written without any reference to given information, which is built up as a background; and texts should not lack the sense of newness, which brings some bright insights to the text. It is stated that 'informativity concerns the extent to which the occurrences of the presented text are expected vs unexpected or known vs unknown' (de Beaugrande and Dressler, 1981, p.8-9). Thus, it refers to the degree to which the text produced is expected or unexpected, and

whether it repeats what is known or unknown already or provides new information. As the latter authors state (1981, p.144), 'the more probable in any probable context will be more expected than the less probable; when something very unexpected occurs'. Textual events must provide new information, otherwise there is no communication. This means that texts normally convey something new. Furthermore, 'intention is an entity which can only be realized through informativity. The sentence, man is an immortal, is not informative because all human beings are aware that ultimately they will die. Conversely, the statement, man cannot be immortal, but his death may be weightier than a mountain or lighter than a feather, is informative' (Cay, 2004, p.74).

Crucially, new information must be connected to already known information in order to ensure that a text can be properly understood. It is clear that texts which give information about well-known matters are easy to make and understand, but they can also easily bore the reader. Nevertheless, texts that provide a great deal of new information are more difficult to understand, but are likely to be more interesting to the reader (Gramley and Pätzold 2004).

It depends on the speaker's intentionality which strategies of informativity the speaker chooses, and particularly what he/she chooses to present as given, especially on microstructural levels (Partee et.al, 1996).

In general, writers focus on the problematic or variable aspects of a topic because only these provide new information. For instance, the midday meal is an institution in many countries; therefore, when writing about lunch in England, one will concentrate on what is different from lunch in other countries, namely the class connotations that are attached to it by the reader (Gramley and Pätzold 2004). Thus,

'Informativity is the novelty of the message: low informativity causes boredom and might disrupt communication' (Tumanov, 1997, p.7).

It is apparent that informativity is an essential standard for an effective text, which can be grouped as first order informativity, second order informativity and third order informativity. According to TAS (2004), first order informativity communicates revival knowledge which is not related to content, including articles for example, and is not the object of focus in the text. Second order informativity does relate to content, with normal standards falling in this group. Meanwhile, TAS (2004) reports third order informativity as relating to events which draw the attention, including where continuity is interrupted and discrepancy observed (TAS, 2004, p. 89).

4.5.6 Situationality

In contrast to the focus on content inherent in informativity, situationality focuses on the important role of the context. In other words, it is concerned with factors which make text relevant to a situation or occurrence. Every text is relevant to a particular social or pragmatic context. Therefore, it is important to determine what is said, by whom, when, why and where. Moreover, situationality has to do with the appropriateness of the message to the situation in which it is communicated, as this may impact the extent to which a text is coherent or cohesive. Cay, (2004, p.72) give as an example:

"Slow

Children

at play."

The sign functions as a warning to motorists that they must take extra care because children may be playing in this area, and the message is rendered clearer by its construction, which omits the grammar requirements of complete sentence structure. Cay (2004) relates this to situationality, in which the sign is designed to give a simple and rapidly conveyed message to drivers.

A good example of situationality can be found in دBashshaar Ibn Burd's sonnets when his housemaid asked him to recite a poem for her. His response was not to read a poem containing a high level of language which she could not understand; rather he recited a poem constructed of very simple words that she could comprehend easily. Consider his sonnets as he addresses her:

<div dir="rtl">

تصب الخل في الزيت   ربابة ربة البيت

و ديك حسن الصـوت   لها عشر دجاجات

</div>

This can be translated in English as,

Rababah is a housemaid ... she pours vinegar in oil. She has ten hens and a cockerel with a very beautiful voice.

In the history of Arabic literature, Bashshaar is referred to as one of the pioneers of Arabic poetry, whose poems are known to contain high rhetorical devices and high register words. However, he uses very simple words in these sonnets in order that they are accepted by his housemaid.

4.5.7 Intertextuality

The last standard of textuality refers to the' relationship between a given text and other relevant texts, texts encountered in prior experience'(Neubert and Shreve 1992) (p,117). It can be defined as 'the shaping of text's meanings by other texts'. No message stands alone, but is tied to other messages, which, when combined, form a repository of human knowledge from which people can decipher a particular message (Shaw et.al, 2003). It has been argued that 'no text is an island' (Widdowson, 1993, as cited in Johns, 1997, p.35). Broadly speaking, this means that all texts are influenced by other texts. Thus, the production of a new

text always depends on previous texts in the sense that a text producer will draw on previous experience.

If a text is produced without making use of any particular knowledge which the reader is supposed to know, it may not be an appropriate text. However, when it refers to well-known texts or things or people, it is much better. This 'concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts' (Moens, 2000, p. 6).

Thus, text users can recognise a poem, a scientific report or a newspaper on the basis of the previous encounter with materials of the same type and this would help them to process information in an effective way. This stresses the fact that the production and reception of text and text units often depends upon both the writer's and the reader's knowledge of other texts or text forms and their patterns or ways of expression (Gramley and Patzold, 2003). Intertextuality usually has to do with the study of literature and literally means that the formation and understanding of one text will be influenced by the structure of another similar text. For example when you read a poem it will be reasonable to expect that you understand that poem if you have experience of previously reading others poems. This explains why a newspaper is accepted as a newspaper, because of reader's previous experience with the genre of newspapers (WAM Carstens, 1997).

A clear example of this can be demonstrated by the following Arabic poetry; Siraj Al-din Al Warrāq said;

<div dir="rtl">

يا لائمي في هواها   أفرطت في اللوم جهلا

لا يعلم الشـــوق إلا   و لا الصــبـــابة إلا

</div>

For her love thou blame me,

Thou over blamed me your ignorance,

None knows love unless tried it.

This text has an intertextuality with another text by Al Ablah Al-ʿiraqi:

<div dir="rtl">

لا يعلم الشوق إلا من يكابده　　　و لا الصبابة إلا من يعانيها

</div>

None know how hard it is unless they have suffered from it,

The only one who knows longing is one, who is suffering with it,

And the only one who knows great love is the one who feels it.

The reader of these verses would never gain the intended meaning of the poet if they do not have an idea of the second verse.

Finally, it can be said that, 'intertextuality is not the result of the present or absence of any single grammatical or a lexical pattern in a text. It is a function of a configuration of grammatical and lexical properties. Intertextuality is a global pattern which the reader compares to preexisting cognitive templates abstracted from experience' (Nepert and Sherve, 1992, p.117). However, to cover all the aspects of intertextuality, 'it should be noted that intertextuality is not a text constitutive feature to the same extent as coherence and cohesion. Intertextuality covers not only quotations, but also borrowing, transformation or imitation of a previous text' (Helder, 2011, p.22). If a text is produced without making use of any particular knowledge that the reader is supposed to know, it may not be an appropriate text. However when it refers to well-known texts or things or people, it is much better.

4.5.8 Summary
The seven standards of textuality can be divided into three types:

The first type: comprises links with the text itself. This includes cohesion and coherence.

The second type: refers to links with those who deal with the text as a producer or a receiver, including intentionality and acceptability.

The third type: links with the material or cultural content of the text, and this includes, informativity, situationality and intertextuality.

The theory of de Beaugrande and Dressler's seven textual standards, as an introduction to text linguistics, is an attempt to provide a definitive textual framework for the complicated process of communication between a producer and recipient of any text or discourse through the seven essential standards described above. It is a model of textual cognition which allows analysis of a text and would hold some value to any linguist whether they agree with its categorisations or prefer other linguistic models of analysis. The linguist Xuanmin gives some credit to the seven standards as he considers them to be explanatory, stating that,

> *'the seven standards have a strong explanatory capacity in text analysis they refer not only to the texts themselves, but also to other elements that activate texts, such as psychological, pragmatic, and aesthetic ones. In addition to the textual structure, the standards refer to the motivation, storage, and utilization of information, the constraints and relevance of context, and the interaction and typologies of texts' (Xuanmin, 2004, p.72).*

Nevertheless, he further states that de Beaugrande and Dressler themselves fail to realize this implied goal. This is supported by the fact that there is neither a revised edition nor follow up volume of the first book from 1981. Xuanmin (2004) highlights some possible reasons for this;

1- Beaugrande and Dressler's textual analysis is, to a large extent, based on cognitive science and psychology. Further studies will depend on computers, and the number of linguists with IT knowledge who follow their thinking is limited.

2- Unlike discourse analysis, which is only an approach to language study, text linguistics aspires to establish a new discipline of linguistic science. This calls for resources as well as time.

3- Last but not least: the authors do not master the methodology and analytical techniques which would have strengthened the explanatory power of the seven standards.

4.6 Cohesive devices: Halliday and Hasan's model, 1976

While the preceding section considered de Beaugrande and Dressler's (1981) wider model of textual analysis, this section will focus more closely on cohesion as viewed in the model constructed by Halliday and Hasan's (1976) model. In every language, there are items which have the property of acting as cohesive devices in a text. When a text user struggles with some items, he or she looks elsewhere to their interpretation. That is to say, sometimes readers need devices to decipher the missing information which is necessary for understanding a text. Those devices are said to be the cohesive devices of text. They vary considerably with language typology and each language system creates its own devices that fit that language.

 In other words, these devices are features which mark the structure of the language, but they also have a function in stylistic and semantic decoration. According to Halliday and Hasan (1976), there are two kinds of cohesive devices; grammatical and lexical cohesion. The authors state that grammatical cohesion is realized in a text by reference, substitution, ellipsis and conjunction. Lexical cohesion on the other hand is represented by the use of lexical items which are semantically related to each other, such as synonyms, or by words which are simply repeated in one or more sentences in a given text. Lexical cohesion is further divided

into reiteration and collocation. It is important to note as an aside here that objections exist against Halliday and Hasan's view, made by 'several researchers, confident that overt markers of cohesion were not enough to make a text connected, [who] hurried to demonstrate that cohesion was not necessary at all to make a text appear a unified whole' (Tanskanen, 2006, p.16). Notwithstanding this view however, the categories and sub-categories proposed by Halliday and Hasan (1976) will be fully discussed under the following headings:

1. Reference

2. Substitution

3. Ellipsis

 4. Conjunction

5. Lexical cohesion

4.7 Reference

Reference is a term used to refer to certain items which are not interpreted semantically in their own right, but rather make reference to something else for their interpretation, as explained by Halliday and Hasan:

'Reference is the relation between an element of the text and something else by reference to which it is interpreted in the given instance' (1976, p.308).

Furthermore, all texts have some elements which refer to something else for interpretation. These elements are not directly semantically interpreted but rely on reference to a component out with the text for semantic interpretation. In other words, reference concerns the relation between a discourse element and a preceding or following element. For example,

   1- *Bundle the papers with string. Then place them on the curb.(*Ellis, 1999, p.111)

The relation between 'them' and 'papers' is a cohesive tie. The function of 'them' is to refer to papers, and the cohesive tie makes it possible to interpret the two sentences as related.

The difference between reference and other types of cohesion is that it deals with a semantic relationship, whereas substitution and ellipsis deals with the relation between grammatical units; words, sentences parts and clauses (Renkema, 2004).

Subsequently, two types of references can be distinguished:

1- Endophoric reference;

2- Exophoric reference.

4.7.1 – endophoric reference

Endophoric reference as defined by Halliday and Hasan is 'the co-reference of an expression with another expression either before it or after it. One expression provides the information necessary to interpret the other' (1976, p.33). Or in other words, this occurs 'when a cohesive tie relies on some elements within the text for interpretation' (Ellis, 1999, p.112). Crystal defines endophoric reference in comparison with exophoric reference as 'a term used by some linguists to refer to the relationships of cohesion which help to define the structure of a text; it is contrasted with exophoric relationships which do not play a part in cohesion' (2003, p.161).

Endophoric reference is divided into two types; anaphoric reference and cataphoric reference.

4.7.1.1 – Anaphoric reference

Anaphoric reference is 'the co-reference of one expression with its antecedent' (Lyons, 1977, p.656). It occurs when a tie must go back to something in the text, and the term anaphoric is taken from the Greek word *anapherein*, which means carry up, back. (Radden and Dirven, 2007). Anaphoric reference comes when the information needed for the interpretation is in the preceding portion of the text, or the antecedent as expressed above by Lyons provides the required information for the expression's interpretation. For instance,

A well-dressed man was speaking; he had a foreign accent.

The pronoun 'he' in the above example is an anaphoric reference, and was preceded by an appropriate antecedent as in the phrase 'a well-dressed man'.

Anaphoric reference is the more common type of reference in discourse and is mostly expressed by third person pronouns. The reason for this, according to Radden and Dirven (2007), is that the wording in the sentence is due to importance or meaning and 'something that carries more meaning is according more wording and conversely, something that carries less meaning is given less wording' (Radden and Dirven, 2007, p.98). Therefore, according to this view, 'the main function of the third person is to refer back to an antecedent referent while keeping track of a minimum of information about the referent' (Radden and Dirven, 2007, p.98).

4.7.1.2 – Cataphoric reference

Cataphoric reference is 'the co-reference of one expression with another expression which follows it', where 'the following expression provides the information necessary for interpretation of the preceding one' (Gutwinski, 1976, p. 67).

The term cataphoric is derived from the Greek vocabulary in *katapherein,* which means carry down, and this type of reference happens much more rarely. For example,

That looks good, the sandwich.

'That' in this example refers forward to 'sandwich' (Radden and Dirven, 2007).

4.7.2 Exophoric reference

Exophoric reference, as defined by Crystal (2003, p.170) is 'a term used by some linguists to refer to the process or result of a linguistic unit referring directly to the extra linguistic situation accompanying an utterance'. In other words, exophoric reference instructs the listener to go to 'the context of the environment for interpretation and not to some other

places in the text. For instance, the pronouns I and you in the utterance I like you are exophoric, for they refer outward to participants in the discourse' (Finch, 2000, p.223).

These references in general are pronouns, but reference can be also achieved by other means, for instance by the use of a definite article or an adverb, as in the following examples:

A man crossed the street. Nobody saw what happened. Suddenly the man was lying there and calling for help.

We grew up in the 1960s. So we were idealistic then.

To conclude the description of differences between endophoric reference and exophoric reference, it is asserted that endophoric reference contributes to the cohesion of a text whereas exophoric does not. For example, the third person pronouns he/him and she/her are endophoric and require textual antecedents in order to make complete sense.

Brown and Yule (1998, p.193) give the following example to differentiate between endophoric (both anaphoric and cataphoric) and exophoric reference:

a. Exophora: Look at that.

b. Endophora:

1. Anaphora: Look at the sun. It is going down quickly.

 (It) refers back to the sun.

 2. Cataphora: It is going down quickly, the sun.

 (It) refers forwards to the sun.

In Arabic, as in many languages, anaphoric reference is the dominant type of reference. However, cataphoric reference exists in Arabic in different forms.

Hasan (1987, p. 259-261) lists four positions where cataphora can occur;

1. after رُبَّ may somebody be as in رُبَّه صديقا

May he be a friend. The pronoun (ُه) in ربه is a catphora as it is referring forward to صديق

2. A pronoun in the nominative position for a backward directed subject that is governed by two verbs, as in   يحاربون و لا يجبن العرب the pronoun (و)is واو الجماعة, referring forward to العرب, as in

They fight and are not cowards the Arabs.

3. A pronoun that is explained by a backward looking noun, as in   احتفلنا بقدومه ..... الغائب

We celebrated his return…the long absent person. The pronoun (ه) in بقدومه is acatphora and it refers forward to الغائب.

4. A pronoun in the anticipatory position of a subject that expresses condition or action without reference to an agent as in   إنها رابطة العروبة قوية لا تنفصم

 It is the bond of Arab nationalism (that is) unbreakable. the pronoun (ها) in إنها is a acatphora refer forward to the hiddin pronoun agent in the verb تنفصم

4.8 Types of reference system

 Halliday and Hasan (1976) then divided the reference system into three types: personal, for example, I, me, mine and so on; demonstrative, such as this, these, here and so forth; and comparatives, for instance adjectives such as same, equal, better, other and so on; as well as adverbs as, similarly, likewise, and so on.

4.8.1 Personal reference
Personal reference items are those items which refer to their referents by specifying

Their function in the speech situation, recognising the speaker as the 'first person', the addressee as the 'second person' and other participants as the 'third person'. This can be spelt out as follows:

Speaker only: I, me, my, mine

 Addressee(s): you, your, yours

 One other person:

(Male) he, him, his.

(Female) she, her, hers

Speaker: we, us, our, ours

Other person or object: they, them, their, theirs

One object or piece of text: it, it, its

Generalised person: one, one's.

4.8.1.1 Personal reference in Arabic

In Arabic, there are two major categories of pronouns:

الضمائر المنفصلة separate or independent pronouns

الضمائر المتصلة connected or enclitics

First, independent pronouns can stand by themselves as separate elements. They can occur initially in the sentence as a subject in the nominal sentence and in this case will be at the beginning t of the sentence, as in:

anā ṭālibun أنا طالب

First, independent pronouns can stand by themselves as separate elements. They can occur initially in the sentence as a subject in the nominal sentence and in this case will be at the beginning t of the sentence, as in:

anā ṭālibun أنا طالب

I am a student.

However, they can also be in the final position in the verbal sentence, and in this case they are just used as emphases. For example:

kallamtuhu anā كلمته أنا

I spoke to him I.

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The occurrence of I in the final position is similar to the English reflexive pronoun myself, although this is also expressed in Arabic by words like بنفسي (*binafsi)*, (myself)

Second, enclitics differ in that they cannot stand by themselves as independent entities. Instead, they are always found affixed to other words. The part of speech of the word to which an enclitic is attached determines its function. For instance, if an enclitic is attached to a verb, it is either the agent or the object of the verb. For example,

ra'ayna rajulan. رأينا رجلا Subject

We saw a man.

ja'ana rajulun. جاءنا رجلٌ   Object

A man came to us.

But, at the end of a preposition, an enclitic is considered part of the phrase, as in;

ji'tu bihi جئت به

I brought him.

There are many differences between English and Arabic in the use of pronouns. Arabic, for example, does not have the category of possessive pronoun, such as mine, his, yours, etc. Possession in Arabic is shown either by a possessive determiner; for example, ismi (my name) or by a pronoun which is part of a prepositional phrase; for instance, lahu (for him). Moreover, there is a clear difference between Arabic and English in the use of second and third person pronouns. Thus, while only the third person singular (he, she) shows gender distinctions in English, all of the second and third singular and plural pronouns exhibit this distinction in Arabic. Furthermore, number can be understood through Arabic pronouns which distinguish 'dual' from singular and plural. For example, in the verb (كتب) kataba:

Kataba (كتب)(he wrote)

كتبا katabā (they wrote) for dual

كتبوا katabū (they wrote) for plural.

Finally, the pronoun it, which is used for the third person non human in English, does not exist in Arabic. Instead, Arabic uses the pronouns هو huwá (he) and hiyá (she) to refer to masculine and feminine human and non-human animals or things.

4.8.2. Demonstratives

The second type of reference in Halliday and Hasan's approach is demonstrative and is defined by them as 'reference by means of location, on a scale of proximity' (1976, p.37).

Demonstratives are those items which refer to their referents by specifying their location on a scale of proximity, unlike the personal reference items, which refer to their referents by specifying their function in the speech situation. The scale of proximity varies according to whether the referent is far from or near to the speaker. So, the speaker identifies the referent by placing it on a scale of proximity. This proximity may sometimes be metaphorical, and relates to an abstract object rather than a physical object. So, by using demonstratives, the speaker is actually pointing to the location of the referent verbally. Thus, in English, demonstratives are classified into two different part of speech categories: they can be determiners, when they premodify the head of a noun phrase; or pronouns, when they themselves function as the head of a noun phrase. Their two major areas of use are situational and time reference, and anaphoric reference (Quirk et.al, 1985, Biber et.al, 1999).

4.9 Historical background of the study of cohesion in ancient Arabic studies

Ancient Arab scholars did not stop at the end of the theoretical framework of the bonding process of cohesion; rather, they went deeper, considering types of relationships in the text, and indicated how a small text is interconnected with a large text. However, these observations have not been exploited to make a linguistic theory through which to critique texts, and this is missing in such scholarly works, which therefore do not attain the highest academic status. Thus, while Arab linguists have treated in detail different issues of language

such as synonymy, juxtaposition, contrariety and repetition, such works have remained at the level of lexical research. In other words, no extensive linguistic research has been done in the study of text. The reason for this may stem from the fact that these Arabic language studies were established from the outset to preserve the language, protect it from errors, and maintain it from loss. Hence, earlier linguistic research was focused on the eloquence of words; quality dictation of these words; the Arabic roots of words; their meanings; and the semantic differences between one word and another. Moreover, one of the main aims of ancient Arabic scholars at that time was to investigate how to preserve the language and protect it from mistakes by making a great effort across all of the linguistics fields starting from voice and ending with the sentence. Therefore, earlier scholars studied and made rules regarding: the accuracy of voice pronunciation; the precision of articulations; the exactness of structure; the roots of words; and finally the correctness of sentence structures such as phonology, morphology and syntax (Ali, 2013).

Up until the time of al-Jurjāni research on Arabic text had achieved what it had set out to achieve originally. It would stop at this point for a long period of time, until Arab scholars such as al-Jurjāni and al-Suyūṭi became attentive to the need for the study of Arabic texts, and especially those in the Quran.

Subsequently, the first Arabic studies were built on the study of the text in the Quran, and encompassed different types of view and varied fields, such as explanation and interpretation, linguistics, eloquence, jurisprudence الفقه al-fiqh and أصول الفقه uṣūl al-fiqh principals of jurisprudence etc.

Therefore, it should not come as a surprise to find an adequate amount of Arabic studies examining texts. It has become clear that the subject of cohesion and the study of text has

been undertaken as an important topic by western scholars. Nevertheless, the roots of this subject are clearly evident in ancient Arabic sources (Al Faqi, 2000). These are miscellaneous and distributed as parts of various fields, and thus the reader may not find these works collected within a delimited topic (Al Ammoush, 2008). Rather, the problem of cohesion was studied by ancient Arabic scholars within different topics and was known in different terms such as (التلاحم, النظم , المناسبة, المشاكلة similarity, السبك, الانسجام assimilation) (Al Ammoush, 2008). In this study, examples of the study of cohesion will be taken from different fields of study in the Arabic language.

4.9.1 The study of cohesion in the Quran exegesis

As we are dealing with lexical cohesion in classical poetry, I would be useful to review some of the studies that have examined cohesion in the Quran, as a symbol of classical Arabic. As this would show an insight into Al Mutanabbi's poetry because it is classified as classical Arabic.

Quranic studies look at the Quran as one unit, even though it was revealed over many years, in different places such as Makah and Medina, and on various topics. However, in general, all verses of the Quran are categorised under one unit, which is that of the oneness of God (Al Faqi, 2000). Consequently, those interpreting investigated the relations between the Quranic verses and chapters and the rules of cohesion between them. As mentioned by الزركشي al-Zarkashi, the first scholar who was interested in the study of المناسبة al-munasabah was النيسابوري Al-Naysabūri, who was said to explore with his students the rationale for the

ordering of verses and chapters within a text. أبوبكر بن العربي Abūbakr ibn al-ʿarabi was one of the first scholars who considered cohesion, in his book of Tafsir, where he reported that 'the cohesion between the verses of the Quran [was] to be seen as one word, with consistent meanings and regular instructions'.

الجرجاني al-Jurjāni (2002), in his study of the Quran, attempts to answer why the Arabs were stood helpless in front of the Quran. He maintains that "Arabs looked at it verse by verse and chapter by chapter and they found it cohesive and coherent", and he further explains the meaning of cohesion, which in his view is "to unite the parts of speech, and to make them cohesive with each other, and to connect the first of speech with its followers" (Al Jurjani 2002, p.39).

This approach to analysis guided الجرجاني al-Jurjāni in putting forward his theory about the study of text, which is commonly known as the theory of النّظم annaẓm. The theory of النّظم annaẓm stands on a simple, comprehensible thought, maintaining that for one to understand a text, one should not stop at the individual meaning of a sentence, but rather exceed it to consider the meaning of the entire text. For example, الجرجاني al-Jurjāni states,

"أن معاني النحو لا تقف عند حدود الجملة ، بل تتجاوزها إلى النص أو مجموعة الجمل"

'The meanings of grammars do not stop at the bounds of the sentence. However, it passes it to the text and the set of sentences' (Al Jurjani 2002, p.129).

السيوطي al-Suyūṭi in his study of the cohesion in the Quran defines it in the following way:

"المناسبة في اللغة المشاكلة والمقاربة ومرجعها في الآيات ونحوها إلى معنى رابط بينها عام أو خاص عقلي أو حسي أو خيالي أو غير ذلك من أنواع العلاقات أو التلازم الذهني كالسبب والمسبب والعلة والمعلول والنظيرين والضدين ونحوه.

Translation: 'The meaning of the Al Munasabh analogy in language is harmony and approach. Hence, its reference in the verses and its similarity in language return to a meaning. This meaning could be general, particular, intellectual, sensual, imaginary or any one of the types of relationships or rational correlations such as causation, cause and effect, analogues, contraries and its similar'. (Al-Suyūṭi1999, p,218)

As he states above, there is a condition for attaining harmony and analogy in a text, and this condition is that all parts of the text need to be connected to each other by a tie or a connector, whether it is general, particular or any different type of tie. This can be achieved also by finding a relationship between the parts of the text, such as through relationships of causation, consistency or similarity. Where this condition is attained, according to Al Siouti, the cohesion in the text will be abundant. As he states,

وفائدته جعل أجزاء الكلام بعضها آخذا بأعناق بعض فيقوى بذلك الارتباط ويصير التأليف حاله حال البناء المحكم المتلائم الأجزاء

Translation: 'The advantage of this is to construct the parts of speech in a sequential order to strengthen the correlation and make the instruction become textured tightly as a compatible building' (Al-Suyūṭi1999, p.218).

المصري al-miṣri has divided المناسبة al-munāsabah into two types; المناسبة al-munāsabah of meanings and المناسبة al-munāsabah of utterances.

المناسبة al-munāsabah of meanings, according to المصري al-miṣri, means that 'the speaker starts his speech with a meaning and he finishes it with what pertains to it regardless of the utterance,'(Al-miṣri1995,p.362-363).

In conclusion, this chapter provided a general view about cohesion, and showed in details the differences between cohesion and coherence and discussed the relation between them. The chapter studied also the approach of De beaugrand and Dressler, and introduced the aspects of this approach. The chapter also introduced the Halliday and Hasan's model and presented the cohesive devices In addition to this, the chapter provided a historical background of the study of cohesion in ancient Arabic studies.

Chapter five: The Methodology of the Study

5.1 Introduction

This study will explore lexical cohesion in classical Arabic poetry, which is one of the most complex types of text in Arabic literature. This study will concentrate on analysing a sample of Arabic poetic text using discourse analysis approaches: drawing in particular on the framework developed by Halliday and Hasan, which relates to cohesion and coherence. Classical Arabic poetry has been extensively studied in both ancient and modern eras; some of these previous studies have focused on in analysing the linguistic aspects of the poetry text including the author's use of lexis, grammar, morphology, phonology, and syntax. As noted in the literature review some have highlighted the valuable role which discourse analysis can play as a tool for studying cohesion in Arabic discourse.

Previous linguistic approaches have focused on the study of language in poetry have paid close attention to grammar. However, there were some tentative signs of discourse analysis although these did not attempt to investigate literary texts in depth. These early approaches were based on the notion of line-by-line analysis of poetic verses until the age of al Jurjani, through the theory of النّظم annaẓm which means 'compassion, as when one arranges and sets pearls in one string, or composes a poem or joins one to another coherently' (Ismail, 1981, p.75). This theory has been viewed as the first step to systematic approaches to analyzing literary discourse (Bayshak, 1991). This study applies Halliday and Hasan's (1976) framework to a sample of poems composed by the great Arab poet, Al Mutanabbi (303 AH/915 CE-354 AH 965 CE) during the golden age of Arabic poetry. There are two main reasons for this choice of poet.

5.2 Why Al Mutanabbi over other Arab poets?

There is a host of reasons why Al Mutanabi has been chosen as the main poet for this study. Firstly, the time at which Al Mutanabbi was producing his poems is considered the golden era of classical Arabic poetry due to the development, which took place in poetic genres, the richness of the poetry themes, and the evolution of Arabic rhetorical studies. Second, there is the genius of Al Mutanabbi in poetry, as Larkin stated; 'Abu-Tayyib Al-Mutanabbi (915-965) is often regarded as the greatest of the classical Arab poets, with his work occupying a unique position at the heart of Arab culture' (Larkin 2008, p.1). His greatness lies in his content and genre of poety, in which offers an insight into the human soul and understanding of human behaviour. Also because of his experience and the strength of his personality, he has enriched the Arabic language by his numerous verses dealing with human behaviour in a very detailed manner, something that lacked in other Arabic poetry.

For instance, some of his poems reflect on the difference in human behaviour when it emanates from a good or a bad nature, by saying "If you do good to an honourable man you become his master, but if you do so to a mean man, he rebels against you' (Al Mutanabbi2002, p352).

That is the emotional power that the Al Mutanabbi's poetry has always had over the speakers of Arabic. 'Both for privileged members of the elite, and for his ordinary citizens with a more modest mastery of that Arab cultural tradition, the many gnomic verses sprinkled throughout the poet's oeuvre punctuate the events of their daily lives and seem eloquently to sum up the essence of life's struggles and emotions' (Larkin 2008, p.II).

Al-Mutanabbī: He is the Western poet par excellence and the definer of the Arabic versification. Proud as he was, he was ready to satirize his rivals publically and dwarf them socially and poetically. Al Mutanabbī was proud due to him being a master of syntax, grammar and rhetoric. He was after all the product of an age whose connoisseurs were hard

to beat. However, Al-Mutanabbī made the exeption with his unprecedented poetic mania. His sharp wit shielded him against his enemies's canines but it helped him leap over artistic and poetic mortality too. He is Arabs's Eastern Canon (Azzabi 2013, p8).

As aforementioned, Al Mutanabbi is one of the best regarded poets of the golden age of Arabic poetry and his poems cover themes, including: المديح al-madīḥ- eulogy or panegyric; الهجاءal-hija' - a lampoon or satire; الرثاء al-rithā'Ritha- an elegy ; and الفخر al-fakhar– boasting and glory.

5.3 Research Questions:

Before considering the methodological approach taken in the study, the research questions presented in Chapter One are recapitulated here, as a context for the description of steps and approaches to be taken in order to address these questions.

1- What types of lexical cohesion can be found in Al Mutanabbi's poems?

2- To what extent does lexical cohesion vary in different poems composed by Al Mutanabbi?

3- What are the factors that govern the use and distribution of lexical cohesion in Al Mutanabbi's poems?

4- What role does lexical cohesion play in the structural organisation of Al Mutanabbi's poems?

As seen by the research questions, the study will explore in depth the issues of lexical cohesion in selected poetic works of Al Mutanabbi, to provide literary critics and readers with an insight into the type and nature of Al Mutanabbi's poetic style. For this study, investigation of all aspects of lexical cohesion in Arabic has been chosen as a focus, as this area has been under-researched in comparison to other aspects of cohesion. Secondly, Arabic

poetry was selected in particular for this study as it is considered to be one of the main sources for preserving the Arabic language, and poetry has played a tremendous role in safeguarding the linguistic and cultural heritage of the Arab people from one generation to the next. Therefore, if poetry did not exist in Arabic, many expressions and vocabulary would have been lost from the language. Al Mutanabbi is one of the best regarded poets of the golden age of Arabic poetry and his poems cover themes, including: المديح al-madīḥ- eulogy or panegyric; الهجاء al-hija' - a lampoon or satire; الرثاء al-rithā'Ritha- an elegy ; and الفخر al-fakhar– boasting and glory.

5.4 Analysis:

In attempting to answer the above research questions, the starting assumption was that differing patterns of lexical cohesion in Arabic might account for some of difficulties Arabic readers have in understanding Arabic poetry. Some attempts to look at this, based on a textuality approach, have already been undertaken. However, there was a gap in the literature in terms of studies looking at lexical cohesion Arabic poetry. For this, Halliday and Hasan's (1976) work on lexical cohesion was followed, and will bediscussed in section 5.4.2.

5.4.1 Selection of data

Al Mutanabbi was a prolific poet who produced hundreds of works, and thus it was essential to choose a sample of poems, which would form a representative corpus that would best serve the purposes of this study. A corpus of thirty-six poems from Al Mutanabbi's extensive work was chosen. This selection was made on the bases of the following criteria:

1. Varied length of verses; it is hoped that this will allow us to explore if the use of lexical cohesion is influenced by the length of poems.

2.   Psychological atmospheres; this will allow us to examine the possible influence of different moods on his use of lexical cohesion such as sadness or gladness on his poetry.

3.   Themes; to analyse the prevalence of lexical cohesion in each theme, and also to examine the relationships between the themes of Al Mutanabbi's poetry and the types of lexical cohesion that quadrate with the themes, such as, panegyric, elegy, glory and satire).

The data used for this study consists of 36 poems, distributed across four themes (panegyric, elegy, glory and satire). The selection of this number of poems was designed to have an equal distribution of poems across the four themes, which is nine poems for each theme. This has constituted some challenges, particulary that Al Mutanabbi's production of poems in each theme was uneven. For instance, the majority of his poems fall under the praise theme, while other themes were given less focus. For instance, only nine poems of elegy and just about ten or eleven in both glory and satire themes, compared to the extensive production of poems on praise. This big difference in the numbers of poems of each theme could be explained by the fact that Al Mutanabbi was so ambitious to achieve his dream in life of having authority and becoming closer to the rules. This explains his proliferation of poems, in which extensive praise of those in authority, with hope that these people woulds help him achieve his dreams and ultimate goal in life.   This has been at the expensive of other themes as a few poems have been produced in themes such as satire and elergy. While praise was his dominant theme, he would resort to satire if he was disappointed with someone who would not help him achive the goals highlighted above. For the elegy poems, not much has been composed, apart from those where he expressed his grief about the death of his grandfather and also when his lover passed away. His glory poems are desigjned to mummify himslef in his ordeals and afflictions. For all of these I firmly believe that Al Mutanabbi used most of his

poetry to serve his political aims however, in politics there was no time for him to express emotion and sympathy. This is simply justifying why there is shortage for the types of themes compared to the abundance of praising poems.

This shortage has a direct influence on my selection of the number of poems in each theme. I chose nine poems in each theme to ensure that all themes are represented, especially that there are only nine poems in elegy. By chosing nine in elery, we have covered 100% of the total of elegy poems and more than 90% of glory and satire poems, and it is representing more than 20% of praising poems. I believe that this sample is sufficient to explore the issue of lexical cohesion in Al Mutanabbi's poems and to answer the research questions highlighted above.

5.4.2 Analysis and framework

This study will follow the Hallidayan framework, because it examines both the linguistic context and context of culture. Halliday's model focuses on examining the text, and the relationship of the text to the context. It also pays a great attention and a prominent concern to the process of textual linguistic cohesion (Halliday and Hasan, 1976). Textual meta function, of which text cohesion is one constituent, concentrates on the linguistic aspects available in language that join text together and set meaning into grammatical and lexical wording (Halliday and Hasan, 1976). Wording is the 'lexicogrammatical form, the choices of words and grammatical structure' (Halliday and Hasan, 1976, p.5). The general meaning is indicated by grammar, and the specific meaning is indicated by words inside a social semiotic theoretical framework as it is connected to cohesion (Halliday and Hasan, 1976). Both grammatical and lexical elements add to the text's cohesive nature to provide clues and to create expectedness as to what happens next inside the text and also offer general explanation about the text (Halliday and Hasan, 1976).

The context of the situation as addressed by Halliday and Hasan is the type of context in which the text was disseminated and in which it is to be interpreted. Interpretation which stretches outside the context of the situation is exophoric and is not part of cohesion (Halliday and Hasan, 1976).

As mentioned above, his study will use the static corpus to examine the cohesion ties in the poetry of Al Mutanabbi, nine poems in each theme will be examined in four themes (panegyric, elegy, glory and satire), a total of 36 poems. The lexical tools that will be investigated respectively throughout the poems are; repetition of Sounds, repetition of articles, repetition of words, repetition of morphological forms, repetition of clauses, repetition of sentences, repetition of grammatical forms, alliteration, homeptoton, antithesis, tale-head, and synonymy. Graphs will be provided to illustrate the percentages of the use of the lexical cohesion tools throughout the poems of Al Mutanabbi.

Why Halliday's framework?

The Hallidayan framework was the most adequate framework to the study and the two following points represent this:

1- The Hallidayan framework allows the candidate to fathom aspects of cohesion and coherence as it is introduced above. It is covering most of these aspects and linking them to the context and environment that the poems of Al Mutanabbi were composed in. It is also more flexible and used with the linguistic and rhetorical characteristics of the Arabic language.

2- The Hallidayan framework also allows the candidate to cover other linguistics aspects such as repetition of letters, words, clauses, sentences, and the relation between these types of repetition and the emotional status of the poet and the impact of theses aspects on the reader or listener. It will also help the candidate to explain why Al

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Mutanabbi used different linguistics aspects such as antithesis, synonmys and alliterations and how these aspects work as indicators of the cultural and educational period that Al Mutanabbi lived in.

Conclusion

This chapter talks about the methodology of the study, it also shows the advised established framework as seen throughout this chapter, and it presents a discussion of the selected samples of Al Mutanabbi's work.

Chapter Six: Repetition in Arabic poetry

6.0. Introduction

The prime purpose of this chapter is to review repetition in Arabic poetry: the reason for presenting this chapter is to introduce an essential foundation to the reader and help him/her to construct a better understanding of the terms and details, to build knowledge about Arabic poetry and its lexical cohesion. This chapter will introduce sections on repetition of letters, articles and morphological forms; morphological parallelism and repetition of pattern, and the repetition of word and clause.

6.1. Repetition in Arabic poetry

In order to analyse poetry in Arabic, it is necessary to understand the various mechanisms by which poets express their feelings. One of the most powerful tools utilised to convey messages in poetry/language is the use of repetition. With the importance of repetition emphasised sufficiently, a considerable amount of the current chapter will now be dedicated to its discussion.

Repetition is used to achieve various aims in poetry, ranging from the obvious to the subtle. Analysts have listed some of the purposes of repetition and it is an essential way to interconnect ideas within a poem. Repetition is: "the basic unifying device in all poetry; it helps to organise, ornament, associate, and emphasize elements in a poem' (Mazur, 2005, p. X). The complexities in identifying the purpose of repetition are illustrated by the same linguist further describing its aims, in another analysis.

The role of repetition in poetry is not limited to only connection: Repetition also 'structures our attention to what we read. The recurrence of images, words, concepts, figures creates a

rhythm—temporal and spatial—which underlies reassuring moments of recognition: we make sense of the text by leaps of repetition, through repetition as leaps of sense' (Mazur, 2005, p.X).

> Mazur has raises three questions about the effect which repetition has on meaning and on the grammatical construction of the sentence or phrase within the context of the poem.
>
> [Firstly] how is it possible that a word or (an apparently unique) phrase can be […] lifted and grafted into a new context? Secondly, what does it mean for a linguistic structure to […] float, unattached? Finally, what is the status of the repeated phrase (this mobility does seem to imply a phrase repeated has a life of its own and it could probably be grafted and re-grafted an infinite number of times)? (Mazur, 2005, p.13).

The aforementioned quote is useful to the current analysis because it shows the power of repetition to convey endless themes or messages in Al Mutanabbi's poetry and it also demonstrates the ability of repetition to be used in an individualistic manner.

The phenomenon of repetition has been known in Arabic poetry from its early beginnings, and it is considered to be one of the most important techniques in poetry, because it gives the meaning more richness and it enhances the depth meaning. This is only the case if the poet knows how to control it and how to use it appropriately and effectively however: otherwise it will be meaningless. The first rule of repetition in poetry, as Nazik (1967) states, is that, 'the repeated utterance must be relative to the general meaning in the poem and must follow the rules of poetry. It is unacceptable, when the poet repeats a disconnected word or uses unsuitable audiovisual utterance to the other parts of his poem' (p. 231). All types of repetition are widespread in Arabic poetry among all periods of time.

Repetition in traditional Arabic poetry was commonplace and controlled by the musical rhyme of the poem. On the other hand, repetition in the modern poetry has borrowed new types of repetition from western styles, which can only be used in the free verse poems. Due to this, we can say that repetition in traditional poetry makes use of oratorical repetition, which was intended to create enthusiastic rhythm, whilst repetition in modern poetry plays a romantic and psychological role, aiming to reflect interior susceptibility, ideal status or to gesture to possible different meanings (Najjar, 2007).

Repetition in modern poetry is more frequently expended than in the previous periods of Arabic poetry in terms of quantity and diversity. The extreme use of repetition in the new modern poem encapsulates one of the significant features of the new style of modern Arabic poetry (Najjar, 2007).

The Arab free verse movement, the movement which in 1947 radicalized the elements of the Arabic Qasida, destroyed the rules of the Classical prosody that had enslaved the ancient Arab poets more than one thousand years ago, and initiated a new track in Arab literature. It is quite proper to allude to the features of Classical Arab poetry (Al Assady, 2007).

Repetition gives poetry a musicality abundance, and the repeated letters, words, sentences, or clauses intensify the level of feelings in the poem to a greater degree. Expert Poets exploits repetition to impart a musical atmosphere by repeating a particular letter, similar letters, words or sentences. It is more likely that repetition in modern poetry has a compensational role to compensate for the lack of rhythm as a result of the abandonment of unity in verses and rhymes (Njjar, 2007).

6.1.1 Repetition of sounds

In the terminology of traditional Arabic linguistics, there are two types of letters:

The first type is consists of the letters of the alphabet, and they are known in the terminology of Arabic grammars as (letters of construction) حروف المباني, and by this is meant those letters used to build words, and each letter, 'does not have an independent meaning neither in itself nor in another utterance'. They are 'defined according to their type by an adjective: (vowel letter) حرف علة ,(Sibilant letter) حرف صفير, (Guttural letter)حرف حلق etc.'(Dahdaah 1988) (P.233).

Repetition of lettere, sounds/ phonemes is the simplest and the most prevalent type of repetition, poet may resort to it, with emotional motivations to enhance the rhythm as an attempt at emulating the event that he describes or the feeling that he expresses, and mostly comes unconsciously and sometimes comes consciously, as will be seen later in some examples (Najjar, 2007). This is linked to the deep concern of Arab poets for sounds, and refers also to the psychological and musical connection with certain sounds in their way of composing poems. This concern is semantically justified, because every sound has a meaning which is hidden in the context of the poetical text. The next example, from pre Islamic poetry, shows the authenticity of this phenomenon in the Arabic poetry;

Example 6.1

<div dir="rtl">

ألا يا عين فانهمري بغزر   وفيضي عبرة من غير نزر

</div>

O my eye pours down profusely and floods with many

and not little tears of grief.

This verse is from a pre- Islamic poem by الخنساءal-Khansā' elegising her brother Sakhr.
The letter /r/ر in the above example is repeated five times in this line, and appears to have been selected by the poet due to its specific characteristics as a clear consonant sound which creates a trill or an acoustic percussion, which makes a great emotional impact on the hearer.

'The repetitions of the letter ر /r/ here provided distinctive rhythmic beats, which are not only sensed by the ears, but which also stir the conscience' (Dawod, 2002, p.62).

Al Mubarak (1975) argues that every individual sound in Arabic reflects a particular meaning, which may not have a direct link semantically but which resonates with the emotions of listeners, encouraging them to pick up on the intended meaning. Classical Arabic poetry made great use of the repetition of sounds/phonemes as Anees reports: "The ancient Arab scholars regarded the excessive repetition of sounds/phonemes in poetry as a means of heightening awareness; it is only more recently that audiences have begun to find this unattractive as a euphemism" (Anees,1952, p.246).

Repetition of sounds/phonemes plays a major role in creating musicality, at the level of both word and text. Words may share one letter or more which confers on them a unique tonal value which enhances the poetic content, as the repeated sounds/phonemes take two forms. The first flows out from the sound/phoneme itself, which creates the dominant key for the rest of the verse or poem, functioning as the basis of its acoustic construction. The second form can create a deeper underlying sound, as when a harsh throaty voiced or voiceless pharyngeal or glottal phonemes, such as /'/ ع or / ḥ/ ح predominates, creating gutturophony.

For more explanation of the importance of repetition of sounds in Arabic poetry, we cite the next example for the repetition of the voiceless gutturophony sound ح /ḥ/ from a poem by الصاحب بن عباد al-ṣā ḥib ibn 'ubād, telling the story of the killing of الحسين بن علي al- ḥussain Ibn ʿali and his family and companions:

Example 6.2

صرعوهم قتلوهم   نحروهم نحر الأضاحي

They knocked them down and killed them

They slaughtered them as they slaughter immolations

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يا دمع حيِ على السفاك   ثم حيِ على السفاح

O my tears hasten to be shed

Hasten to be outpoured

في أهل حيِ على الصلاة   و أهل حيِ على الفلاح

In the people who are always hasting to prayer

In the people who are always hasting to success

يحمـي يزيد نسـاءه   بين النضائد و الوشاح

Yazid protects his women

Between mattresses and foulard

و بنات أحمد قد كشفن   على الحريم المستباح

Whilst the daughters of the prophet (Ahmad) were exposed

And mixed with defiled harem

ليت النوائح ما سكتن   عن النياحة و الصياح

The wailers should never stop

Lamenting and crying

The former paradigm gives an obvious indication for the repetition of letter, when a voice deploys and dominates a poem to fuel a certain meaning and strengthen it.

الصاحب بن عباد al-ṣā ḥib ibn 'ubād, in his previous poem reclined on the letter /ḥ/ ح, combined with the vowel /ā/ ا as in سفاح(sifāḥ) (pouring out), فلاح(success)(falāḥ), صياح (siāḥ) (crying) مستباح (mustabāḥ) (defiled). This repetition of the sound /ḥ/ ح desired to evokes lamentation and wailing in the poem, just like the sound اح /āḥ/ that an Arab man produces unconsciously as an expression of depression and in trying to comfort himself by producing it (Al -Qadha, 2014).

As in other languages, the repetition of different sounds in Arabic associated with different meanings or emotions. So, the simple repetition of a letter can convey emotions far beyond sentences if repeated in Arabic poetry, and the next paragraph will illustrate this further.

The repetition of the sonorous sound, such as /n/ ن and /m/ م is remains very common in modern Arabic poetry as illustrated in the following example by والشابيal-Shābbi:

<u>Example 6.3</u>

<div dir="rtl">

اسكني يا جراح   و اسكتي يا <u>شجون</u>
</div>

O wounds abate

O griefs be quieted

<div dir="rtl">

مات عهد <u>النـواح</u>   و زمان <u>الجـنون</u>
</div>

The time of wailing is dead

And the period of insanity as well

<div dir="rtl">

و أطل الصبـــاح   <u>من</u> وراء <u>القــرون</u>
</div>

The morning has sounded

After centuries

<div dir="rtl">

في فجـــاج الحيـــاة   قد <u>دفنت</u> الألـــم
</div>

In the broad passes of life

I buried pain

<div dir="rtl">

و <u>نــثرت</u> الـدمـــوع   لـريــاح العــدم
</div>

I cast my tears

For the winds of nothingness

<div dir="rtl">

و اتخـذت الـحيـــاة   معــزفا <u>للنـــغم</u>
</div>

I had taken life as

An instrument for tuning

This example comes from a poem entitled, الصباح الجديد (*The New Morning).* In this poem, the sonorous sound /n/ ن is repeated forty times in words referring to pain, death, sadness and a desire to put an end to the long dark existence and start a new infinite one, heard for example in words and verses such as in اسكني (abate), دفنت (I buried), نواح(wailing), جنون (insanity), شجون (griefs).

The poet uses the repetition of the same sound /n/ ن to express his hope in a new life full of happiness, love and beauty, such as in the words, نشيد (chant), نغم (melody), أتغنى(I sing) (Mallahi, 2013).

The letter /n/ ن is a special letter as it is the foundation for many constructions in Arabic language. As Jawad states, 'what I believe about the/n/ ن is [that it is] the most beneficial letter in building language'(Jawad 1970) (p.125). The eccentric attribute of /n/ ن is its 'soft nasal twang which is a sweet melodious tune, attractive to the ear and delightful for the soul, meaning that this sound frequently used in Arabic words, for vocalisation and soul stirring and touching'(Assayyed 1986)(p.12). Moreover, the letter of /n/ ن has another distinctive feature, according to (Abbas, 1998), who claims that it spreads to neighbouring sounds 'colouring them with its special tunality, meaning that any sound/ phoneme next to /n/ن will be imbued with some of its beauty, lightness and delicateness' (Abbas 1998, p.169). Hence, the repetition of /n/ ن in the above example 6.2, can be said to bestow lavishly upon the poem a shade of both beauty and sadness, represented in the contrast between despair and hope, and this impacts on the listener or reader of these lines.

 The repetition of sibilant sounds/phonemes such as /s/ س or /ş/ ص is also prevalent in Arabic poetry. They imbued the form of the verse with their colour and the characteristics of these sounds and phonemes become a base for the phonetic construction of the verse or poem and

this is what represents the acoustic bottom of it (Al-Qadha 2014). The next two examples will be the last for the unconscious repetition of sounds.

The first example 6.3 was composed by the great Abbasid poet, البحتري al-Buhturi, follows:

<u>Example 6.4</u>

<div dir="rtl">

صنت نفسي عما يدنس نفسي   و ترفعت عن جدا كل جبس
</div>

I kept my soul far away from what might desecrate it,

And I rose above begging from any misery people.

<div dir="rtl">

و تماسكت حين زعزعني الدهر   التماسا منه لتعسي و نكسي
</div>

And I stood firm when my fate struck me,

Seeking for my misery and relapse.

In these two verses above, the sound/s/ س is repeated seven times. In addition to the rhythmic function represented by this repetition, the poet here chose to repeat the letter /s/ س because of its semantics in Arabic, which refers to the meanings of flexibility, lack and deficiency. This reflects the psychological situation of the poet and confirms the state of disappointment and sadness that he was suffering with, as a result of his hardship and poverty (Saleem 1995). As we see in the above example 6.3, the repetition of the sound/s/ س which is a sibilant sound, permeates the verses with its sound, and its characteristics form which become a base for the phonetic construction of these verses and for the whole poem, creating musical harmony, and makes the parts of these verses and the poem in general more cohesive by repeating this sound. It is noticeable that along with the sibilant س the poet also chooses to include other similar sounding sibilant phonemes such as /ş/ ص in صنت (I kept) and /z/ ز in زعزعني(my fate agitated me) .

The second example which makes use of the repetition of sibilant sounds is taken from a poem composed by bilāl ibn Abi Burdah:

Example 6.5

<div dir="rtl">فصلت بحكمة فأصبت منها   فصوص الحق فانفصل انفصالا</div>

You judged with wisdom and you secured it by the nails of truth

And broke it away from falsity.

This verse contains just eight words but, the sibilant sound /ş/ ص is repeated six times in انفصال (You judged), أصبت(you secured), فصوص (cloves), انفصل (broke away), فصلت (breakaway). Just to emphasise the meaning of separation between right and wrong, and he expresses how powerful this is by using the palatal fricative sound, /ş/ ص. According to ابن جنّي (Ibn-Jinni 1983), writing about the relationship between sound and meaning in Arabic, poets use /ş/ ص 'because of its power, for strong meanings and they use /s/ س because of its weakness, for the weak meanings' (1983, p.160/2), and the reason why these poets chose the sibilant sounds is because 'the clarity, echo, and speed of these phonemes gave them a very special place amongst the consonant voices, because of its fricative quality at the point of articulation and its fluctuating harshness'(Assaghyer 2013). This is what is meant by the acoustic bottom.

The repetition of sounds in all these examples from both classical and modern Arabic poetry was used f subconsciously and artificiality and most of them were extemporaneous.

On the otherat hand, many examples can be cited from Arabic poetry in which the repetition of sounds/phonemes has been used consciously for deliberate affect. For instance:

Example 6.6

<div dir="rtl">
بسبع و هل ناج من السبع سالم   رمتنا يد الأيام عن قوس خطبها
</div>

The hand of life threw us by its arc of victimization

With seven problems, nobody can be saved from these seven

<div dir="rtl">
و غم و غدر ثم غبن ملازم   غلاء و غارات و غزو و غربة
</div>

Dearness, onslaughts, attack, alienation,

Dejection, betrayal, and adherent affliction.

The poet here has chosen seven specific words all of which start with /gh/ غ as he tells us in his first alliterated verse, and these words are ; غلاء (Dearness), غارات (onslaughts), غزو (attack), غربة (alienation) , غم (Dejection), غدر(betrayal),and غبن (affliction). He committed himself to choosing specific words, starting with /gh/ غ and belonging to one semantic field, which refers to misery, suffering and death(Assayyed 1986).

As a final example to show how the repetition of letters enriches Arabic poetry and makes it more competitive and challengeable, the following example is written by ṣalāḥ al-din al-ṣafadi serves to show how the repeitition of sounds enriches Arabic poetry:

Example 6.7

<div dir="rtl">
رهين جيمات جور كلها عطب   إلى متى لا أنفك في بلد
</div>

For how long I do not abate, can I continue?

As a pawned to (jeems)to those injurious words speaking of injustice

<div dir="rtl">
و الجهل و الجبن و الجرذان و الجرب   الجوع و الجري و الجيران و الجدري
</div>

Hunger, scraping a living, neighbours, smallpox,

Ignorance, cowardice, rats and itch.

As we see in the second verse in the example 6.7 above, the poet accumulates eghit words with a negative meaning all of which start with the phoneme /j / ج as in;

الجوع (Hunger), الجري (running after a living), الجيران (neighbours), الجدري (smallpox) ,

الجهل (Ignorance), (cowardice)الجبن , الجرذان (rats),and (itch)الجرب .

He chose these words specifically to express his desperation and hopelessness, as well as to assert his eloquence, diction and linguistic ability. This conscious repetition of words beginning with a particular sound not only serves to emphasise the desperation and hopelessness summoned up by the poet by this litany of negativity but at the same time asserts his linguistic virtuosity by demonstrating the breadth of his vocabulary and playfulness with language(Assayyed 1986). The outline of the conscious repetition of letters is only used for twinkling, entertainment and recreation.

ابن الأثير Ibn al-'thir, the classical Arabic critic however, criticises the use of repetition of particular sounds in poetry, arguing that it creates a form of bradylalia (slow speech and deliberation), suggesting the poet's inability to articulate clearly or fluently. He provided the following example: (Assayyed 1986) criticises the repetition of letters, stating that, 'this type of repetition is irrelative to the repetition of words or repetition of meaning, because the repetition of letter is when a letter or two letters are repeated in every word of the text or in most words of it and this causes bradylalia, as in:

Example 6.8

<u>و قبر حرب بمكان قفر   و ليس قرب قبر حرب قبر</u>

The grave of Harb is in a wild place

And there is no other grave near to the grave of Harb

Referring to the repetition of the sounds راءات /r/ and قافات /q/ in this verse, he notes that they "rotate like a chain" (p.273) and cause discomfort for the person reciting the poem, when words which trip more easily off the tongue can be easily found. For ابن الأثير (Ibn-Alathir

1956)when repetition is used in this way "it is not a sign of the eloquence of a great poet or writer, but is an inarticulate and inartistic utterance" (Ibn Al Athir, p.273).

6.1.2 Repetition of articles

The other type of letters encompasses (letters of meanings) حروف المعاني and this refers to 'the letters which connect between nouns and verbs, and between nouns with nouns, and it refers to a meaning in other words'(Ibn-Sidah 1996)p.225/4). This is not the only function for these letters, which have multiple functions. 'The letters of meanings are expressed by a substantive: (letter of introduction) حرف ابتداء for instance لام الابتداء (letter of interrogation) حرف استفهام, such as (is or do)هل)(letter of negation) حرف نفي for example (لا No) , لم (Did not and (will not) لن, etc.' (Dahdaah, 1988, P.233).

  (Al-Muradi 1992)explains why these letters are called letters of meaning and how their meaning can be both interchangeable and also alter according to the context in which they are written; in this way, letters and words alter according to intended perspective and authorial intention. He states that, 'if someone said; what is the meaning of their saying the letter has a meaning in other words? The answer is; the lexical semantic of the letter depends on the mention what is next to it, unlike nouns and verbs which have a fixed lexical meaning and do not rely on any additional word for their meaning' (1992, p.22). He gives examples for his explanation: 'if you say الغلام (the boy), the definition is understood by this structure, however when you say only ال it is meaningless. However, when you combine it with a noun, it gives a meaning. As well as باء الجر is (the proposition *bā)* which does not give the meaning of adhesion until it has been added to the noun next to it' (Al-Muradi 1992, p.22).

We can summarise the differences between the construction letters and the letters' meanings into the following points:

1- The letters of constructions are the letters of alphabet, we use them to build words, and they are parts of a word, while the letters of meanings are parts of speech.

2- The letters of meanings may consist of one letter, such as همزة الاستفهام (*the Hamza*) of (interrogation), واو القسم) *wāw*) of Oath, or two letters as with إنْ الشرطية(the conditional *in*), and may have three letters as in the proposition على (*ʿala, on*), and there are no more than four, as in لولا (lawlā)(were it not) and حاشا(ḥashā) (far be it), whereas the construction letters only have one letter for each of them.

3- As explained in the foregoing section, the letters of meanings only have meaning if they are added to nouns or verbs, and do not have meanings individually, whilst the letters of construction has no meaning in both cases.

4- The number of the alphabet letters in Arabic is 28, while the letters of meanings comprise 95 letters(Al-Māliqi 1975).

There follow some examples to illustrate the repetition of articles.

Example 6.9

ليتَ و هل ينفع شيئا ليتٌ   ليتَ شبابا بيع فاشتريت

If only, but what use is it to say if only?

If only there were youth on sale, then I would buy it.

This verse was composed by العجَّاج) (*al ʿajjāj)* in his later years, and wishing to return to his time of youth and power, and in this extract we see the use of the article ليت(*layta*), which indicates in Arabic the meaning of التمني(wishing), and is used for demanding impossible wishes. It comes within the Arab linguistic customs for abreaction as the removal of emotion associated with a repressed event. He repeats the article ليت (*layta*)three times to emphasise his bemoaning and sorrowful yearning for the loss of his youth, which can never be regained or replaced at any price, and is not saleable or able to be purchased.

Another example showing the repetition of articles   in classical Arabic poetry is:

Example 6.10

مـا أنت بالحكم ألترضى حكومته   و لا الأصيل و لا ذي الرأي و الجدل

You are not that man who can be arbiter, and your arbitration cannot be accepted.

You are not noble; you are not a man with a clear vision or argument.

In the above example, the poet repeated the article لا(lā) of نفي (negation) twice, to put his adversary down and to deny his eligibility to serve as an acceptable judge. The purpose of repetition here is to express the speaker's contempt, lowering, and abasement. The role of repetition here is stronger to give greater prominence to inability and disparagement, in a bid to emphasise his derogation of someone/something.

 In modern Arabic poetry, the repetition of articles is widely spread and many examples can be presented (Nazik, 1967).

An example here from الشابي (al shabbi)'s poetry shows this phenomenon:

Example 6.11

عذبة أنت كالطفولة، كالأحلام،كاللحن ، كالصباح الجديد

كالسماء الضحوك، كالليلة القمراء، كالورد، كابتسام الوليد

You are precious delightful as babyhood, as dreams, as music, as a new morning

As a bright clear sky, as moonlight night, as flowers, as the smile of a child

The repetition of the article of similitude ك eight times serves to focus the attention of the reader and listener, and 'the meaning would lose much of its emotive force if the poet had substituted the كwith the conjunctive article and و as in;

عذبة أنت كالطفولة ، و الأحلام ، و اللحن."(Nazik, 1967, p.239)

6.1.3. Repetition of morphological forms

Many western and eastern scholars highlight the notion of morphology. The term morphology can be explained as the organisation, rules and procedures concerning meaningful units of language, whether they be lexis themselves or parts of words, such as affixes for example (Ryding 2005). It is the study of the core of words and of the rules by which words are shaped. It can be divided into two divisions: inflectional morphology and word-formation. Inflectional morphology deals with the various forms of lexemes, while word-formation deals with the formation of new lexemes from given bases. Word-formation can in turn be divided into derivation and compounding (or composition)(Bauer 1983). Generally speaking, the approaches of word structure typically focus on two important problems: derivational or lexical morphology, that is, how words are formed; and inflectional morphology, e.g., marking for categories such as gender, number, case, tense, which refers to how these cooperate with syntax. In Ryding's view, lexical morphology has to do with ideologies governing word formation (such as analysis of the English words 'truthful' or 'untruthfulness' derived from the base word 'true'. Inflectional morphology, on the other hand, describes how words vary or inflect in order to express grammatical contrasts categories, such as singular/ plural or past/present tense (Ryding, 2005).

It is not only English which is rich with morphological terms and structures: Arabic is also recognized as having both morphological richness and difficulty. The overwhelming majority of Arabic verbs need three essential things; a small minority have four radicals. The root form, according to which the verbs are arranged in grammars and dictionaries, is the third pers. sing. Perfect. Socin (2008)provides a good example for the above claim using the Arabic verb (فعل), which means in English, to do. According to Socin,

The verbal and specially the nominal forms are named throughout after the paradigm of the verb فَعَلَ(to do). All Arabic dictionaries arranged the nominal and verbal derivatives under this root form; in order to find these three radicals easily, one must therefore pay strict attention to the consonants, which in nominal and verbal formations are added to the stem as prefixes, affixes or infixes. These stems are named either by the paradigm of فَعَلَ (e.g. the stem iftaʿala) or usually by numbers (e.g. the eighth stem, so also in the dictionary denoted simply by VIII).

| II فَعَّل | V تَفَعَّل | VIII اِفْتَعَلَ | XI اِفْعَالَّ |
| III فاعَل | VI تَفَاعَل | IX اِفْعَلَّ | |

No. IX and especially No. XI belong to the rare forms; rarer still XII اِفْعَوعَل, XIII اِفْعَوَّلَ , XIV اِفْعنْلَل, XV اِفْعَنْلَى.

The derived forms in use in each verb, and the change of meaning in these derived forms are given in the dictionaries under each individual verb(Socin 2008).

In addition, Arabic has a well-organised system for making new words from a given trilateral or quadriliteral root; the connotation of the new word is related to the Arabic, علم, for example, which means to *know*, and عَلَّم (with the second consonant doubled) means *cause to know, teach*. Such new words are called "derived Forms" of the original word, "Form" being meant with a capital F. The Forms are named with Roman numbers. The basic Form is known as Form I; علم above is Form I, and عَلَّم is Form II. The triliteral roots have Forms I to X (Forms XI to XV are infrequent. The only significant Forms for quadriliteral roots are Forms I, II and IV. A small difficulty is that triliteral and quadriliteral Forms with similar construction and performance do not have the same name: quadriliteral Form I is structured and performed like triliteral Form II, quadriliteral II matches triliteral V and quadriliteral IV matches triliteral IX (Roger, 2015). However, since the ways for developing derived Forms

are procedures for making new words, rather than procedures for creating different grammatical forms of a given word, they do not precisely belong to morphology, but the Language Engine deals with them. It can be deduced that not all derived Forms of all verbs occur, and the proposition that each Form has its own meaning (e.g. that Form II is always causative) is argumentative. What is not argumentative is that there is an established procedure for creating each Form, and that each Form is a new word of somewhat changed meaning from the Form I form (Roger, 2015).

Arabic, like other languages, is characterized by its root and pattern morphology. Arabic roots usually contain three consonants. Each root has an overall meaning, which is the denominator of the meanings of all the forms in which it is understood: for example, كتب has to do with writing, for example; قتل with killing. Since no vowels are subordinated with a root in its form, roots are unsayable; a root is made pronounceable and definitely defined by the application to it of one of a very large amount of morphological forms. Each pattern can be associated with grammatical purposes, or meanings. Verb designs can make transitive, passive, reciprocal, reflexive verbs. Noun patterns, on the other hand, make nouns of time or place, plurals (in certain cases), diminutives, and so on. Other patterns can have more than one meaning, and sometimes there are many forms for one purpose, as in the case of, جموع التكسير that is, broken plurals. The only verbal items which do not contribute in the root and pattern scheme are particles (prepositions and. other function words) and pronouns (Johnston, 1991).

5.1.3.1Morphological parallelism: repetition of pattern

The morphologically equivalent word couplets are one example of the repetition of morphological patterns in discourse. Examples are given below, with the common pattern described in parentheses:

(1) التطورات و التقلبات developments and changes

(Form V verbal nouns; plural: *tafaʿāulātun*

(2) الظواهر و الحوادث phenomena and events (broken plural

pattern *fawāʿilun*

(3) التخريب و التدمير destruction and demolition (Form II

verbal nouns: *tafʿil* (Johnston, 1991).

Note that the repetition of a morphological pattern makes repetition on the phonological level: if spoken aloud, the morphologically indistinguishable items rhyme.

In many cases, morphologically parallel items can be found within syntactically parallel phrases or clauses. In these cases, they can concurrently contribute to parallelism on three levels: phonological, morphological, and syntactic. One example, involving morphologically parallel lexical couplets, was seen in the preceding chapter:

الآراء التي أبديت

The opinions which were brought out

و الأبحاث التي نشرت

And the research which was published

Morphological parallelism is thus not simply a matter of rhyme(Johnstone 1991).

The repetition of morphological form is widespred across Arabic poetry, and many examples can be given. The next example was composed by الخنساء al-Khansā', elegising her brother صخر ṣakhr:

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Example 6.12

<div dir="rtl">

حمَّالُ ألوية هبَّاطُ أودية   شهَّاد أندية للجيش جرَّار

</div>

She repeated the exaggeration form فعَّال/fa˶āl/ four times in حمَّال, هبَّاط, شهَّاد, جرَّار. The use of these examples of exaggeration form here to show how her brother was different to any one else, as he was the first in every important action in his tribe such as leading battles, honouring guests and he is the speaker on behalf of his tribe.

This repetition comes to reinforce the meaning and confirms it by insisting on the use of this formula, which refers to the meaning of strength and abundance.

6.1.4 Repetition of words

Some words may be charged with a special emotional meaning for the poet, prompting him to repeat them. These words could be proper nouns such as the names of lovers or fondly remembered places and will reoccur in love poetry or nostalgic passages. In other genres, such as eulogy, it is the poet's duty to praise his patron or a ruler and then he may repeatedly draw on the same adjectives or adverbs to describe their qualities of generosity or, in the case of a ruler, to remind the audience not only of the glorious deeds which he has performed but also to emphasise the awe which he should inspire in them. Some actions or verbs may have a great impact on the poet and need to be addressed too.

In simple words, repetition of words as stated by (de Beaugrande and Dressler) is 'the most direct form of repetition in language is repeating a word that has already been used, either exactly in the same form or with some changes' (de Beaugrande and Dressler, 1986, p.49). As an example of the repetition of adjectives in Arabic poetry, this verse by Imroa Al quis offers a good example:

Example 6.13

<div dir="rtl">

ألا إنني بالٍ على جمل بالٍ   يقود بنا بالٍ و يتبعنا بالٍ

</div>

I am old (expert), riding an old camel,

We are lead by an old leader and an old guard follows us.

The poet repeats the word بال here with the meaning of 'experienced'. They have grown old because they have succeeded in surviving the rigours of the desert and this repetition of the adjective with each team member emphasises that every single one of them (camel and man alike) have expertise in this unforgiving environment.

Another example of repetition, this time of a noun, can be found in مالك بن الريب Malik Ibn Arraib's well-known self-elegy reflecting on his own mortality. He recited it while he was alone on his return from a battle which had taken place in the far east of خرسان (*khurasān)*, separated from his family and home, Al Ghadha, in the Arabian Peninsula:

Example 6.14

ألا ليت شعري هل أبيتن ليلة   بجنب <u>الغضى</u> أزجي القلاص النواجيا

Oh by my poesy I wish I would sleep a night in Al-Ghadah (name of a valley in Al-Basra and

also means 'beloved'), caringly tending fast young she-camels

فليت <u>الغضى</u> لم يقطع الركب عرضه   و ليت <u>الغضى</u> ماشى الركاب لياليا

If only the riders (convoy) did not cross Al-Ghadah and if only Al-Ghadah (valley or

beloved) sauntered (remained close to) the rider(s) for nights.

لقد كان في أهل <u>الغضى</u> لو دنا <u>الغضى</u>   مزار، و لكنَّ <u>الغضى</u> ليس دانيا

Among the people of Al-Ghadah (valley) for my love there was a shrine to visit, but Al-

Ghadah (valley or beloved) never nears.

He repeats the word الغضى six times, and it is a name of a kind of bush existing in large amounts in a valley named after to it, the valley of Al Ghadha وادي الغضى where is his home and family are situated, the insistence of the repetition here suggests the poet's heightened

emotional state and his refusal to give in to his fate and to relinquish his plight, despite his ever-approaching death. The poet repeats Al Ghadha as though attempting to summon up all that is dear to him: not simply a familiar landscape but home and his loved ones which remain unattainable. The repetition of the word here reveals to us his deep abiding love for his homeland and his people; and his subsequent endeavour to make his impossible wish real in his last moments of life.

6.1.5 Repetition of clause

The repetition of clause or the entire phrase which almost act as refrain is extremely common in classical Arabic poetry, and many examples could be given for this. This example by المهلهل (*al muhalhil*) contains a repeated clause which becomes a chilling vow to avenge the death of his brother:

Example 6.15

<div dir="rtl">

أو تحلوا على الحكومة حلا   ذهب الصلح أو تردوا كليبا

</div>

All Consolation is gone till you live again, Kulaib

Or you solve it by arbitration and get a solution

<div dir="rtl">

أو أذيق الغداة شيبان ثـــــكلا   ذهب الصلح أو تردوا كليبا

</div>

All Consolation is gone till you live again, Kulaib

Or tomorrow I will cause Shiban what it is to be deprived of your children.

<div dir="rtl">

أو تنــال العداة هــونــا و ذلا   ذهب الصلح أو تردوا كليبا

</div>

All Consolation is gone till you live again, Kulaib

Or till enemies know include abasement and humiliation

In another of his poem المهلهل (*al muhalhil)* repeated the clause of على أن ليس عدلا من كليب (He is not equal to Kulaib) nine times.

This poem was composed by المهلهل (*al muhalhil*) when he avenged the death of his brother كليب (*kulaib*) at the hands of the tribe of بكر (b*akr*), by killing one of his closest friends همَّام بن مرة (*hammām ibn murrah)*, who was also from the same tribe:

Example 6.16

على أن ليس عدلا من كليب   إذا رجف العضـاة من الدبور

He is not equal to Kulaib

When the bushes of the desert are shaken by the western wind of Dabour.

على أن ليس عدلا من كليب   إذا طرد اليتيم عن الجزور

He is not equal to Kulaib

When the orphan is expelled from the meat of carcass.

He repeats this clause على أن ليس عدلا من كليب in the subsequent verses seven times.

In the above example, the poet knows the affection for repetition in his listeners, and he is intending to generate motivation for them to fight, and inspiring them to win. In other words, the poet repeats the same phrase in the subsequent verses a further seven times. The phrase becomes like a battle cry and the poet's intention is to stir up the listeners' desire to fight, urging them on to win. The repeated phrase acts like a chorus, inviting the audience to add their voices to the poet's own.

Conclusion

The sixth chapter attempts to grasp a better understanding of the distinctive characteristics of Arabic poetry, by exploring its contents, themes, and its tools, linking verses and ideas. It also contains analysis of the role and the impact of repetition as one of the lexical ties for Arabic poetry in general.

Chapter seven: Analysis of Al Mutanabbi's Poems

7.0. Introduction

In our attempt to examine the lexical cohesion in Arabic poetry through the selected poems of Al Mutanabbi, we have divided the selected poems into four poetic genres, the decision was taken to focus on four types of poetry only in order to simplify the work, to make the statistical analysis more manageable and subsequently, easier to identify.

These genres will be presented respectively; panegyric, elegy, glory and satire. The examined poems include thirty-six poems, 9 poems for each poetic genre.

The study includes all types of repetition, proceeding from sounds and letters passing through words, sentences and clauses, ending with stylistics. The graph which follows (Figure 7.1) presents a general summary of repetition in the above themes in the corpus of Al Mutanabbi's poems chosen for analysis.
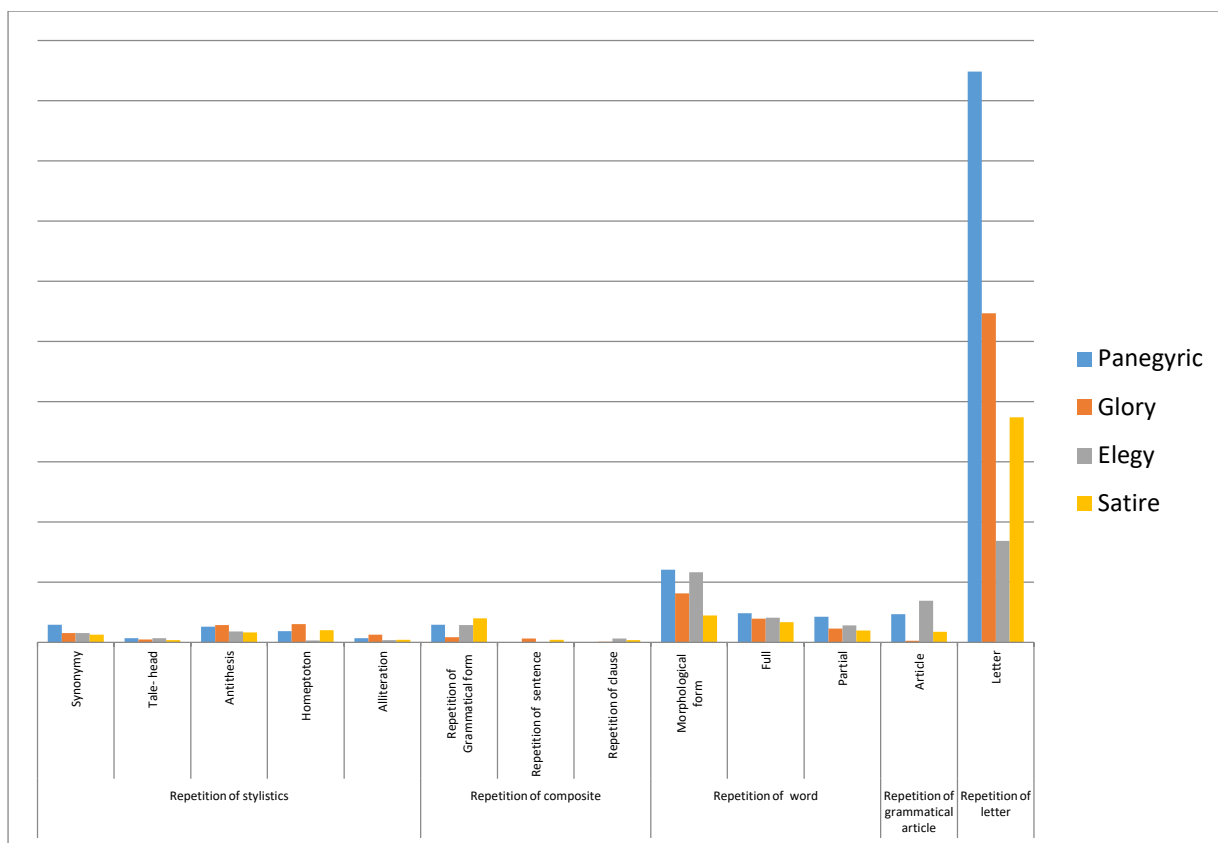
Figure 7.1 General Summary of Repetition

7.1 Repetition in panegyric

The next section presents the analysis of the impact of repetition on the samples of Al Mutanabbi's panegyric poems.

7.2. Panegyric in Al Mutanabbi's poetry

Al Mutanabbi, who is considered the pre-eminent panegyric poet of Abbasid period, spent several years in search of a permanent patron, eulogising Bedouin chiefs and second rank provincial dignitaries until he found the favour of Saif al-daulah, as previously noted, he spent nine untroubled years at his curt until intriguing by his fellow poets forced him to flee and to search for a new patron.

REPETITION IN PANEGYRIC
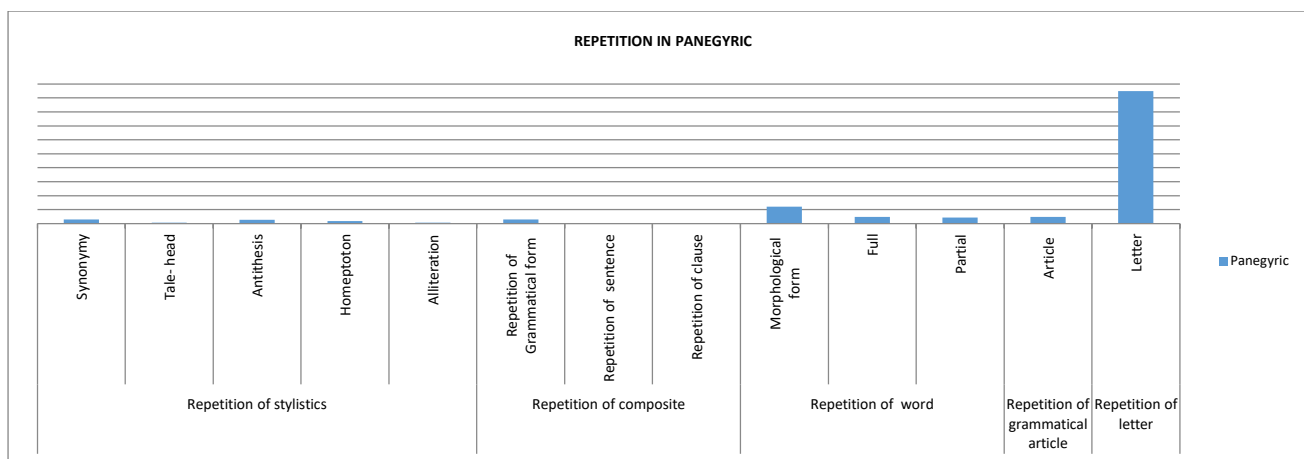
Figure 7. 2 Repetition in Al Mutanabbi's Panegyric poetry

As shown in the above graph, the composite repetition rate of panegyric poems is very low, but this is almost non-existent in clauses and sentence repetition. In addition, the repetition of grammatical articles was the second lowest repetition with 3.5% (from the total of panegyric repetition), followed by the repetition of stylistics with 2.2%, 0.5%, 2%, 1.4%, and 0.5% for synonymy, tale-head, antithesis, homeptoton and alliteration respectively. Meanwhile, letter repetition was the highest repetition in the panegyric, with 71.7%, followed by word repetition, with 3.2%, 3.6%, and 9.1% for partial, full, and morphological form respectively. All these components will be discussed in detail in the next sections.

7.2.1 Repetition of sounds /phonemes in panegyric poems

It has been argued that semantic and spiritual values can be conveyed by the characteristic sounds of different phonemes. These are mainly determined by the poet and his deep sense of each individual sound and its music. This sense may influence his preference of some sounds over others to be used in his poems. The best example can be illustrates this choice is that of the sounds that Al Mutanabbi chose to use as rhyming sounds. In his Diwan, Al Mutanabbi wrote 287 poems. In term of frequency of use, He chose the sound /l/ as a rhyming letter 48 times, the sound /m/ 39 times, the sound /b/ 35 times, the sound /d/ 34 times, the sound /r/ 30

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times and the sound /n/ 21 times. On the other hand, he used the sounds /y/ and/i/ just twice and used the sounds /ʒ/, /ð/, /z/, and /ʃ/ only once. Whilst the remaining Arabic phonemes were not used for rhyming at all. This is not surprising; because the phenomena of using the repetition of letters in the Arabic poetry is common in classical Arabic poetry(Assaghyer 2013). The next graph will give more illustration,
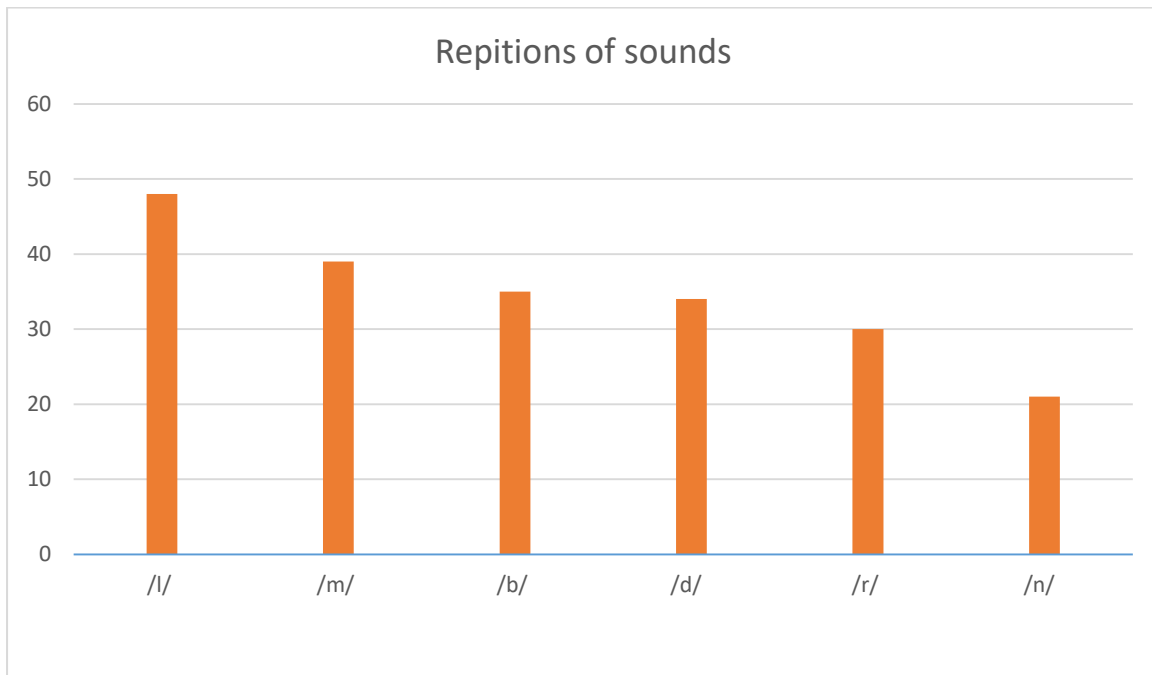
Figure7. 3 the frequented sounds of rhymes in Al Mutanabbi's poetry

If we examine the nature of poetic use of rhyming letters in Al-Mutanabbi's poems, we notice that it is more or less consistent with the nature of Arabic poetry in both the ancient and modern eras. According to Al-maʿarri the use and repetition of rhyming sounds in Arabic poetry can be divided into three types:

1- Deciles ذلل, is the most common type of rhyming sound in poetry, and it includes /l/ ،/ʕ/, /r/, /d/, /n/, /b/ and /m/

2- نُفُر or the lesser used phonemes such as /ʒ/ and /z/.

3- The avoided phonemes such as /ðˤ/ and /sˤ/ (Assaghyer 2013).

Anees ranks the sounds used for rhyming as following four types:

1- The most common sounds as rhyme are /r/, /l/, /m/, /n/, /b/, /d/ and /ʕ/

2- The common sounds as rhyme are /q/, /k/, /ʔ/, /ħ/, /f/, /i/ and /ʒ/

3- The less common sounds as rhyme are /dˤ/, /tˤ/, /h/, /t/ and /sˤ/

4- The rare sounds as rhymes are /ð/,غ,خ,ش,ز,ظ and و (Anees 1952).

Accordingly, the use of Al Mutanabbi of the deciles group as rhyme sounds is justifiable. They represent the highest percentage use in his poetry compared to the rest of the rhymes. Perhaps this abounding use as described justified the most elegant rhymes. This is because of the abundance of vocabulary that can be derived from the roots of the sounds of this group. It may also be the result of the ease of the articulation of their sounds. This explains why most Arab poets choose this group to build their poems upon. Al Mutanabi also as one of the Arab poets chose the same group of rhyming sounds.

In addition to the use of these phonemes as rhyming sounds, Al Mutanabbi commonly used and repeated them in the folds of his poems, using them for internal rhyming within the verses. In comparison to other genres, the repetition of sounds in the panegyric poems upon Al Mutanabbi's poetry was the highest and the most repeated type, probably due to the fact that it is his favourite theme, as he is known as poet of praise.

As shown in Figure 7.2, the percentage of the repetition of sounds in panegyric is the highest with 71% comparative to the other aspects of repetition. The next examples show the impact of the repetition of particular sounds on meaning in Al Mutanabbi' poetry and how it is used as tool of lexical cohesion.

The follow example occurs in one of his poems praising his patron Saif Al- daulah:

Example 7.1

على قدر أهل العزم تأتي العزائم   و تأتي على قدر الكرام المكارم

According to men's wills strength comes

Nobel acts come in respect to their bounty

و تصغر في عين الصغير صغارها   و تعظم في عين العظيم العظائم

Small seems great to little folk's eyes

Greatness seems small to the eyes of the great

This example clearly shows the condensation of audio that Al-Mutanabi intended to convey through the repetition of the sounds /ʕ/ ع and /m/م. He chose /ʕ/ to start with, due to its loudness, being a voiced fricative, and its audible characteristics are adequate with the meaning of height and grandeur to commend and glorify his praised one, Saif Al-daulah, in the poem. The /ʕ/ ع was repeated in these two verses nine times. In addition, he chose /m/ مto form his rhyming scheme and repeated it eight times in the two verses.

  We can affirm that the sound /m/ م possesses characteristics of multiple prescriptions. It is a semi soft voiced bilabial nasal. This is considered the soft sound compared to /l/,because it determines the syllable in speech. Phonetically, the sound /m/ as evidenced by audio is suitable for expressing boundless the emotion in poetry with no boundaries.

The repetition of this sound in the text might have appropriate semantic denotations which serve the subject and the purpose of the poem. The production of this sound requires holding the lips, building up pressure in the oral cavity, lowering the velum and directing the air through the nasal cavity. This happens while the vocal folds are vibrating.

All these articulatory characteristics make this sound carry and imply grandeur and Majesty and generate a mood of calmness and serenity in the text. In addition, the attribute of nasal twang is considered one of the important qualities of the sound /m/ م as it provides music and

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rhythm. According to Al Qaisi 'the nasal twang is a sign of power' (1996, p. 131), because of its much-loved musical frequency (Anees, 1987).

 In addition, /m/ is one of the continuant consonant sounds. Continuant consonants are those sounds that can be prolonged by the speaker or pronouncer (Omar, 1976). All of these features make the nasal sound /m/ a distinctive sound that is chosen by many poets as a rhyming sound to achieve the aesthetical and musical aspect of the text and to have an impact on the ears and heart.

The letter /ʕ/is one of the six guttural sounds in Arabic. It fills the throat with its sound and it takes more effort to pronounce it, to be heard. This is because the /ʕ/ع sound is appropriate to describe the great and intense events of great importance and to add more prestige to the poem. This is also due to the nature of its articulation as a fricative which involves pushing the air through the glottis. The narrowing in the airway makes the vocal folds vibrate, while at the same time creating some turbulence making /ع/ʕ   the least fricative sound in Arabic.

The value of choosing particular sounds to use is justified when we know that Al-Mutanabbi was vocalising his poem in the front of Prince Saif Al Dawla and a large audience who would be at court. He was chanting and declaiming it with full awareness of his power and leverage as member of the Bedouin. The accuracy of his chosen sounds and words gives life to his poem and unleashes the listeners' imagination to recall the poet's words, voice, and tone.

In the same poem, there is evidence of some sounds been repeated to obtain his objective of attracting the attention of his audiences. In his poem about Saif Al-Daula describing his new castle, Al Hadath, in the following terms:

Example 7.2

بنـاهـا فأعلـى والقنـا تقرع القنـا   وموج المنـايـا حولهـا متـلاطم

He founded, raised it, spear met spear

And the waves of death pounded about it

This verse stands on a strong and distinctive rhythm. This is mainly due to the characteristics of the sounds used in the verse and how they are distributed over it. The repetition of the voiced uvular plosive /q/ in القنا تقرع القنا(spears bang spears) gives to the verse an additional meaning through the vocal representation which makes the reader or audience imagine the sounds of clashing of spears around the castle creating a vivid and picture in their mind.

The repetition of /ع/ʕ/ as in فأعلى(raised it) and تقرع(bang) is a continuation to what started and echoes the sounds at the beginning of the poem, referring to the sense of altitude, hight and magnitude conveyed by the sound of /ʕ/. Additionally, the phonetic repetition strengthens the cohesion in the poem by creating this association between verses in the poem. Moreover, the repetition of the long syllables and long vowels refers to the enormity and the altitude of the building, as in بناها ، (he founded it),القنا (spears), المنايا (death),حولها (about it), متلاطم(pounded) and all this rally and intensification is to emphasise and support the idea that the poet wants to convey, namely, that Saif Al-Doula is a ruler who can not only bringing destruction through war but can also create a great buildings.

The next example provides more explanation;

<u>Example 7.3</u>

<p align="center">هو أُول و هي المقام الثاني   الرأي قبل شجاعة الشجعان</p>

Wisdom is before bravery of the brave

It is first but that has the second place

فإذا هما اجتمعا لنفس حرة   بلغت من العلياء كل مكان

If they are united in a bitter soul

They achieve eminence in each condition

و لربما طعن الفتى أقرانه   بالرأي قبل تطاعن الأقران

Often man jousts his opponent

By wit, before foes thrust at each other

لولا العقول لكان أدنى ضيغم   أدنى إلى شرف من الإنسان

But for intellect the meanest lion

Would be nearer to nobility than man is

Al Mutanabbi composed these verses praising Saif Al Daula, describing him as individual who serves as a model not only of valour but also of wisdom. In the poem, we clearly notice the repetition of the alveolar nasal stop /n/ and /l/ that are due to their characteristics and features. These sounds are strongly distinguished from other sounds by their clear articulation, i.e., a nasal and a lateral. They are similar to vowels in the air that flow freely, or with little obstruction, through the nasal or oral cavity. While in vowels the air flows freely through the oral cavity with no obstruction, it comes out through the nasal cavity in /n/ and flows out the sides of the tongue as in /l/. Furthermore, these consonants are also voiced sounds as vowels. All these characteristics give them a high sonority, consistent with the style of guidance and wisdom that the poem is filled with. These require a musical thread and tone to match the rhythm of the poem. This rhythm needs such high-tone sounds to attract the attention of the recipients and to have an effect on the listeners.

فإذا هما اجتمعا لنفس حرة   بلغت من العلياء كل مكان

In conclusion, these examples suggest that the repetition of the same sounds has achieved two main functions. Firstly, a rhythm function is attained through the musical harmony that is produced by repeating the same sounds. Secondly, a cohesive function, a lexical linking tool, is achieved connecting the verses of the poem from the beginning to the end.

In the terminology of Arabic linguistics, the word letter can also refer to grammatical articles,

In the next section, I will indicate the role of letters of meaning in the lexical cohesion.

7.1.2 Repetition of letters of meaning (grammatical articles) in panegyric

Repetition of the articles in Al Mutanabbi panegyric comes in many examples to enrich the semantic rhythm in his compositions, and emphasises reflects the meaning that the poet is trying to convey as well as creating a melodic rhythm of music.

As shown in Figure 7.2, the percentage of the repetition of letters of meaning (articles) in the panegyric sample is 3.5% comparative to the other types of repetition of panegyric. The following examples have been chosen to illustrate the impact of the repetition of articles on poetic meaning and how this is used as tool of lexical cohesion. The first example is taken from a poem that Al Mutanabbi composed to praise Abdul Wahed Ibn Al Abbas. In this poem, the article of negative(لا) is repeated a total of thirteen times. Here are some of examples of it:

Example 7.4

يجل عن التشبيه لا الكف لجة   و لا هو ضرغام و لا الرأي مخذم

He exceeds comparison, his hand no sea

He is no lion, his wisdom no sword

و لا جرحه يؤسى و لاغوره يرى   ولا حــــده ينبو و لا يتــثلم

Or his wounds healed, his holes seen

Nor his edges be dulled, or notched

و لا يبــرم الأمــر الذي هو حــــال   ولا يحــلل الأمــر الذي هو مبرم

Or anything be tied that he has united

Nor any matter loosed that he has knotted

و لا يرمح الأذيال من جبرية   ولا يخدم الدنيا و إياه تخدم

Nor does he trail skirts in self conceit

Nor does he serve the world as it serves

و لا يشتهي يبقى و تفنى هباته   و لا تسلم الأعـــــداء منه و يسلم

He wants no permanency, giving ruins

Nor is a foe safe from him as he is safe

As we see in the above example 7.6, Al Mutanabbi uses the repetition of the article of negation (لا) as a hub to express his admiration for his praised one. However, the poet suggest that his patron is beyond comparison, which made it impossible for him to adequately describe the great man's attribute, thus he repeated لا (no, not) in this poem to reflect his confusion and disability in praising his positive attributes. It almost seems to suggest Al Mutanabbi has become tongue-tied. The systematic and structured repetition of this article in an admirable geometric string creates a kind of internal music in the verses by dividing them into small musical units called homeptotons. He started this engineering construction by dividing the verses into two sections, namely, nominal sentences and verbal sentences, beginning with the former as is usual the case in Arabic texts. He introduced this repetition in

an organised method, it follows a set patron, with the article of negation been repeated four in each verse and two in each hemistich, as in this verse;

<div dir="rtl">
و لا جرحه يؤسى و لاغوره يرى ولا حـــــده ينبو و لا يتـثلم
</div>

Or his wounds healed, his holes seen

Nor his edges be dulled, or notched

However, in the verbal sentences this proceeds through different methods, as he splitting them into three verses, with two at the beginning of each hemistich, as follows,

<div dir="rtl">
و لا يبــرم الأمــر الذي هو حـــال ولا يحــلل الأمــر الذي هو مبرم

و لا يرمح الأذيال من جبرية ولا يخدم الدنيا و إياه تخدم

و لا يشتهي يبقى و تفنى هباته و لا تسلم الأعـــداء منه و يسلم
</div>

This repetition here is stringing the text in a cohesive chain to emphasise the meaning of the uniqueness of his praised one. As well as this, it creates a musicality in the verse which helps the reader or listener to grasp the intended meaning and taste it, as Nazik states: 'it is enriching passion, heightens the emotion, raising the degree of impact, focusing the rhythm, and intensifying the movement of the sound through the poem'(Nazik, 1983, p.263).

7.1.3 Repetition of words in panegyric

The poet sometimes repeats certain words in a poem, and this repetition is due to the importance of this item of vocabulary and its impact on the meaning of the poem. It comes sometimes to confirm a particular idea or to unravel confusion about it, or even to abate the listener or reader to perform it; it also plays a role in the vocal rhythm within the poetic text.

The repetition of words takes two forms; partial or full repetition. These two forms are addressed separately in the following sections.

7.1.3.1 Partial repetition

Partial repetition is that kind of repetition which uses the same root but in different forms and classes to emphasise a particular meaning, such as interchanging between nouns and verbs to emphasise a particular meaning. As shown in Figure 7.2, the percentage of the partial repetition in panegyric is 3.6% in comparison to the other types of repetition. Many examples can be given from the poems of Al Mutanabbi. The following example is taken from a panegyric written for Kāfūr,

Example 7.5

<div dir="rtl">

يبيد عداوات البغاة بلطفه   فإن لم تبد منهم أباد الأعاديا

</div>

He causes hate to perish in his rivals by his mildness

If they don't perish using them he makes his foes perish

In the above example, he repeats the root (باد) perished, three times in three different forms and tenses; he started with the present tense of the quadrilateral form (يبيد) with the masculine third person pronoun, then he repeated it in the jussive case of the present tense, but in trilateral form with the feminine third person pronoun(لم تبد), at finally, he repeats it in the past tense of the quadrilateral form with the masculine third person pronoun.

The repetition here emphasises the poet's insistence on the presence of this word in the text, however, each time it reappears in different form and with a somewhat different meaning.

 This variation in the repeated forms not only demonstrates the poet's linguistic inventiveness but also the repetition contributes to conveying the meaning that one way or another, by force or by cunning, Kāfūr is able to vanquish his foes.

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The repeated words maintain the structure of the text, and feeds the semantic deliberative aspects in the text, through the proliferation of the vocabulary and its intensity, this thus allows cohesion in the text, and reaffirms the existence of continuity.

7.1.3.2 Full repetition

Full repetition refers to the repetition of the same word without any change in its form. It is commonly used in Al Mutanabbi's poems.

As shown in Figure 7.2, the percentage of the repetition of the same word in panegyric is 3.6% compared to the other types of repetition in panegyric. The following examples show the impact of the repetition of same words on meaning within the poem and how it is used as a tool of lexical cohesion.

The following example was also composed by Al Mutanbbi, praising Kāfūr;

Example 7.6

أبا المسك ذا الوجه الذي كنتُ تائقا   إليه و ذا اليوم الذي كنتُ راجيا

Father of musk, this is the face I was longing for

This is the moment that I was hoping for

لقيت المرورى و الشناخيب دونه   و جبتُ هجيرا يترك الماء صاديا

I faced deserts and mountains before

Passed at noonday leaving water thirsty

أبا كل طيب لا أبا المسك وحده   و كلَّ سحاب لا أخص العواديا

Father of all good not only father of musk

And of every cloud not only the early one

يدل بمعنى واحد كلٍ فاخر   و قد جمع الرحمن فيك المعانيا

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Every boaster points to a single idea

The merciful gathered in you all meaning

The selected verse in the example 7.8 contains several examples of full repetition, and these will be analysed in detail here. The first example concerns the word (أبا), meaning father of, which is repeated three times, in

أبا المسك (father of musk), أبا الطيب (father of perfume), and (لا أبا المسك), to assert the idea that Kāfūr is the source of nobility and eminence. The second example is the repetition of the demonstrative pronoun ذا (thā),(this) which is repeated twice in the phrases ذا الوجه,(this is the face), and ذا اليوم, (this is the day). The repetition in this case intensifies the feeling of happiness he experiences at finally meeting up with the patron whose help and support he has so eagerly sought. The third example is the repetition of the past tense verb كان (was) in two phrases كنت تائقا, (I was longing), and كنت راجيا, (I was hoping for). He repeated this verb to ensure that he has reached his point by meeting Kāfūr, and there is no need now for him to look for others. In other words, the repetition of two similar verb emphasises the length of the time he had been searching before finally meeting Kāfūr. The fourth example is the repetition of the pronoun of the first person ـتُ(tu) (I), as in

كنتُ (I was),لقيتُ (I faced) and جبتُ(I cruised), this emphasise that he came to Kāfūr of his own free will and choice, and he left everyone else behind. The last example in these verses is the repetition of the word كل (every), which is repeated here three times in two meanings, all as in كل طيب(all good), and every such as: كل سحاب (every cloud) and كل واحد (everyone).

Finally this variation in using the same words proves the general idea of praising his praised one, by renewing the meanings of the same repeated words as seen in the previous examples and this is in accordance with what Capotu(1987) states;

'To repeat is to produce and to alter, to make and to make anew. Repetition is a principle of irrepressible creativity and novelty; it would be impossible to repeat without making and without altering what is already made. Even to repeat "exactly the same thing" is to repeat it in a new context which gives it a new sense'.(1987)p,142).

7.1.4 Repetition of morphological forms in panegyric

Repetition of morphological form is the second highest type of repetition in Al Mutanabbi's poetry, (refer to Figure 7.1). This is due to its semantic and rhythmic role. The net figure shows the percentage of repetition of morphological forms in panegyric in comparison to the other themes.

As shown in Figure 7.2, the percentage of the repetition of morphological form in panegyric is 9.1% compared to the other types of repetition. The following examples show the impact of the repetition of morphological forms on meaning in the text and how it is used as tool of lexical cohesion.

Example 7.7

روق الشباب عليك ظل زائل   ما دمت من أرب الحسان فإنما

You do not last as an object of beauty

Youth's hue on you is a hue that fades

قبل يزودها حـبيب راحـل   لـلـهـو آونــــة تــمر كأنها

Pleasure has a flash that passes as if

It were a kiss of a departing lover bestows

مما يشوب و لا سرور كامل   جمح الزمان فلا لذيذ خالص

Time runs away, no perfect pleasure

Among those who grow gray, no full joy

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It is obvious in the verses above that the poet is insisting on the meaning of abatement and vanishing by repeating the same morphological form of اسم الفاعل(active participle) as in زائل (impermanent), راحل) leaving), خالص (pure), كامل (full). According to Saleem 'the form of the active participle indicates the happening and occurrence not permanent' (Saleem, 1995, p. 221). In addition to the rhythmic role that it plays in this example, the repetition of the same morphological form serves to link the verses together to emphasise the meaning that the poet is trying to convey. This explains why the poet chose to repeat the same form rather than using different ones. According to Sokolova, 'the choice of a repetition type is regulated, on the one hand, by purposes of the text and, on the other hand, by the author's intention. These factors correlate and work together. The author's aim is to influence the reader's mind and he chooses a certain type of repetition (Sokolova 2000)(p. 3).

7.1.5 Repetition of clauses in panegyric

As shown in Figure 7.2, the percentage of the repetition of clauses in panegyric is the lowest, with 0% compared to the other types of repetition in panegyric. No examples of this type of repetition were found in this sample of Al Mutanabbi's panegyric poems.

As previously noted, the repetition of clauses is the most obvious type of repetition because, it shows the intention of the speaker or writer and it reveals the mysteries and the secrets that he hides. The reason for the lack of repetition of clauses in Al Mutanbbi's poetry in general and in his panegyric poems, in particular, is in my view due to his personality and way of life. The psyche of Al Mutanabbi was full of secrets and ambiguity, which had a great impact on his poetry. He was very ambitious, self-praising and sensitive about his dignity. His image was different from the stereotyped image of other panegyrist poets in his time. He embodied the example of the knight poet and therefore placed his own conditions on his praised ones.

This included his unwillingness to kiss the ground in the front of them as other poets would, the refusal to recite his poems while standing up in the traditional way by chanting in front of kings and princes of his era because he saw himself as their peer and equal (Sharaf al-din, 1980).

For these reasons, he disguised his true feelings behind his panegyric poems, as many of them can be read as having a double meaning, as we will see later in the section on repetition in satire. However, a brief example will serve to support this view here. He is praising Kāfūr after the latter killed his agent, Shabib, in Damascus;

Example 7.8

<div dir="rtl">

شبيب و أوفى من ترى من أخوان   وعند من اليوم الوفاء لصاحب

</div>

Where nowadays is loyalty to masters?

Shabib and trust you see are brothers

<div dir="rtl">

و ليس بقاض أن يرى لك ثان   قضى الله يا كافور أنك أول

</div>

God judges, O Kafur, you are prince.

It is not decreed that no-one second to you exists.

In example 7.8, the surface meaning is praising and Kāfūr describing him as unparalleled and unique example. However, the hidden meaning describes him as without rival in treachery and betrayal. This was not surprising at a time when such descriptions were the trait and habit of kings, and as Kāfūr was the king of betrayed masses, it is obvious he was being described indirectly as the first in treachery and betrayal(Afandi 2007).

7.1.6. Repetition of sentences in panegyric

As shown in Figure 7.2, the percentage of the repetition of sentences in panegyric in the selected data of Al Mutanabbi poems is 0%, compared to the other types of repetition in

panegyric. No examples of this type of repetition were found in this sample of Al mutanabbi's panegyric poetry, for similar reasons to those discussed in the previous section. Since Al Mutanabbi understands the important role of the repetition of sentence in elaborating meaning, he intentions wilfully to stay away from it, to give his text some mystery, as Al Ghanemy observed, 'Al Mutanabbi planted ambiguity within the folds of his creative texts and due to this, made it acceptable to have multiple readings and possibly contradictory ones' (2002, p.18).

Some other pioneers in Arabic poetry have adopted this approach. As Al Ferazdaq states, 'we must articulate, and you must interpret' (Ibn-Alanbari 2002)(p.60). Evidence can be presented from Al Mutanabbi poetry to strengthen this view:

أنا الذي نظر الأعمى إلى أدبي   و أسمعت كلماتي من به صمم

I am who his culture the blind look to

And my words have made the deaf to hear

أنام ملء جفوني عن شواردها   و يسهر الخلق جراها و يختصم

I sleep quiet eyed apart from any roving

But men awake to their courses and contend

7.1.7 Repetition of grammatical form in panegyric

As part of my research methodology, I will finish in this section the analysis of the repetition of composites by examining the repetition of grammatical form in the selected poems of Al Mutanabbi, as done in the previous sections regarding the repetition of sentences and clauses in the collected data. This must come prior to analysing the stylistic aspects in his poetry.

As shown in Figure 7.2, the percentage of repetition in the grammatical form in panegyric is very low, with 2.2% compared to the other aspects of repetition. The next examples show the impact of the repetition of grammatical forms in meaning and how it is used as a tool of lexical cohesion.Al Mutanabbi says,

Example 7.9

<div dir="rtl">

و لكن جيش الشوق فيه عرمرم   فلو كان قلبي دارها كان خاليا

</div>

<div align="center">

My heart like her as her camp should be empty

But yet the army of love there is immense

</div>

In example 7.9, Al Mutanabbi used the grammatical form (لو), which means (if, contrary to fact) plus the verb to be (كان), the conditional form connects the two phrases to each other with cause and effect relation. Al Mutanabbi put the verb 'to be' in the past tense (كان) to indicate the passing of time and completion of the act and he strengthened it by combining it with (لو) to give the meaning of bemoaning. He added more emphasis by repeating the verb (كان was) to emphasise the meaning of passing and completion.

The same structure using the same grammatical form is repeated two verses later:

Example 7.10

<div dir="rtl">

لما كان محمرا يسيل فأسقم   و لو لم يكن ما انهل في الخد من دمي

</div>

<div align="center">

If what flows on my cheeks is not blood

That trickle wouldn't be red nor I be sick

</div>

In example 7.10, he repeats the same grammatical form, which when combined with the verb 'to be' in the imperfect form يكن(be) with the conditional article لو(if),further supported by the article of negation (لم and ما) compounds the meaning of bemoaning, and he repeats this grammatical form to emphasise the meaning of sense bemoaning assiduously.

Al Mutanabbi used the repetition of this grammatical form as a lexical tool to make the verses cohesive. In order to make his poem more cohesive he repeats the same grammatical form by using (لو) combined with 'not' (لا), (were it not لولا) as it is shown in the next example

سلام فلولا الخوف و البخل عنده   لقلت أبو حفص علينا المسلم

Peace if fear and greed were not here

We would say Abu Hafs had bid his farewell

و أقسم لولا أن في كل شعرة   له ضيغما قلنا له أنت ضيغم

I swear if each hair of him were not already

A lion we would say of him: you are a lion

In this poem, Al Mutanabbi insisted on repeating the conditional form while praising his praised ones, to prove his generosity of to those in need and those who beseeched him for help, as well illustrated in example 7.13,

Example 7.11

و لو قال هاتو درهما لم أجد به   على سائل أعيا على الناس درهم

If he said 'bringing a dirham not yet given

To a client,' he would get no such dirham

و لو ضر مرأ قبله ما يسره   لأثر فيه بأسه و التكرم

If what delights him worried men more

His bravery and generosity would affect him most

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The repetition of the conditional form plays an important role as a lexical cohesion tool, linking verses from the beginning, middle and end of this poem, the same grammatical form being repeated again in the last verse in the poem, as he says;

Example 7.12

فعش لو فدى المملوك ربا بنفسه   من الموت لم تفقد و في الأرض مسلم

Live, if slaves are ransom for a lord from

Death, you are not lost and earth is peaceful.

To avoid tedium and monotony, he resorted to variation in the repetition, combining the article (لو) firstly with the past tense of the verb (to be) to indicate the sense of bemoaning, then he reinforced this by repeating this in negation. Finally, he repeated the conditional tense within the past tense only to indicate the sense of wishing.

 To give more explanation to the importance of the role of lexical cohesion in Al Mutanabbi's poetry, will discuss in the next sections the impact of lexical cohesion on the stylistic aspects of his panegyric poems.

7.1.8. Repetition of alliteration in Al Mutanabbi's panegyric poems

According to Figure 7.2, the use of alliteration in panegyric poems of Al Mutanabbi is very scarce and almost non-existent; the percentage of repetition of alliteration is 0.5%. The reason for this, I believe, is the relation of similarity between alliteration and the repetition of sounds which is the most dominant type of repetition in his panegyric poems. In other words Al Mutanabbi substituted the alliteration with preferring the latter technique. He was more contented with using repetition of sounds more than alliteration. However, there are some examples of alliteration in the sample of panegyric, composing,

Example 7.13

<div dir="rtl">

كفى بك داء أن ترى الموت شافيا   و حسب <u>المنايا</u> أن يكن <u>أمانيا</u>

</div>

Ill enough for you to see death as cure

And enough deaths that they are desired

In example 7.13 above, Al Mutanabbi presented a beautiful example of alliteration in the use of (المنايا deaths) and (wishes or desires أمانيا). He relied on the phonetic relation between these two words to represent his opinion about life in an ironic way, as an expression of his feelings and what he is suffering because of the ambitions and aspirations which he has failed to make real.

7.1.9. *Repetition of homeoptoton in Al Mutanabbi panegyric poems*

Homeoptoton is one of the linking stylistic linking techniques used in classical Arabic poetry, the rhythmic dividing of the parts of verses into small meaningful clauses, which are linked to the main meaning lexically, that make verses and the whole poem cohesive.

As shown in Figure 7.2, Al Mutanabbi makes little use of homeoptoton in his panegyrics since it represents only 1.4% of the total content of this sample. As it is clear, the usage of homeopoton in the panegyric sample is almost minor. However, some examples can be found; Al Mutanabbi says praises Saif Al dawlah;

Example 7.15

<div dir="rtl">

كذا تطلع البدور علينا   و كذا تقلق البحور العظام

</div>

Thus the full moons rise above us

Thus the mighty oceans are disturbed

The above example stands on homeopoton, which creates an internal rhyme inside the verse to support the rhythm and gives it a distinctive character. The first sentence (كذا تطلع البدور علينا

Thus the full moons rise above us) is independent in terms of meaning to the second sentence(كذا تقلق البحور العظام *Thus the mighty oceans are disturbed*), which also has a separate meaning. In other words, the first and the second sentences are unconnected in terms of their meaning. Both individual meanings serve the general meaning, which as these images are meant to symbolise the greatness of acclaimed qualities of Saif Al Dawla. Al Mutanabbi in the previous example used the homeopoton as a linking tool to build the great image of his praised one.

In the next section, I am going to shed light on another lexical stylistic tool which Al Mutanabbi used in his panegyric poems.

7.1.10. Repetition of antithesis in Al Mutanabbi panegyric poems

AL Mutanabbi used this phenomenon as a stylistic device to show the differences between meanings and attributes of his patrons, especially in his panegyric and glory poems, as we will see later in (section 7.3.2.9).

The percentage of antithesis in panegyric is 2% in comparison with the other types of repetition, which is unsurprising since it is one of his main stylistic poetic characteristics as he himself reported,

و نذيمهم و بهم عرفنا فضله   و بضدها تتميز الأشياء

We blame yet by them we know virtue

By their opposites things become known

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The next example will present more illustration,

Example 7.16

<div dir="rtl">
يدري بما بك قبل تظهره له   من ذهنه <u>فيجيب</u> قبل <u>تسائل</u>
</div>

By quick wit he knows your need

It is shown, he responds before a request

<div dir="rtl">
و تراه <u>معترضا</u> لها و <u>موليا</u>   أحداقنا و <u>تحار</u> حين <u>يُقَابِلُ</u>
</div>

Our eyes see him in front they turn

Away, but he turns as he approaches

In example 7.16, Al Mutanabbi is using the antithesis to serve the meaning that he wants to convey, he applied his approach as in, (يجيب he answers or responds) and (تُسَائِلُ ask or request), he focuses on the relation of antagonism between the two meanings to connect them together, and also to illustrate and reinforce the meaning by mentioning the two counter-meanings.

7.1.11. Repetition of tale-head in Al Mutanabbi's panegyric poems

The use of tale-head does not feature prominently in Al Mutanabbi's panegyric poems, accounting for only 0.5% of the sample (Figure 7. 2). Example 7.19, shows how the role of tale-head as a lexical tool to link the two hemistich in the verse together, Al Mutanabbi says, praising Saif Al Dawla,

Example 7.17

<div dir="rtl">
حرموا الذي <u>أملوا</u> و أدرك منهم   <u>آماله</u> من عاد <u>بالحرمان</u>
</div>

Forbidden their hope yet attained

The hope of him who returned denied

و إذا الرماح <u>شغلن</u> <u>مهجن</u> مهجة ثائر   <u>شغلته</u> <u>مهجته</u> عن الإخوان

If lancers engage the revenger's breast

His heart is busy apart from brothers

The first verse is linked lexically between its parts by repeating the same root of a root such as (حرموا they have been deprived) and (حرمان depriving). In the same verse there is another example of tale-head (أملوا hoped) and (أمال hopes).

Another example of tale-head is found in The second verse by repeating the same root of (شغلن and - شغلته they make him busy).

7.1.12. Repetition of synonymy in Al Mutanabbi's panegyric poems

Synonymy is one of the important stylistic devices creating lexical cohesion. It indicates what the text is mainly about. The key theme of the text, it is achieved by using words related in meaning which are from the same semantic field. Synonymy is a useful tool to 'avoid the repetition of words and add colour and variety to the language' (Colonna, Miller et al. 2006) (p.49). Besides avoiding text monotony, synonymy also 'can be employed to emphasize the degree or intensity of the quality/action being described'(Abazaj 2014) (p.630).

Instance of synonymy made up some 2.2% of this sample of Al Mutanabbi's panegyric poems, In compared to the other types of lexical cohesion. Example 7.20, addressed to his patron Saif Al Dawla, shows how synonymy can be employed as a lexical tie:

Example 7.18

و يطلب عند الناس ما عند نفسه   و ذلك ما تدعيه الضراغم

He seeks from men what he is himself, it

Is something which even lions do not demand?

يفدي أتم الطير عمرا سلاحه   نسور الفلا أحداثها و القشاعم

Longest lived birds ransom his weapons

The young and the old eagles of the wasteland

و ما ضرها خلق بغير مخالب   و قد خلقت أسيافها و القوائم

Being born with no talons is no worry to them

For his swords and their hilts are created

Looking at the group of these words (طير birds) , (نسور eagles) and (مخالب talons), it is seen that they refer to the same semantic field of birds of prey, while the words (ضراغم lions), (قشاعم lions) and (قوائم hilts) refer to a similar semantic field of predator animals. These two fields share the meaning of power and ability. Al Mutanabbi used words from these semantic fields to serve his poem in praising Saif Al Dawla by comparing him to lions and eagles. It is obvious, through the above examples, how synonymy played a central role in linking the text lexically and to indicating the key metaphor been employed.

This concludes the analysis of the types of repetition in the panegyric. The next step of the analysis is to examine the repetition and lexical cohesion in the elegiac poems of Al Mutanabbi

7.2 Repetition in elegy

7.2.1Analysis of the sample of elegies

Figure 7.3 shows the results of the analysis of elements of repetition in the sample of Al Mutanabbi's elegiac poems.
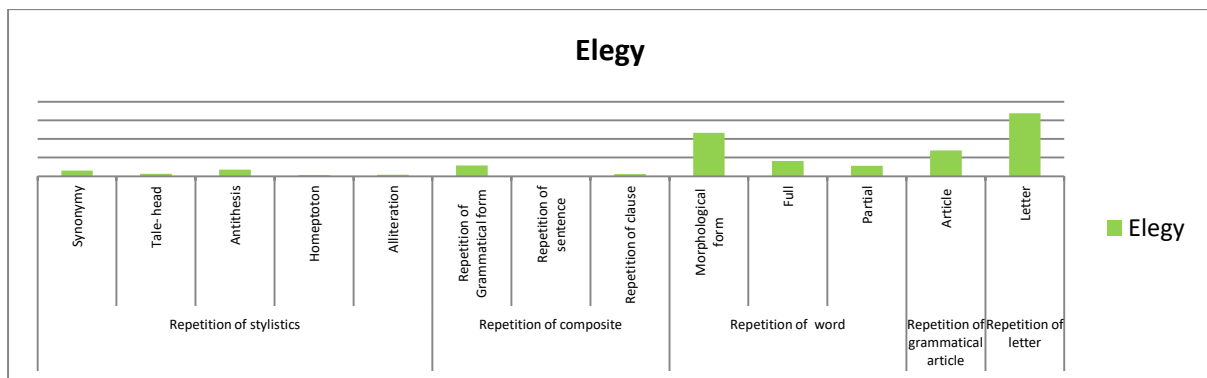
Figure 7. 3 Repetition in Al Mutanabbi's Elegic poems

As shown in the above graph, the composite repetition rate of elegy poems is very low, and this is almost non-existent in clause and sentence repetition, followed by the repetition of stylistics with 3.1%, 1.3%, 3.6%, 0.6%, 0.7% and 5.6% for synonymy, tale-head, antithesis, homeoptoton, alliteration and grammatical form respectively. Meanwhile, sounds repetition was the highest repetition in the elegy, with 33.4%, followed by the repetition of morphological form at 23.1%, grammatical article with 13.7% and word repetition, with 5.6% and 8.1%, for partial and full respectively. All of these components will be discussed in detail in the subsequent sections.

7.2.2. Repetition of letters (sounds) in elegiac poems

As shown in Figure 7.3, the percentage of the repetition of sounds in elegy is the highest compared to other aspects of repetition, with 33.4%. Example 7.21 shows the impact of the repetition of sounds in meaning and how this is used as a tool for lexical cohesion.

Al Mutanabbi says, elegising his grandmother,

Example 7.19

<div dir="rtl">

فما بِطشها جهلا و لا كفها حلما   ألا لا أرى الأحداث مدحا و لا ذمَّا

</div>

O I know events aren't to be praised or blamed

Their blows not folly just as their truces not pity

In example 7.19, the long vowel /a/ is repeated eleven times reflecting the poet's deep pain and grief at the demise of his grandmother, whom he loved dearly and passionately. He chose to start his poem with a long vowel which takes more time in pronunciation in keeping with the mood of lamentation, misery and depression. This repetition of the long vowel gives the poem a sad rhythm which affects the receivers, making them feel the poet's pain and share with him his grief. This is because the 'heavy long rhythms imitate case of disconcerting and sadness'. He used the repetition of the long vowel /a/ as a lexical tie with which to weave a dress of melancholy and sorrow and to link verses of the poem with each other.

7.2.3 Repetition of letters of meaning (grammatical articles) in elegy

As shown in Figure 7.3, the percentage of the repetition of letters of meaning (articles) in elegy is 13.7%, comparative to the other types of repetition in elegy. The example which follows shows the impact of the repetition of articles in meaning and how this is used as a

tool for lexical cohesion. Example 7.22 is taken from a poem which Al Mutanabbi composed elegising Khawlah, the eldest sister of Saif Addawla. In this poem, the vocative article (يا) was repeated six times. Here is an example of this:

Example 7.20

<div dir="rtl">كناية بهما عن أشرف النسب   يا أخت خير أخ يا بنت خير أب</div>

Best brother's sister, best father's issue

Your name in them is of most noble lineage

The repetition of the vocative article here comes to reveal the depth of mourning and depression that the poet is suffering with due to her loss. As explained in Arabic grammars and stylistics, the vocative style can be used to express for lamentation when the noun in the vocative case is dead, as (Ibn-Yaayish 2001) states, 'the lamented is called or invited even though when you know that he will not respond or answer' (2001, p.2/13). It is only used in Arabic to illustrate the suffering of pain and sadness of his or her loss. The distribution of this feature through the poem reveals the depth of the sadness felt, and it gives the poem a character of crying.

7.2.4 Repetition of words in elegy

Referring to the methodology which was followed in the analysis, the repetition of words is divided into two types; partial repetition and full repetition:

7.2.4.1 Partial repetition
As shown in Figure 7.3, the percentage of partial repetition found in the sample of elegy is 5.6% as comparative to the other types of repetition. examples can be given from the poems

of Al Mutanabbi. He says, elegising the prince Adhod Al Dawla's paternal aunt he consoled him,

Example 7.21

<div dir="rtl">حاشاك أن تضعف عن حِمْلِ ما   تحمَّل السائر في كتبه</div>

Beware of weakening under a burden

Of what another brings you in his letters

<div dir="rtl">وقد حمَلْت الثقل من قبله   فأغنت الشدة عن سحبه</div>

You have borne a heavy load before

Strength relieves you from dragging it

In the above example, Al Mutanabbi repeated the trilateral root (ح م ل) in three different forms; first as a noun (حِمْل), second as a past tense verb of the quintet form (V تحمَّل- تَفَعَّل) and third as the past tense form of the trilateral verb (فَعَلَ - حَمَلَ). Al Mutanabbi aimed by this repetition to emphasise the meaning of durability and endurance: he wanted to find away con to sooth in grief and console Adhod Al Dawla to help him to forget his sadness. He wanted By linking these elements in the verses with each other lexically, he strengthened the feeling he wanted to convey.

7.2.4.2 Full repetition

As shown in Figure 7.3, some 8.1% of the elegy sample consisted of examples of full repetition as compared to other types of repetition. Many examples can be given from the poems of Al Mutanabbi. He says, elegising his late grandmother,

Example 7.22

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أتاها كتابي بعد ياس و ترحة   فماتت سرورا بي فمت بها غما

My letter to her after despair, pain

She died in joy of me, I wanting her

حرام على قلبي السرور فإنني   أعد الذي ماتت به بعدها سما

Joy is forbidden to my heart for truly

I count what died as poison after her

تعجب من لفظي و خطي كأنما   ترى بحروف السطر أغربة عصما

She wondered at my script, words

She was in lettered lines white ravens

و تلثمه حتى أصار مداده   محاجر عينيها و أنيابها سحما

She kissed it till its ink became

Black on her eye sockets and her teeth

رقا دمعها الجاري و جفت جفونها   و فارق حبي قلبها بعد ما أدمى

Her tear's flow thin, her eyelids dry

My love left her heart after it was bled

In example 7.22, the repetition of the feminine third person pronoun (ها) is obvious: this word is repeated in the poem a total of 27 times. This leads us to wonder why Al Mutanabbi persisted in referring to his grandmother using the third person pronoun. What does he want to say through this? The poem is flowing with a sense of grief, sadness, loss and depression. It is depicting his sad feelings for losing his grandmother, which can be seen in every verse of his poem. However, Al Mutanabbi is aware of the reality of life: his grandmother has passed

away and he has to confess this to himself to face this bitter truth. Moreover, Al Mutanabbi wanted to send a message to those who may think he will be broken and depressed because of his calamity and loss because, they know the extent of his love for her and they think he will collapse and will not pull his weight. For this reason, he insists upon repeatedly referring to her with the third person pronoun to show that he is aware of this truth and he means what he says. This view is supported by Al Mutanabbi's admission within the last part of his poem, as he says,

لقد ولدت مني لأنفهم رغما   لئن لذَّ يوم الشامتين بيومها

If gloaters rejoice in her death day

She bore me to rub their noses in dirt

Finally, the repetition of the third pronoun among his poem links its different parts, supports its thematic unity and conveys the message which the poet wanted to give.

Compared to his poem in elegising the mother of Saif Al Dawla, Al Mutanabbi preferred to use the second person pronoun, because, in my view the main point of elegising her is to praise Saif Al Dawla, as he says,

Example 7.23

تمنته البواقي و الخوالي   أطاب النفس أنكِ مُتِّ موتا

Its food for the soul you died a death

Survivors and deceased would desire

تسرُّ النفس فيه بالزوال   و زلتِ و لم تري يوما كريها

You ended but you never saw evil days

و ملك علي ابنكِ في كمال   رواق العز فوقك مسبطر

A canopy of glory was stretched above

Your son Ali's kingdom in its perfection

He repeated the feminine second person pronoun (كِ) sixteen times in this poem, and he tried through this to amuse Saif Al Dawla and comfort him, by addressing her as a living person and saying to him: you did your best for her, you were a devoted son, you offered her whatever she wished and she passed away with fully satisfied with you.

7.2.5 Repetition of morphological forms in elegy

As shown in Figure 7.3, the percentage of the repetition of morphological forms in elegy is 23.1% compared to the other types of repetition of elegy. The following example shows the impact of the repetition of morphological forms in meaning and how this is used as a tool for lexical cohesion. This example is taken from a poem that Al Mutanabbi composed elegising the son of Saif Al Dawla,

Example 7.24

أَقلّ بلاء بالرزايا من القنا   و أَقدم بين الجحفلين من النبل

Less concerned in war than the lances

More forward between armies than arrows

و لم أر أَعصى منك للحزن عبرة   و أَثبت عقلا و القلوب بلا عقل

I see none more brave in grief's tears

Firmer in reason when hearts has none

In example 7.24, Al Mutanabbi marvels at his patron's composure and how capable of controlling himself in the most difficult moments in his life, the moment of losing his beloved child. Al Mutanabbi decides after long contemplation and observation that Saif Al Dawla is

the bravest man he has ever seen, and thus the poet wanted to use an adequate morphological

form to thus describe him, and chose the comparative form as in (أقل   less),(أقدم more

forward), (أعصى more brave) and (أثبت firmer).

7.2.6 Repetition of clauses in elegy

As shown in Figure 7.3, the percentage of the repetition of clauses in elegy is one of the

lowest across types of repetition, with 1.2%. However, this is an issue worth paying attention

to, as it has been seen through the previous sections that Al Mutanabbi is an avoider of this

type of repetition. In that case, what is the justification for using it in elegy, albeit in few

examples? The answer to this is that one of Al Mutanabbi's poetic characteristics is

ambiguity. He intends in many cases to hide his feelings, purposes and deeper meanings

while he is composing his poetry. Nevertheless, he was not capable of following the same

strategy in some of his elegiac poems, as he was - because of his deep sadness - a "brooding

introvert" who "was neither able nor willing to hide his feelings for long" (Montgomery,

1995, p.292). The next example illustrates the above justification, this extract is from an

elegy composed for Muhammed Ibn Isḥāq, one of his close friends and supporters:

Example 7.25

ما كنت أحسب قبل دفنك في الثرى   أن الكواكب في التراب تغور

I had no thought before your burial

In earth the stars would descend to the dust

ما كنت آمل قبل نعشك أن أرى   رضوى على أيدي الرجال تسير

I did not hope before your bier I would

See Radwa being borne by the hands of men

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In example 7.25, Al Mutanabbi repeated the clause (ما كنت أحسب قبل I had no thought before) and (I did not hope before ما كنت آمل قبل) due to the fact that 'sudden death usually elicits a more prolonged or complicated grief reaction' (Montgomery, 1995, p.292). In the previous example, the unexpected death of his friend was such a heavy load to bear for the poet that this forced him to cry out under his load and repeat these clauses to comfort himself, as 'the poet's emotions rise once more to the surface and shatter the fragile mold of self-restraint. His is an impassioned outburst, the anguished cry of an inability to accept the deceased's death' (Montgomery, 1995, p.292).

7.2.7 Repetition of sentences in elegy

According to Figure 7.3, the percentage of the repetition of sentences in elegy shows it to be one of the lowest types of repetition, with 0.1% compared to the other types of repetition in elegy. Despite the fact that this repetition type barely exists in other poetic genres, one or two examples can be found here and there in the selected elegiac poems. This is attributed to the same justification mentioned above in the repetition of clauses. The poet says, elegising the parental aunt of Adhod Al Dawla,

Example 7.26

غاية المفرط في سلمه   كغاية المفرط في حربه

The end of one who excels in peace

Is as the end of who excels in wartime

Al Mutanabbi wanted through this repetition of the sentence (The end of one who excels in peace غاية المفرط في) to convey a wise message to remind Adhod Al Dawla about the nature of life. He wanted to emphasise the idea of the end of the journey for all of us, those who are in

peace and those who are in war. This repetition comes in support of the main point of the poem, which is that everyone has to leave this life, as the poet states in previous verses,

<div dir="rtl">نحن بنو الموتى فما بالنا   نعاف ما لا بد من شربه</div>

Death's sons, why should it bother us?

We hate what we cannot escape drinking

He says also

<div dir="rtl">يموت راعي الضأن في جهله   ميتة جالينوس في طبه</div>

A sheep's keeper dies in ignorance

A death of Galen with his medicine

All of these examples refer to the thematic unity which is supported by the repetition in the example mentioned above.

7.2.8 Repetition of grammatical form in elegy

As shown in Figure 7.3, the percentage of repetition in the grammatical form in elegy is low, with 5.6% compared to the other types of repetition. The next example shows the impact of the repetition of grammatical forms in meaning and how this is used as a tool of lexical cohesion. In his elegy for Khawla, the sister of Saif Al Dawla, Al Mutanabbi includes the following verses:

Example 7.27

<div dir="rtl">فليت طالعة الشمسين غائبة   و ليت غائبة الشمسين لم تغب</div>

Would suns that shine were absent

And absent sun had not disappeared

<p dir="rtl">و ليت عين التي آب النهار بها   فداء عين التي زالت و لم تؤب</p>

Would the eye day brings back with it

Was ransom for that gone not to return?

In example 7.27, the poet repeats the grammatical form of the style of wishing أسلوب التمني
(subjective) three times as in (ليت طالعة الشمسين غائبة) , (ليت غائبة الشمسين لم تغب) and (و ليت عين
التي آب النهار بها فداء عين التي زالت و لم تغب). This repetition shows the depth of sadness in his
heart, the grief that he tries to hide. Al Mutanabbi in this example concedes the decidedness
of death and departing this life and he acknowledges his inability: thus, he resorts to
expressing his heartbreak and affliction through wishing the impossible, wishing that it had
never happened. The repetition of wishing style strings his words, verses and meanings to
look like a chain of tears and grief.

7.2.9 Repetition of alliteration in Al Mutanabbi's elegiac poems

According to Figure 7.3, the use of alliteration in elegiac poems of Al Mutanabbi is
extremely scarce and almost non-existent; the percentage of repetition of this element being
0.7%. The reason for this, as mentioned previously in the section on alliteration in
panegyrics, can be attributed to the relation of similarity between alliteration and the
repetition of sounds and phonemes, which is the most dominant type of repetition in his
elegiac poems. In other words, Al Mutanabbi substituted alliteration with the repetition of
sounds and was more content with using the latter. However, there are some instances of
alliteration in the examined data of elegy, composing,

Example 7.28

<p dir="rtl">رماني الدهر بالأرزاء حتى   فؤادي في غشاء من نبال</p>

The times hit me with misfortunes till

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My heart was fainting with missiles

و هان فما <u>أبالي</u> بالرزايا   لأني ما انتفعت بأن <u>أبالي</u>

It was easy so I didn't fret about loss

For I could find no use in being anxious

كأن الموت لم يفجع بنفس   و لم يخطر لمخلوق <u>ببال</u>

As if death had never surprised a soul

Nor shaken a creature with any anxiety

فإن له ببطن الأرض شخصا   جديدا ذكرناه وهو <u>بال</u>

In it, in earth's womb, a person is

Renewed so we remember what decays

In example 7.28, the poet repeats words sharing the same letters with different meanings, and this is what is exactly called alliteration جناس in Arabic. The first word is (نبال missiles), which is a noun in the plural form, the second is (أبالي fret), which is a past tense verb, and it is repeated twice in the same verse. The third word is (بال anxiety), which is a noun in singular form. The fourth word is (بال decayed) which is an adjective. In these examples, it is clear that Al Mutanabbi is showing his speical ability and linguistic genius, as he gives good examles of complete alliteration (Equivoque) as in the third and the fourth examples (بال). In addition to this he has used incomplete allitreration as in (نبال) and (أبالي).

Al Mutanabbi preferred in the example 7.30, to use the alliteration as a lexical tie to befit the rhythm of the poem, which sounds like a sad song. He aimed to' make an affection by using a symbolic causal cohesion between meaning and expression where the sound works as a moteur to indication' (Fadhl, 1992, p.210). In other words, it arouses emotion by

symbolically linking meaning and expression by making use of sound. The alliteration gives the poem here a tributary of excitement and suspense, as Al Siuty states, 'Alliteration can be a useful means of encouraging attention to spoken elements, by using an utterance to refer to one meaning and then repeating it again to indicate a different meaning. This causes the listener to pay keener attention to what is said and to grasp its meanings (2005, p.2/116).

7.2.10 Repetition of homeoptoton in Al Mutanabbi's elegiac poems

As shown in Figure 7.3, the percentage of homeoptoton in the elegiac poems of Al Mutanabbi is 0.6%, meaning that the poet makes very limited use of this feature in this sample. However, some examples can be found.

Al Mutanabbi says, elegising Muhammed Ibn Isḥāq;

Example 6.29

<div dir="rtl">فلكل مفجوع سواكم مشبه   و لكل مفقود سواه نظير</div>

For every pain but yours a comparison

For every loss but his there is an equal one

The role of homeoptoton is to create an internal music in the poem and verses by dividing each hemistich into an independent semantic unit, as in the above example. The verse is divided into two small units, (فلكل مفجوع سواكم مشبه for every pain but yours a comparison) and (و لكل مفقود سواه نظير for every loss but his there is an equal one). Each unit has an independent meaning, and the homeoptoton linked between them to make a united meaning which is the nature and system of life.

7.2.11 Repetition of antithesis in Al Mutanabbi's elegiac poems

Analysis of the sample of Al-Mutanabbi's elegies revealed that antithesis made up 3.6% of the examples of repetition (Figure 7.3). some examples can be given from the elegiac poems of Al Mutanabbi: he says, elegising Saif Al Dawla's mother,

Example 7.30

<div dir="rtl">

و لو كان النساء كمن فقدنا   لفضلت النساء على الرجال

</div>

If some women were like one we lost

Then women would be superior to men

<div dir="rtl">

و ما التأنيث لاسم الشمس عيب   و لا التذكير فخر للهلال

</div>

Nor would sun's femininity be shame

Nor the masculine be boast of crescents

In the above examples, there are four instances of antithesis. The first is in (the women would be superior to men لفضلت النساء على الرجال) Al Mutanabbi used in this example the individual type of antithesis as in (نساء women, رجال men). In the second verse, Al Mutanabbi preferred to use the opposing (المقابلة) which means two or more lexical elements in each hemistich being set in opposition to a similar number of antithetical elements. Thus, this creates sun versus moon, femininity versus masculinity and shame versus pride.

7.2.12 Repetition of tale- head رد العجز على الصدر in Al Mutanabbi's elegiac poems

From Figure 7.3, the percentage of repetition of tale- head in the selected elegiac poems is 1.3%. The next example 7.33, shows the impact of the repetition of tale – head on meaning and how it is used as a tool for lexical cohesion. Al Mutanabbi says, elegising the mother of Saif Al Dawla,

Example 7.31

بعيشك هل <u>سلوت</u> فإن قلبي   و إن جانبت أرضك غير <u>سال</u>

By your life, do you forget if my heart

Though far from your land has no solace?

Al Mutanabbi in the previous example relies on the stylistic repetition of tale-head: he uses the verb (you forget سلوت) at the beginning of his verse and he repeates at the end the same root in a different form, سال, the active participle. This is a way of linking former and latter lexically and in addition to its semantic role in emphasising the meaning, it adds also a musical background to the verses and the entire poem.

7.2.13 Repetition of synonymy in Al Mutanabbi's elegiac poems

The percentage of synonymy in the selected data of Al Mutanabbi's elegiac poems is 3.1% compared to the other types of lexical cohesion. The next example shows the use of synonymy as a lexical tie. In example 7.34, elegising Muhammed Ibn Isḥāq, synonymy is used as a lexical tie:

Example 7.32

فيها الضياء بوجهه و النور   أمجاور <u>الديماس</u> رهن <u>قرارة</u>

Is not a tomb's vicinity pledge of rest

In which rays and light are from his face?

أن الكواكب في <u>التراب تغور</u>   ما كنت أحسب <u>قبل دفنك في الثرى</u>

I had no thought before your burial

In earth the stars would descend to the dust

The shadow of death dominates this poem, in this example specially as because of his grief, most of his words were related to the semantic field of graveyard and the end of life, such as

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(ديماس deep dark place), (قرارة deep dawn place) (الثرى earth), (التراب dust), (دفن burial),
(تغور sink). In the next verses he continues with further related vocabulary and expressions:

Example 7.33

<div dir="rtl">

حتى أتوا جِدثا كأن ضريحه   في قبر كل موحد محفور

</div>

When they brought the body its tomb was

Dug in the hearts of all who knew the unity

<div dir="rtl">

يبكى عليه و ما استقر قراره   في اللحد حتى صافحته الحور

</div>

He was wept for but his rest was unquiet

In the tomb until the hour is come to greet him

Al Mutanabbi in this poem draws on multiple examples of word related to death to dye his
verses in the colour of mourning and sadness with words such as (جدث sepulchre), (ضريح
entombment) (لحد tomb), and (محفور dug). All of these synonyms come as a reflection to the
state of grief and depression which affected Al Mutanabbi. Synonymy here plays a central
role in the thematic unity of the poem by linking its parts lexically.

7.3.2 Glory in Al Mutanabbi's poetry
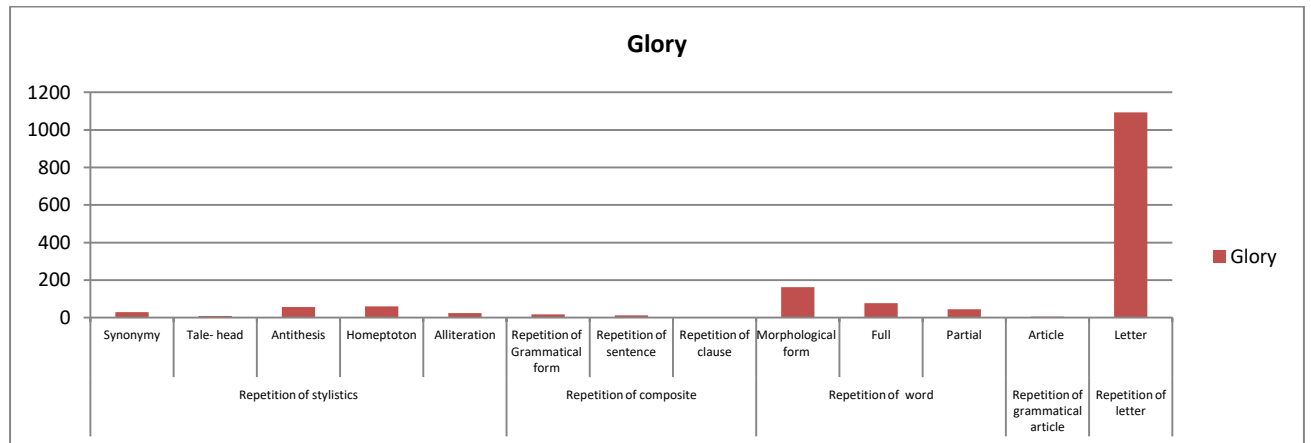
Figure 7. 4 Repitition in Al Mutanabbi's Glory poems

As shown in figure 7.4, the composite repetition rate of glory poems is very low generally, but this is almost non-existent in terms of clauses, with 0.1% and sentence repetition with 0.8%, followed by the repetition of stylistics with 1.9%, 0.6%, 3.6%, 3.8%, 1.6% and 1.1% for synonymy, tale-head, antithesis, homeoptoton, alliteration and grammatical form respectively. Meanwhile, sound repetition had the highest repetition rate in the glory poems, with 68.5%, followed by the repetition of morphological form at 10.2% and word repetition with 2.8% and 4.9% for partial and full respectively. Repetition of the grammatical article was present at just 0.3%.   All of these components will be discussed in detail in the sections which follow.

7.3.2.1 Repetition of letters (sounds) in glory poems

As shown in Figure 7.4, the percentage of the repetition of sound in glory poems was ranked the highest, at 68.5% compared to the other aspects of repetition. The example below shows how this form of repetition impact on meaning in Al Mutanabbi' s poetry and also how this is used as a tool for lexical cohesion. Al Mutanabbi writes,

Example 7.34

<div dir="rtl">

أي محل <u>أرتقي</u>   أي عظيم <u>أتقي</u>

</div>

What a place can I advance to

What a great thing can I be afraid of ?

<div dir="rtl">

و كل ما <u>خلق</u> الله   و مالم <u>يخلق</u>

</div>

All that God has created

And all that he has not created

<div dir="rtl">

محتقر في همتي   كشعرة في مفرقي

</div>

Is despised by my ambition

Like a white hair in my hair part

In the above example Al Mutanabbi pressed on the sound of /q/ and repeated it six times in this extract: it is rumbled loudly, as it is a plosive and dual uvular sound it is a harsh sound which impacts intensively on the ear, because of its intensity. The repetition of consonants in the poetic text carries semantic value, besides its jarring tones, and contributes to strengthening the meaning of these verses, as well as linking between the verses and increasing their cohesion (Abdu Al Rahman, 1994).

7.3.2.2 Repetition of letters of meaning (grammatical articles) in glory poems

As shown in Figure 7.4, the percentage of the repetition of articles in glory poems is 0.3%, compared to the other aspects of repetition. The example below shows the impact of the repetition of grammatical articles on meaning and how this is used as a tool for lexical cohesion. Al Mutanabbi says in one of his most beautiful poems,

Example 7.35

<div dir="rtl">

بم التعلل لأهل و لا وطن   و لا نديم و لا كأس و لا سكن

</div>

Where solace without family or land?

Neither drinking pal nor cup nor a home.

Al Mutanabbi composed this poem after some animosity with Saif Al Dawla, and the above example is the first verse of the poem. It is obvious that Al Mutanabbi composed this poem

after he had got into an argument with his patron Saif A dawla and the poet's state of anger and disappointment clearly shows through in these verses. The repetition of the negation article (لاNo, or Not) shows how disappointed he was. In the later parts of this poem, and not only at the beginning of the poem, Al Mutanabbi repeats this article to make his message clear. He says,

Example 7.36

<div dir="rtl">فما يديم سرور ما سررت به   و لا يرد عليك الفائت الحزن</div>

For happiness you enjoy does not last

And grief does not return the past to you.

The same negativity reoccurs in two more places

 He says

Example 7.37

<div dir="rtl">ما في هوادجكم من مهجتي عوض   إن مت شوقا و لا فيها له ثمن</div>

No mate in my heart for your howdahs

Nor any value in it if I die with my passion

He then says

Example 7.38

<div dir="rtl">ما كل ما يتمناه المرء يدركه   تجري الرياح بما لا تشتهي السفن</div>

Not all man desires can he achieve

Winds blow where boats don't want to go

<div dir="rtl">رأيتكم لا يصون العرض جاركم   و لا يدر على مرعاكم اللبن</div>

I see your neighbour saves no his honour

Nor does the milk flow over your pastures.

After this series of complaint and expression of his dissatisfaction with his life and times, Al Mutanabbi is announcing his refusal to give up and he shifts to a new tone of resistance, expressing his new-found resolution, dynamism and determination, as his underline strength surface in the poem. The previous negativity of defeatism is transformed into an explosive cry of defiance; لا (NO!).

Example 7.39

و لا أصاحب حلمي و هو بي جبن   إني أصاحب حلمي و هو بي كرم

I accept clemency so long as generous

But not forbearance when it is cowardly

و لا ألذ بما عرضي له درن   و لا أقيم على مال أذل به

I do not stay with wealth that demeans

Nor do I enjoy that which fouls my honour

As is clear in the above examples, the repetition of the negation article (لا) plays a central role in the poem, from the beginning to the end. It is used as a cohesive tie throughout the poem forms the axis on which the theme of the poems terms, and not only this; it is worthy to be the title of the message of Al Mutanabbi.

7.3.2.3 Repetition of words in glory poems

Referring to the methodology followed in my analysis, the repetition of words is divided into two types; partial repetition and full repetition;

7.3.2.3.1 Partial repetition

As shown in Figure 7.4, the percentage of partial repetition in glory poems makes up some 2.8% of the repetition in glory poems, as comparative to the other types of repetition. Some examples can be found in the chosen sample of Al Mutanabbi's work beginning with the following extract:

Example 7.40

<div dir="rtl">

و من جاهل بي و هو يجهل جهله   و يجهل علمي أنه بي جاهل

</div>

Ignorant of me he was blind to ignorance

A witness of my knowing that he was foolish

<div dir="rtl">

و يجهل أني مالك الأرض معسر   و أني على ظهر السماكين راجل

</div>

He knew not that as earth's king I am poor

Or if on the Simakin's back I'll still stride on

the example 7.40 shows the linguistic adeptness, ability of language and poetical character of Al Mutanabbi, as he uses partial repetition to emphasise the meaning. He insists on using the root of the word (جهلignorance), repeating it six times, three times as a present tense form (يجهلis ignorant), twice as an active participle form (جاهل ignorant) and once as a noun جهْل (ignorance). It is worth noting here that this root (جهل ignorance) is frequented many times indicating ignorance, is repeatedly used by Al Mutanabbi not only in this poem, but elsewhere specially in the glory poems as in the following four examples,

Example 7.41

<div dir="rtl">

و جاهل مده في جهله ضحكي   حتى أتته يد فراسة و فم

</div>

My smile allows many a fool his folly

Until the ferocious paw and mouth hit him

And another example from a different poem,

Example 7.42

أيا أمة ضحكت من جهلها الأمم   أغاية الدين أن تحفوا شواربكم

Is religion's aim to shave your moustache

O you people whose ignorance nations mock?

Here are further examples,

Example 7.43

و جركم من خفة بكم النمل   أماتكم من قبل موتكم الجهل

Ignorance has full killed you before your death

Or ants run off with you light as straws?

And a final example,

Example 7.44

و حلم الفتى في غير موضعه جهل   إذا قال رفقا قال للحلم موضع

If one calls: Friendly, he says: Mercy

But man's pity out of place is a stupidity

The question here is what Al Mutanabbi wants to say through this persistence in repetition. Why is he emphasising this root? What is the contribution to the text in this?

Al Mutanabbi complains about the fact that he feels unappreciated for his talents, and accuses all those who have overlooked him as fools, suffering from their ignorance. Conversely, he

tends to describe himself as a knowledgeable man, seeing this as being one of his key distinguishing characteristics, referring to علمي(**my** knowledge), creating an impression of the poet as being extremely arrogant and filled with his own sense of self-worth.

The repetition of this root (جهل) functions as a means of strengthening the thematic unity across the verses of his poetry and between his poems to create the idea that the poet feels himself to be surrounded by fools and not suffering them gladly within his environment. Many scholars have focused on this lexical repetition as offering a crucial insight into Al Mutanabbi's personality. Sidqi describes him as a megalomaniac (Sidqi, 1935), while Shokri claims that this reflects his over-developed sense of self-worth which was the secret of his fame and poetic genius (Shokri, 1994). Al Dosouqi is more positive in his outlook, referring to Al Mutanabbi as a uniquely talented Arab poet and the eternal philosopher (2006).

7.3.2.3.2 Full repetition

As shown in Figure 7.4, the percentage of full repetition in the sample of glory poems is 4.9%, as comparative to the other types of repetition. Numerous examples can be seen in the first extract from the poems of Al Mutanabbi. He says,

Example 7.45

<div dir="rtl">

أنا ابن اللقاء أنا بان السخاء   أنا ابن الضراب أنا ابن الطعان

</div>

I am a son of clash, son of giving

Son of the blow, son of a thrust

<div dir="rtl">

أنا ابن الفيافي أنا ابن القوافي   أنا ابن السروج أنا ابن الرعان

</div>

I am desert's son and caravan's son

Son of saddle and son of mountain peak

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In example 7.45, the superego of Al Mutanabbi appears distinctly through the repetition of the pronoun of the first person (أنا I). He repeats it in a beautiful geometric frame, eight times in two verses, four times in each verse divided into twos in each hemistich. The previous example illustrates the genius and experience of Al Mutanabbi in poetry, who knows how to use repetition in a way which adds splendour, excitement and renewal and which intensifies the internal music of his poem. However, As an expert, Al Mutanbbi is also aware that the oveuse of repetition may lead the listener or reader to boredom, and thus he creates an interact pattern with the first person pronoun which forms a beautiful symmetry. The repetition of the first person pronoun (أنا I) is a dominator lexical tie in most of his poetic oeuvre, as illustrated in the numerouse example below in support of this claim. These represent a small selection of those which exist.

Example 7.46

<div dir="rtl">

أنا من جميع الناس أطيب منزلا   و أسر راحلة و أربح متجرا

</div>

I of all men have the best of placees

Happiest in my camel, profiting in trade

<div dir="rtl">

أنا الذي نظر الأعمى إلى أدبي   و أسمعت كلماتي من به صمم

</div>

I am he whose culture the blind look to

And my words have made the deaf to hear

<div dir="rtl">

أنا الذي بيّن الإله به الأقدار   و المرء حيثما جعله

</div>

I am he by home God reveals what is

Fate and manhood wherever he placed it.

<div dir="rtl">

أنا في أمة تداركها الله   غريب كصالح في ثمود

</div>

I am among these folk, God pity them

A stranger like Saleh among the Thamud

أنا ترب الندى و رب القوافي   و سمام العدا و غيظ الحسود

I am twin of reward, master of rhyme

Poison to the foe and the rage of envy

In the extract above, this repetition of the first person pronoun support examples my hypothesis concerning the pivotal role of this lexical feature in Al Mutanabbi's poetry. The bright star that shines at the central of Al Mutanabbi's poetic universe is the poet himself, and all its themes ultimately revolve around this one topic, which he finds endlessly fascinating. It is worth mentioning here that the presence of the superego of Al Mutanabbi is not limited to his repeated use of أنا but is also reflected in the recurrence of various pronoun forms, including the possessive pronoun in the following extract:

Example 7.47

أنا الذي نظر الأعمى إلى أدبي   و أسمعت كلماتي من به صمم

I am he whose culture the blind look to

And my words have made the deaf to hear

Here, the poet literally links himself with the two things which have made him who he is by using the possessive pronoun (ي) as he said (أدبي my literature and كلماتي my words). He added the concepts used (أدب literature and كلمات words) to himself to show the deep impact of his own words and culture, not only on these who are able to see and hear, but even on those who are not. Al Mutanabbi chose this pronoun to convey the meaning of pride and to express his superego. In other words, implying this was a deliberate stylistic choice.

Al Mutanabbi also makes repeated use of the subject pronoun in this example recounting his exploits on the battlefield, as

Example 7.48

<div dir="rtl">

و مهجة مهجتي من هم صاحبها   أدركتها بجواد ظهره حرم

</div>

Many a heart with huge lust for blood

I hit from a horse with an inviolate back

<div dir="rtl">

و مرهف سرت بين الموجتين به   حتى ضربت و موج البحر يلتطم

</div>

Many a keen sword I took to armies

Until I hit as death's waves pounded up

In this account, the string of subjective pronouns تُ (I) affixed to the verbs which describe the poet's role in the conflict, as seen in أدركت (I found), سرت (I rode) and ضربت (I hit) focus the centre of the action on Al Mutanabbi himself without any mention of his fellow combatants throughout.

The implied pronoun الضمير المستتر is also used, as in,

Example 7.49

<div dir="rtl">

أنام ملء جفوني عن شواردها   و يسهر الخلق جراها و يختصم

</div>

I sleep quiet eyed a part from any roving

But men wake to their courses and contend

In example 7.49, Al Mutanabbi refers to himself using the implied pronoun أنا(I) as in أنام(I sleep) to emphasise the presence of his superego in different ways and various forms.

The plural subject pronoun A plural (نا الفاعلين) also appears in the following extract:

Example 7.50

إن كان سركم ما قال حاسدنا   فما لجرح إذا أرضاكم ألم

If what those who envy us say pleases

Then no wound for me if pain delights you

و بيننا لو رعيتم ذاك معرفة   إن المعارف في أهل النهى ذمم

Between us if you respect it is wisdom

Knowledge that for wise men is loyalty

كم تطلبون لنا عيبا فيعجزكم   و يكره الله ما تأتون و الكرم

Often you sought fault in us, tired

But god and nobility hated what you did

Al Mutanabbi uses the plural pronoun (نا) to refer to himself in three separate instances here, namely, (حاسدنا who envy us), (between us بيننا), (for us لنا).

Finally, there are also numerous examples in which Al Mutanabbi employs particular linguistic techniques which reflect his desire to be the centre of his own poetic universe, In these instances, he manipulates the grammatical structure to ensure that it draws attention to the point he wishes to make, as in the following verse:

Example 7.51

الخيل و الليل و البيداء تعرفني   و السيف و الرمح و القرطاس و القلم

Horsemen, night and desert know me

And battle and blows, paper and the pen

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It is clear in this example that by using the construction تعرفني (it knows me) Al Mutanabbi ensures that the object pronoun ني referring to himself is literally placed at the centre of those elements with which he wishes to be most associated: his love of dangerous exploits and his creativity. Even though in grammatical terms the perspective should have shifted and the emphasis should be on the list of activities which prove he is both a man of adventure and a man of intellect, by using this construction, he succeeds in placing himself firmly at the centre of the action.

He uses a similar technique, which ḥamāsah (1990) refers to as stylistic deviation, in the following example where he challenges the conventions of bride فخرfakhr which should proudly proclaim the glorious deeds of one's tribe and the purity of one's own bloodline:

More clarification of this is seen with the next example, as the poet says,

Example 7.52

لا بقومي شرفت بل شرفوا بي   و بنفسي فخرت لا بجدودي

I glory not in my folk, they do so in

Me, I boast in myself not of my ancestors

The daring reversal of convention is clear and, vainglorious as ever, Al Mutanabbi uses a series of personal pronouns to hammer home his message that he is inordinately proud of his own status rather than that of others since he is a self-made man: قومي (my people), بي (by me), نفسي (myself) and (جدوديmy ancestors). Dr. Hamasah refers to this type of technique as stylistic deviation (1990).

7.3.2.4 Repetition of morphological forms in glory poems

As shown in Figure 7.4, the percentage of repetition of morphological forms found in the sample of Al Mutanabbi's glory fakhr poems is 10.2%. One of these examples is explored here:

Example 7.53

<div dir="rtl">

و بهم فَخْرِ كل من نطق بالضـاد   و عوْذ الجاني و غوْث الطريد

</div>

They were the pride of all who used Dad

Asylum for culprits and an aid to refugees

In the above example, Al Mutanabbi repeats the form of infinitive as verbal noun (*masadar*) (فعْل) such as in (فخْر pride), (عوْذ seeking refuge) and (غوْث succour). Al Mutanabbi has condensed the repetition of infinitives in his poem: not only with those mentioned above, but also there are many further examples of this use of the infinitive such as (طعْن calumniation), (خفْق whipping), (cutting قطْع) , (لُطْف benefaction), (ذُل abjectness), (عُجْب arrogance) etc. The question remains however of what all this repetition of infinitive form is for. In my opinion, as Al Mutanabbi praised himself as a source of all honour and nobility, due to this, he supported this praising by using the sources of actions not by actions themselves. The condensation of repetition of infinitive forms here also links the verses of the poem with the main aim and strengthens the thematic unity of the whole.

7.3.2.5 Repetition of clauses in glory poetry

 Analysis of the sample showed that repetition of clauses in the glory poems *fakhr* poems is virtually non-existent at only 0.1% (Figure 7.4), which raises the question of why this form

repetition features so infrequently as a technique in this poetic genre. The answer is perhaps provided by Al Mutanabbi himself:

Example 7.54

<div dir="rtl">

يقولون لي ما أنت في كل بلدة ؟   و ما تبتغي؟ و ما أبتغي جل أن يسمى

</div>

They say in every land: Who are you?

What do you want? My desire unnamed

For this, Al Mutanabbi prefers his real purposes and targets to remain shrouded in ambiguity, as he admits in the following verses:

Example 7.55

<div dir="rtl">

و من يبغ ما أبغي من المجد و العلى   تساوى المحايي عنده و المقاتل

</div>

He who wants what I want of glory or rank

Finds life or death of equal value to himself

In the previous verse, (example7.55), Al Mutanabbi mentions his aims and purposes, and these do not include wealth and richness, but glory and fame. Due to these great targets, he abandoned his mystery only at some times of weakness due to his deep grief. The following extract contains an example of the repetition of clause from the sample of glory poems *fakhr* poems, he composed:

Example 7.56

<div dir="rtl">

إني أصاحب حلمي و هو بي كرم   و لا أصاحب حلمي و هو بي جبن

</div>

I accept clemency so long as generous

But not forbearance when it is cowardly

Perhaps Al Mutanabbi through this repetition wanted to send a clear message to someone, most likely Saif Al Dawla, after their friendship was broken and he wanted to inform him that he was patient with him but he had never been afraid of him. This repetition strengthened his message and gave it greater clarity.

7.3.2.6 Repetition of sentences in glory poetry

As shown in Figure 7.4, the percentage of repetition of sentences in glory is almost non-existent compared to the other types of repetition here, with 0.8%. It could be argued that the immediacy of this type of repetition gives a clearer insight into the poet's thoughts and intentions, and for this reason Al Mutanabbi actively avoids this technique. The following extract contains of the few examples:

Example 7.57

غثاثة عيشي أن تغث كرامتي   و ليس بغث أن تغث المآكل

Loss in my life thinness in my honour

And not the emaciation that not food makes

While acknowledging the instances of sounds and the partial repetition of words in the above example, it is sufficient here to focus only on the example of repetition of sentence as in (أن تغث كرامتي) and (أن تغث المآكل). This example reflects the same message of acknowledgement of his personal principles and objectives in life; it is not food and cloth. It is honour and dignity.

7.3.2.7 Repetition of grammatical form in the glory poems

As shown in Figure 7.4, the percentage of the repetition of grammatical form shows it to be one of the least-occurring types of repetition in glory poems, recording a total of 1.1% as

compared to the other types of repetition. The following extract contains some of the few examples found in this genre of Al Mutanabbi's work:

Example 7.58

<div dir="rtl">

فإن أمرض فما مرض اصطباري   و إن أُحْمَم فما حُمَّ اعتزامي

</div>

I am sick my courage not sick

If I am fevered yet my will is not ill

<div dir="rtl">

و إن أسلم فما أبقى و لكن   سلمت من الحِمام إلى الحِمام

</div>

If I surrender I will not stay but

I am safe from one death in another

In the above example 7.58, Al Mutanabbi uses the repetition of the grammatical form to convey his message of his personal principles in life, and he repeats the conditional form which consists of the conditional particle (إن) plus the negation article (فما) seen in the phrases, as in (فإن أمرض فما), (و إن أحمم فما) and (و إن أسلم فما). The repetition of (إن if) at the beginning of verses and hemistich creates a rhyme between the condition and the apodosis which starts with (ما). In addition to this, it carries in its dimensions suggestive accords with the situation as experienced by the poet. The repetition of the conditional phrase in these verses is a reflection of the psychological state caused by the reality of the situation experienced by Al Mutanabbi, who composed this poem while he was feeling ill, physically weak and depressed and disappointed as (Rabab'ah) notes 'the situation imposes on the poet [the need] to choose the style and method, and the method itself is capable of crystallising the situation' (Rabab'ah, 1988, p.31).

7.3.2.8 *Repetition of alliteration in Al Mutanabbi's glory poems*

According to Figure 7.4, the use of alliteration in the glory poems of Al Mutanabbi is scarce; and it is not frequently used in the samples of his poems, as it shows a total of 1.6%. As previously mentioned in the section on alliteration in panegyrics, this is due to the similarity between alliteration and the repetition of sounds, which is the most dominant type of repetition in his glory poems. This type of repetition was preferred by Al Mutanabbi. In other words, Al Mutanabbi substituted alliteration with the repetition of sounds and was content to use repetition of sounds over alliteration. However, two examples of alliteration appear in the following extracts from the sample of glory poems:

Example 7.59

<div dir="rtl">

ذكرت جسيم ما طلبي وإنَّا   نخاطر فيه بالمهج الجِسام

</div>

You thought my goal a great one so

We risked the soul in the body for that

And

Example 7.60

<div dir="rtl">

أمثلي تأخذ النكبـات منه   و يجزع عن ملاقاة الحمام

</div>

Can calamities seize on one like me

Or he be anxious at meeting with death?

And

Example 7.61

<div dir="rtl">

ولو برز الزمان إلي شخصا   لخضب شعر مفرقه حسامي

</div>

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If fate were to appear to me as a man

My sword would stain his hair's parting

In these three extracts, some examples of incomplete alliteration occur, as in (الجسام great), (الحِمام death) and (حسام sword). In addition to its musical role, alliteration helps the recipient to point out the relationship between the congeners, such as the relation between sord and death. Thus, the formal similarities of these words are intended to reflect the nature of the relationship between them. This device also links the text to each other (Farghaly, 2000).

7.3.2.9 Repetition of homeoptoton in Al Mutanabbi's glory poems

Some 3.8% of the types of repetition in the glory poems were examples of the stylistic device homeoptoton (Figure 7.4). The extracts below serve as an illustration of the use of this feature of Al Mutanabbi's work:

Example 7.62

أنا ابن اللقاء أنا ابن السخاء   أنا ابن الضراب أنا ابن الطعان

I am a son of clash, son of giving

Son of the blow, son of a thrust

And

Example 7.63

أنا ترب الندى و رب القوافي   وسمام العدا و غيظ الحسود

I am twin of reward, master of rhyme

Poison of the foe and the rage of envy

It is clear through the previous examples that Al Mutanabbi divides his verses into small musical units such as in the first verse (أنا ابن اللقاء I am son of the clash), (أنا ابن السخاء I am the son of giving), (أنا ابن الضراب I am son of the blow) and (أنا ابن الطعان Iam son of the thrust). In the second example, Al Mutanabbi divides each hemistich into two parts, as in (أنا ترب الندى I am the coordinate of generosity), (سمام العدا the poison to enemies) and (غيظ الحسود indignation of envious). It can be seen in these verses that there is a kind of parallel phrase in every verse in terms of meter and rhyming, causing within the text captivating and picturesque music. Not only this, homeopototon creates a kind of linking between the meanings of phrases and verses through chiasmus, such as, (أنا ابن الضراب I am son of the blow) and (أنا ابن الطعان I am son of the thrust.) (Farghaly, 2000).

7.3.2.10 Repetition of antithesis in Al Mutanabbi's glory poems

As shown in Figure 7.4, the percentage of antithesis in the glory poems of Al Mutanabbi reaches 3.6%. Compared to the other types of repetition. Examples in the following extracts serve to illustrate Al Mutanabbi's use of this device in his poetry:

Example 7.64

كل خمصانة أرق من الخمر   بقلب أقسى من الجلمود

Each slim waisted one softer than wine

Has a heart that a harder than one of stone.

In this poem, Al Mutanabbi uses antithesis as an important cohesive tie, to link sections and meanings with each other, and to alert listeners and readers to the meanings by contrasting one idea with another in opposition to it. As demonstrated previously, this is one of the poet's main poetic characteristics. In the poem from which the example 7.66 is taken, antithesis is repeated in different grammatical forms including nouns, verbs and adjectives. In the above

example 7.66 of antithesis, he brings out two adjectives in the comparative form (أرق softer) and (أقسى harder). Al Mutanabbi aims to pay attention to the contrast between the softness of body and the hardness of the heart, and this contrast is encouraging his audiences to think about not only about the specific example which he gives but beyond that to the idea that appearances can be deceptive. Further examples show the extent to which Al Mutanabbi makes use of from this favoured stylistic device: he says,

Example 7.65

<div dir="rtl">
هذه مهجتي لديك لحيني   فانقصي من عذابها او فزيدي
</div>

Here is my heart for you at my death

Diminish its pain in me or increase it.

Here the antithesis employs examples of imperative verb forms as in (انقصي diminish), (زيدي increase). Al Mutanabbi wants to make it clear that he is so truly smitten that he is at the mercy of his lover. The contrast between these verbs links to the themes expressed elsewhere in this poem, which uses contrasts as a key structuring device and technique for lexical cohesion in this poem. The next example will give more support to this hypothesis,

Example 7.66

<div dir="rtl">
أي يوم سررتني بوصال   لم ترعني ثلاثة بصدودي
</div>

Which day do you delight me by embrace

And don't scare me three days with denial?

Building on the previous example, Al Mutanabbi suggests here using antithesis that his lover is unpredictable in her affections, welcoming his advances (وصال communion in love) and then avoiding him (صدود avoidance). Again, Al Mutanabbi emphasises the idea of equability

between these meanings in his mind. This leads to the deduction that Al Mutanabbi was suffering from a psychological crisis, a psychological conflict between his submission and his refusal, the final example further highlights this conflict,

Example 7.67

<div dir="rtl">

ضاق صدري و طال في طلب الرزق   قيامي و قل عنه قعودي

</div>

My breast anxious, my stay in search

Of food is long with little respite for me

<div dir="rtl">

أبدا أقطع البلاد و نجمي   في نحوس و همتي في سعود

</div>

Ever I traverse lands and my stars

Are in decline, but my purpose aspires

The above examples clearly some of the dimensions of the poet's psychological conflict, as he proceeds in this example with his concentration on using antithesis, such as in (neck) ضاق, همة (resolution), نجم(star) , قعود (setting), (standing) قيام, قل (decrease), طال (lengthen), نحوس(misfortune) and (fortunate) سعود. Al Mutanabbi employs varied grammatical forms of verbs and nouns in his use of antithesis, past tense such as (ضاق و طال و قل), nouns such as (قيام), singular form nouns such as(همة، نجم) ، and plural form nouns such as (سعود، نحوس) ،قعود . Finally, it can be stated that all of these examples show the intensity of Al Mutanabi in using antithesis, which lays bare to us some of the psychological mystery which he likes to cover himself with. In other words, it gives us an insight into the real man beneath the persona which he liked to project. as well as the importance of antithesis as a lexical linking tool, and its role in strengthening the thematic unity of is poems.

7.3.2.11 Repetition of tale-head in Al Mutanabbi's glory poems

As shown in Figure 7.4, the use of tale-head in the glory poems of Al Mutanabbi is extremely scarce making up just 0.6% of the types of repetition in the sample. Which is almost non-existent. One of the few examples can be found in the following extract:

Example 7.69

<div dir="rtl">

مالي أكتم حبا قد برى جسدي   تدَّعي حب سيف الدولة الأمم

</div>

Why do I hide love emaciating my flesh?

When nations claim love for Saif Al Dawla?

<div dir="rtl">

إن كان يجمعنا حب لغرته   فليت أنا بقدر الحب نقتسم

</div>

If love united us in his bright, brow

Would we might share by decree of love

<div dir="rtl">

قد زرته و سيوف الهند مغمدة   و قد نظرت إليه و السيوف دم

</div>

I came to him with Indian swords sheathed

I watched him and those swords were bloody

<div dir="rtl">

فكان أحسن خلق الله كلهم   و كان أحسن ما في الأحسن الشيم

</div>

He, God's handsomest in all creation,

Finest among the fine things his character

<div dir="rtl">

قد ناب عنك شديد الخوف و اصطنعت   لك المهابة ما لم تصنع البهم

</div>

Violent fear is your lieutenant, for your

Terror did the work warriors could not work.

The above example is a good example of what is termed here linguistic concentration in using a certain phenomenon or lexical device. In example 7.70, the poet has committed himself to the use of tale- head tool in every verse, such as in (حبا- حب حب love), (الحب – حب love), (أحسن – أحسن – الأحسن best and the best , كان – كان was) , (swords السيوف – سيوف) , (did تصنع – اصطنعت). Although there are few example of this device in his work, this extract shows how he sometimes includes multiple instances of this in the space of one poem to link his ideas, forming a structured pattern, to emphasise thematic unity, and create a rhythmic impact.

7.3.2.12 Repetition of synonymy in Al Mutanabbi's glory poems
Synonymy recorded a higher percentage than the previous stylistic device, at 1.9% (Figure 7.4) although this indicates it still plays a relatively minor role in his repertoire of repetition in the glory poems of Al Mutanabbi is compared to the other types of repetition, and many examples of synonymy can be found in the collected data of glory, as the following extract will give further illustration to:

Example 7.69

<div dir="rtl">

تصرف في عنان أو زمام   ألا يا ليت شعر يدي أتمسي

</div>

O will my hand ever know the touch

That manages the reins or the tether

The above example is taken from a poem which Al Mutanabbi composed in Egypt while he was in the throes of illness, feeling weak, lonely, and disappointed. In this verse, he complains of weakness, and he expresses his longing to able to travel again by horse or camel again. He uses two words referring to this, عنان(rein), which is used to lead a horse and زمام (bridle) which is counterpart used with a camel. As mentioned above, this poem was

composed by Al Mutanabbi in a state of suffering, illness and weakness, and this is reflected through his vocabulary, such as:

Example 7.70

<div dir="rtl">
فإن أَمرضْ فما مرضٌ اصطباري   و إن أَحمِم فما حم اعتزامي
</div>

I am sick my courage not sick

If I am fevered yet my will is not ill

In the above example, it is clear that Al Mutanabbi makes recourse to concentration in using synonyms as this is one of his poetical characteristics. As shown in the above example, Al Mutanabbi includes multiple examples of words and expressions from a particular semantic field. These verses are densely packed with synonyms, as in أَمرض(I feel sick) and أَحمم(I have a high temperature), and then he has repeated this again in past tense form مرض(felt sick) and حم(had a high temperature). Moreover, he gives another example of synonym in اصطبار (endurance) and اعتزام (firmness). Al Mutanabbi in this poem relies on synonymy as a main cohesive tie, bringing out his dictionary of illness, loneliness and disappointment, and he distributes his complaints across all areas of his poem, such as فراش(bed), (bored with me) ملني,(angular) عليل ,سقم(be or become ill and unwell) ,(ailmentسقام) , (sleeplessness)سهاد, (leathers)جلد, (bones)عظام,(heart) فؤاد,(wounded me)جرحتي, (be wounded) مجرح, الجِمام (death), وداع (adieu), فارقت (I detached). This literal concentration of vocabularies and synonyms related to pain, grief and loneliness reflects Al Mutanabbi's physical and psychological state (Khaleef, 1996). Despite the fact that he was under all of these circumstances and challenges including sickness and fever, he tries to illustrate that he is still able to fight for his self-pride and glory. He is demonstrating the idea that he is stronger than the combination of these difficulties and challenging conditions.

7.4.1 Satire in Al Mutanabbi's poetry
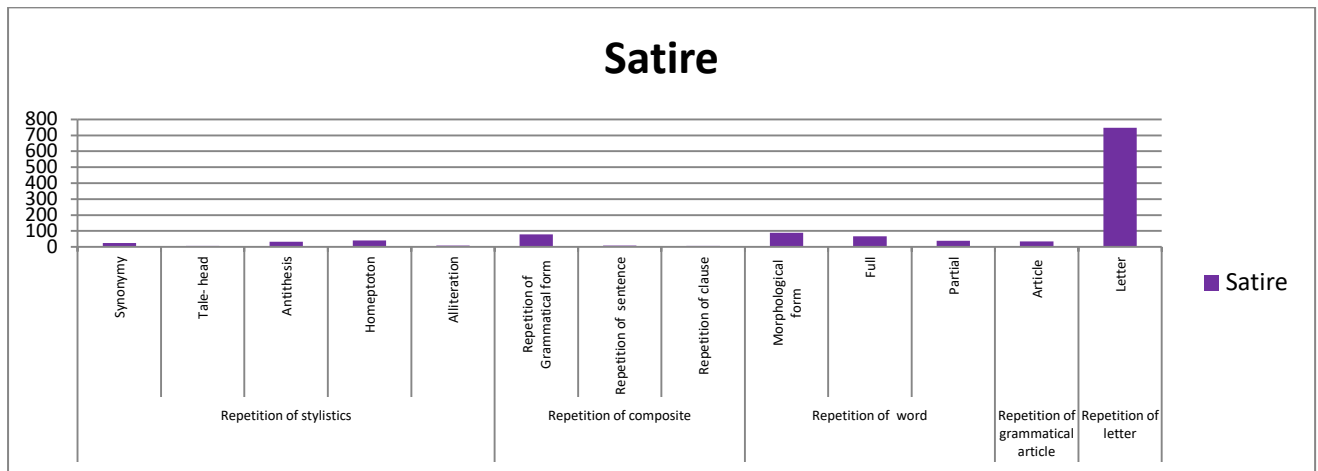
Figure 7. 5 Repetition in Al Mutanabbi's Satiric

As shown in Figure 7.5, the composite repetition rate for satirical poems is very low generally, but it is almost non-existent in clauses with 0.6% and sentence repetition with 0.7%, followed by the repetition of stylistics with 2.1%, 0.6%, 2.8%, 3.4%, 0.7% and 6.7% for synonymy, tale-head, antithesis, homeoptoton, alliteration and grammatical form respectively. Meanwhile, sound repetition was the highest repetition in the satirical poem, with 63.1%, followed by the repetition of morphological form at 7.5%, word repetition with 3.3% and 5.7% for partial and full, respectively, and a percentage for the grammatical article accounted for some 3%. All these components will be discussed in detail in the sections which follow.

7.4.1.1 Repetition of letters (sounds) in satirical poems

As shown in Figure 7.5, the percentage of the repetition of sound in satire was ranked the highest at 63.1%, compared to the other aspects of repetition, The extract below shows how this form of repetition impact on meaning in Al Mutanabbi's poetry and also how this is used as a tool for lexical cohesion. Al Mutanabbi composed,

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Example 7.71

حصلت بأرض <u>مصر</u> على عبيد   كأن الحر <u>بينهم</u> ي<u>تيم</u>

I came among slaves in Egypt

The free among them seems orphan

كأن الأسود اللابي <u>فيهم</u>   غراب حوله <u>رخم</u> و ب<u>وم</u>

As if the black blacks there were

Crows, around them vultures or owls

أخذت <u>بمدحه</u> فرأيت لهوا   <u>مقالي للأحيمق</u> يا <u>حليم</u>

I hate to praise him, I saw my words

Delighted fools O as well as the wise!

و <u>لما</u> أن هجوت رأيت عيا   <u>مقالي</u> لابن آوى يا ل<u>ئيم</u>

When I mocked I saw the weakness

Of my terms to a jackal, O the vile one!

The above example is taken from a poem satirising Kāfūr, it is noticeable that throughout the example comes the repetition of the sound /m/ which is repeated thirty times in total the poem. Through the repetition of this sound, the state of despair and depression that controlled the poet is evoked, because this sound is a powerful letter to express darkness and grief this is because this sound is produced while the lips are closed and this matches the feeling of despair that he was suffering with as he felt that all doors were closed in front of him as the lips were closed, and possibly this feeling of occlusion coerced him to choose this sound to stand as his rhyme letter in this poem.

7.4.1.2 Repetition of letters of meaning (grammatical articles) in satire

As shown in Figure 7.5, the percentage of repetition of grammatical articles in satire was found to be 3%. The next example shows the impact that the repetition of grammatical particles has on the meaning of the verses and how this is used as a tool for lexical cohesion. Al Mutanabbi composed the poem in which the next extract to lampoon a prince of Tripoli named Ishaaq who had tried to convince Al Mutanabbi to write eulogies for him. When the poet refused, Ishaaq then tried to force him to do so by detaining him, but Al Mutanabbi escaped and subsequently wrote this satirical poem:

<u>Example 7.72</u>

أرسلت تسألني المديح سفاهة   صفراء أضيق منك ماذا أزعم

You foolishly sent to ask my prais

Safraa more argent than you, what gall!

فلشد ما جاوزت قدرك صاعدا   و لشد ما قربت عليك الأنجم

How much you exceeded your power?

How terribly the stars came close to you?

و أرغت ما لأبي العشائر خالصا   إن الثناء لمن يزار فينعم

You sought what belongs to Abou Ashair

Praise is only for one visited and gracious

و لمن أقمت على الهوان ببابه   تدنو فيوجأ أخدعاك و تنهم

For one at whose gate you are denied

You approach, one hits your neck, rebuked

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و لمن يهين المال و هو مكرم   و لمن يجر الجيش و هو عرمرم

One who scorns wealth and is generous

One who leads armies that are immense

و لمن إذا التقت الكماة بمأزق   فنصيبه منها الكمي المعلم

He who if warriors meet in battle

He his part in it as a master warrior

In the above example, Al Mutanabbi relies on the repetition of grammatical articles to convey his verses; he repeats three grammatical articles together to excess in abuse and lampoonery: these articles are و (and), لـ (for), من (who). They are combined as ولمن (and for whose). Al Mutanabbi states that the only person who deserves praise is that generous and brave man, who used beg in front of his door, and addressing the prince directly, the poet compares him negatively to the beggar by saying to Abou ishaaq: you do not have any good manners or high attributes like him, such as generosity and courage. In addition to its rhythmical function, this repetition serves to establish a parallel between those who deserve praise and those who are ripe for slander. It is the genius of Al Mutanabbi which revealed to him the idea to use this device to link between two different groups of meaning, positive attributes and negative attributes, to praise and lampoon at the same time, to praise Abū al-'ashā'r al-ḥamadani whilst lampoon Abū isḥāq .

7.4.1.3 Repetition of words in satirical poems

Based on the methodology of this analysis, the repetition of words is divided into two types, namely, partial repetition and full repetition of words.

7.4.1.3.1 Partial repetition

As shown in Figure 7.5, the percentage of partial repetition in satire as comparative to the other types of repetition makes up some 3.3%. An example can be found in the following extract from the poems of Al Mutanabbi. He says,

Example 7.73

<div dir="rtl">

سميت بالذهبي اليوم تسمية   مشتقة من ذهاب العقل لا الذهب

</div>

You were al Dhahabi on the naming day

Got from lost wits, not from the golden one

In the above example, Al Mutanabbi used the repetition of the root (moved quickly هبَّ), in three different forms; (هب) past tense verb, (هبوب) the verbal noun form and (مهب) in adverb of place form. In other words, he says: my camels run fast, as fast as western winds (*dabour*) directs towards where the eastern winds(*saba*) come from. The repetition here comes to emphasise the meaning of speed in addition to its role as a linking tool, as the meaning is linked to the similar meanings in the poem such as; مرت (passed), (cruise), جابت (eventually become) أمست , لاح (loomed), which refer to the meaning of travelling.

7.4.1.3.2 Full repetition

As shown in Figure 7.5, the percentage of full repetition in satire sample as compared with the other types of repetition is 5.7%. Many examples can be found in the satiric poems of Al Mutanabbi. He says,

Example 7.74

<div dir="rtl">

و ليس جميلا عرضه فيصونه   و ليس جميلا أن يكون جميلا

</div>

His honor is not good so he guards it

He'd not be pretty even if that were pure

In the extract below, Al Mutanabbi repeated the word قلب(heart) four times to position himself as an ideal of courage, heroism and wisdom. He says whoever has a heart like mine will reach the heart of glory but this heart needs to be wise, steadfast and firmed. In this repetition, even if the poem seems to be repeating the same word قلب (heart), each time it used it acquires a different meaning, as the first time it refers to courage, while it refers in the second to the true of glory and to wisdom in the third repetition.

7.4.1.4 Repetition of morphological form   in satirical poems

As seen in Figure 7.5, the percentage of repetition of morphological form in satire as compared to the other types of repetition is 7.5%. Many examples can be given from the poems of Al Mutanabbi. He says, satirising a man called ضبَّة (dhabbah);

Example 7.75

<div dir="rtl">

ما أنصف القوم ضبة   و أمه الطرطبة

و إنما قلت ما   قلت رحمة لا محبة

و حيلة لك حتى   عذرت لو كنت تأبه

و ما عليك من القتل   إنما هي ضربة

</div>

In the above example, Al Mutanabbi takes the morphological form of the name of the man who is the subject of his satire as a motif, for his insults, continually choosing words which have the same or a similar morphological form as that found in the name of the subject of the poem such as طرطبة (fat), رحمة (mercy), محبة (love) and ضربة (a hit). He uses this morphological form as a cohesive tie throughout the whole poem:

Example 7.76

<div dir="rtl">

كذا خلقت فمن ذا   الذي يغالب ربه

</div>

<div dir="rtl">

و من يبالي بذم   إذا تعود <u>كسبه</u>

فسل فؤادك يا ضب   أين خلف <u>عجبه</u>

و إن يخنك فعمري   لطالما خان <u>صحبه</u>

</div>

As pointed out previously regarding the poetical characteristics of Al Mutanabbi, we see clearly through the previous example the concentration on using the repetition of morphological form as liking tool. Al Mutanabbi uses his repetition of this form to demonstrate his linguistic virtuosity, continually playing with these repeated forms such as ربه (his lord), كسبه (his earning), عجبه (his tail), صحبه (his companions), and using them as a linking device. This repetition, in addition to its rhythmic role, supports the thematic unity of the poem and links its verses to each other.

7.4.1.5 Repetition of clause in satirical poems

In satire, as in the other genres, Al Mutanabbi's use of repetition of clauses is virtually non-existent accounting for just 0.6% of the sample total (Figure 7.5). The reasons for his avoidance of this device have already been discussed in previous sections. An example can be found in the following extract:

<u>Example 7.77</u>

<div dir="rtl">

<u>أما في هذه الدنيا كريم</u>   تزول به عن القلب الهموم

</div>

Is there in this world no nobility

Has compassion ceased from hearts?

<div dir="rtl">

<u>أما في هذه الدنيا مكان</u>   يسر بأهله الجار المقيم

</div>

Is there in this world no place for

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Settled neighbour to enjoy his family?

Again, when the sadness and depression of Al Mutanabbi is out of his hands, he has to convey his intention, grief and frustration. The above example is a strong proof of this. Al Mutanabbi in this example avoids ambiguity and declares his feelings and pain. This is deduced from the repetition of his question clause in the first verse, which conveys his despair and agony: He raises these questions at the beginning of his poem so that why serve as an introduction to his satiric poem. The repetition of this question is the main lexical device and served to link the following verses which serve as an answer to his questions.

7.4.1.6. Repetition of sentence in satirical poems

As shown in Figure 7.5, the percentage of the repetition of sentence in satire is almost non-existent compared to some other types of repetition in satire, with 0.7%. The reasons for his avoidance of this device have already been discussed in previous sections. However some examples of the repetition of clauses can be provided, as in,

Example 7.79

<div dir="rtl">

و ما عليك من القتل   إنما هى ضربة
</div>

Don't care for the killing

It was only a beat

<div dir="rtl">

وما عليك من الغدر   إنما هى سبة
</div>

Don't care for the betrayal

It is only a disgrace

This extract shows the extent of excessiveness of Al Mutanabbi's derision and cynicism towards his satirised subject ضبة (dhabbah), who when his father was murdered had claimed that he was a brave warrior. As a result, Al Mutanabbi says to him; don't worry about the killing of your father and don't care about him being murdered murderously, it is just a

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shame and do not listen to those who say this. The repetition of the sentence و ما عليك من

(don't worry about) comes as ironic advice showing the extent to which the poet holds the

satirised ضبة (dhabbah) in contempt as he is the targeted character here, to give an opposite

implying meaning as a coward and effete person.

7.4.1.7 Repetition of grammatical form in satirical poems

As shown in Figure 7.5, the percentage of the repetition of grammatical form in the collected

satirical poems of Al Mutanabbi compared to the other aspects of repetition reached some

6.7%. The next example 7.81 illustrates the impact of this repetition of the grammatical form

on the poem's meaning and how it is used as tool for lexical cohesion. Al Mutanabbi says,

satirising Prince إسحاق بن كروّس (Ishaaq Ibn Karawwas),

Example 7.81

فيا ابن كروس يا نصف أعمى   و إن تفخر فيا نصف البصير

O Ibn Karawwas, O half dim sighted

Even if you boasted, yet O half seeing

تعادينا لأنا غير لكن   و تبغضنا لنا غير عور

You hate us because we do not stammer

Furious at us since we are one-eyed

The repetition of the grammatical vocative form seems, evidently in the above example, to

serve the theme of the poem, which is derogatory about إسحاق (Ishaaq), as seen in يا ابن كروس,

(O son of Karawwas), يا نصف أعمى (O half dim sighted man), يا نصف البصير (O half sighted

man) . Al Mutanabbi in this example is using physical satirical poetry; pointing out the

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physical flaws of Ishaaq as a one eyed man. Al Mutanabbi in the extract above places the descriptions of and adjectives for إسحاق (ishaaq) in the vocative case rather than deigning to call him by his name because the vocative of adjectives has more activeness and affect (Ghaleb, 2009).The repetition of this grammatical form if the vocative case links the poem cohesively and ties its verses lexically.

7.4.1.8 Repetition of alliteration in satirical poems

According to Figure 7.5, alliteration is very rarely employed in Al Mutanabbi's satirical poems as it shows a total of just 0.7%. As previously mentioned, this is due to the similarity between alliteration and phoneme repetition which is the most dominant type of repetition in his satire. This type of repetition was preferred by Al Mutanabbi. However, some examples of alliteration were evident in the data examined from satire, as with the composition below:

Example 7.80

عيد بأي حال عدت يا عيد   بما مضى أ م لأمر فيك تجديد

Feast in what state do you return O feast

With what past and what new things to come

أما الأحبة فالبيداء دونهم   فليتك دونك بيدا دونها بيد

My dear ones, desert between them and me

O for desert before you as that before them

لولا العلى لم تجب بي ما أجوب بها   وجناء حرف و لا جرداء قيدود

But for eminence no strong camel

Lean horse would cross what I have crossed

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<div dir="rtl">

و كان أطيب من سيفي معانقة   أشباه رونقه الغيد الأماليد

</div>

Sweeter than my sword as bed mate is

The slender girl like it in her brightness

<div dir="rtl">

لم يترك الدهر من قلبي و لا كبدي   شيئا تتيمه عين و لا جيد

</div>

Time left not for my heart or my liver

Anything that eye or neck could enslave

In these consecutive verses, Al Mutanabbi reclines on incomplete alliteration as a lexical cohesive tie, as in, عيد (feast), بيد (deserts), الغيد (delicates), and جيد (neck). As introduced before, Al Mutanabbi was not fond of using alliteration. However, as is clear in the above example, his deep feelings are surfacing again; Eid became to him an emitter of memories and sadness, as compared to his unsatisfied present. In the previous example he kept reminding the audience of his cause of pain, which is Eid itself. His tool in these reminders was alliteration.

7.4.1.9 Repetition of homeoptoton in Al Mutanabbi's satirical poems

As shown in Figure 7.5, the percentage of the repetition of homeopototon in the collected satirical poems of Al Mutanabbi compared to the other aspects of repetition is 3.4%. The extract below serve as an illustration of the use of this feature of Al Mutanabbi's work showing its impact on meaning and how it is used as a tool for lexical cohesion:

Example 7.81

<div dir="rtl">

لتعلم مصر و من بالعراق   و من بالعواصم أني الفتى

</div>

So Egypt might know and those in Iraq

And in al-awasim (Antioch and the neighbouring lands) that I am the true heroic champion

و أني وفيت و أني أبيت   و أني عتوت على من عتا

And I am true and I rejected for not

All forced to shame will then reject it

The above example shows how homeopototon gives an extra rhythmic dimension to the verses, based on parallelism between the parts of the verse as in و أني وفيت و أني أبيت, و أني. In addition to its rhythmic function, the repetition of homeopototon plays an important role in emphasising the meaning, as shown in the previous example where Al Mutanabbi is benefitting from this tool in linking meanings and texts.

7.4.1.10 Repetition of antithesis in Al Mutanabbi's satirical poems

As shown in Figure 7.5, the percentage of antithesis in the satirical poems of Al Mutanabbi compared to the other types of repetition reaches 2.8%, and the three following extracts serve to illustrate Al Mutanabbi's use of this device in his poetry:

Example 7.82

ذو العقل يشقى في النعيم بعقله   و أخو الجهالة في الشقاوة ينعم

Rational man's bliss grieves due to his

Reason and foolish man prefers his misery.

As mentioned in previous sections of this analysis, Al Mutanabbi prefers to use antithesis in many cases to convey meaning in his poems. In the above example, Al Mutanabbi as we know him through his methodology in dealing with given linguistic phenomena tends to condense use of these phenomena, as is seen clearly in the above example. Al Mutanabbi condenses his use of antithesis by giving a good example of what is called in Arabic تقابل

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(chiasmus) as in, ذو العقل (rational man), أخو الجهالة (foolish man), يشقى(he suffers) ينعم (he

lives in comfort and luxury), النعيم (bliss), الشقاوة (misery) . The next example will support the

hypothesis,

Example 7.83

<div dir="rtl">

و من العداوة ما ينالك نفعه   و من الصداقة ما يضر و يؤلم

</div>

Baseness shows itself by being base

More loveable than he as lover as snake.

Chiasmus occurs in classical Arabic poetry when the writer or speaker gives two or more

instances of antithesis, as seen in the verses, العداوة (animosity), الصداقة (friendship) , يؤلم (hurt)

and ينال (get), يضر (do harm to), ينفع (profit). These examples of chiasmus comes to emphasise

the meaning and support the idea, in addition to linking the parts of the poem. This use of

antitheses serves to clarify the meaning by using similarity and opposites. However, it

enables the poet to keep his true meaning hidden, as he was planning to do, as he declares:

Example 7.85

<div dir="rtl">

و شعر مدحت به الكركدن   بين القريض و بين الرقى

</div>

In poetry I praised him as rhinoceros

At times with verses at times by spells

<div dir="rtl">

فما كان ذلك مدحا له   و لكن كان هجو الورى

</div>

But this praise was not for him

Rather than was a satire on mankind

7.4.1.11 Repetition of tale-head in Al Mutanabbi's satirical poems

According to Figure 7.5, the use of tale-head in the collected data of the satirical poems of Al Mutanabbi is extremely scarce; the percentage of repetition of alliteration is 0.6%. Some examples can be provided. Here, Al Mutanabbi says,

Example7.85

<div dir="rtl">

ألا كل ماشية الخيزلى   فدى كل ماشية الهيذبى

</div>

O all the mincing women's walks are

Ransom for every fast she-camel's gait

The above example is the first verse of a poem which was composed to satirise Kāfūr, the king of Egypt at the time of Al Mutanabbi. In the previous example, Al Mutanabbi uses the linguistic technique of tale-head, using the verse كل ماشية (every walker of), he repeats this firstly in the first part of the verse and then repeats it again in the second part. The following example gives more of explanation, as in,

Example 7.86

<div dir="rtl">

و لاح لها صور الصباح   و لاح الشغور و لاح الضحى

</div>

At dawn Saw appeared to them

At noon al- Shaghur appeared to them

As is obvious from the above example, Al Mutanabbi has repeats the verb لاح (apparent) twice at the beginning of each hemistich, and the next example also supports the analysis,

Example 7.87

<div dir="rtl">

وما كل من قال قولا وفى   و لا كل من سيم خسفا أبى

</div>

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Not everyone speaks a true word

Nor does everyone deny an eclipse

He repeats in the above example the word كل (every) at the beginning of each hemistich to emphasise the meaning of negation of generalisation and to use it as a lexical cohesion tool within the poem.

7.4.1.12 Repetition of synonymy in Al Mutanabbi's satirical poems

As shown in Figure 7.5, the percentage of the synonymy in satire is 2.1%, as compared to other types of repetition. Many examples can be given from the poems of Al Mutanabbi. He composed the following extract satirising Kāfūr,

Example 7.88

وأن ذا الأسود المثقوب مشفره   تطيعه ذي العضاريط الرعاديد

Or a pierced black with camel lips

Have trembling sycophants obey him

جوعان يأكل من زادي و يمسكني   لكي يقال عظيم القدر مقصود

Hungry, he eats my food, detains me

So he be named: great power, sought!

ويلمها خطة ويلم قابلها   لمثلها خلق المهرية القود

Alas her mistake, alas her midwife

For her like mahri camels were made

<p dir="rtl">و عندها لذ طعم <u>الموت</u> شاربه   إن <u>المنية</u> عند الذل قنديد</p>

For her drinkers enjoy death's taste

Death for one humiliated is sweetest

In the example 7.88 above, Al Mutanabbi uses several synonyms to emphasise meanings, as well as to make his poem cohesive and link its parts to each other, such as, عظيم القدر (with high prestige), مقصود (high rank or job), المهرية (kind of camel), القود (kind of camel) , الموت (death), and المنية (death).

7.5 Discussion of the analysis

This chapter will examine the lexical cohesion in the selected poems of Al Mutanabbi and to analyse his poetry. The study included 36 poems divided into 4 themes, with each theme encompassing 9 poems of varied length. An examination was conducted of 13 aspects in each theme. Those aspects are the repetition of sounds, words, morphological forms, clauses, sentences and grammatical forms. In addition to repetition, the chapter examined other lexical cohesion tools, including alliteration, antithesis, homepototon, tale-head and synonymy. After collecting and analysing the data, the study, through research analysis and induction, has produced results which may be enumerated as follows:

## 7.5.1 Lexical cohesion in the panegyric poems of Al Mutanabbi
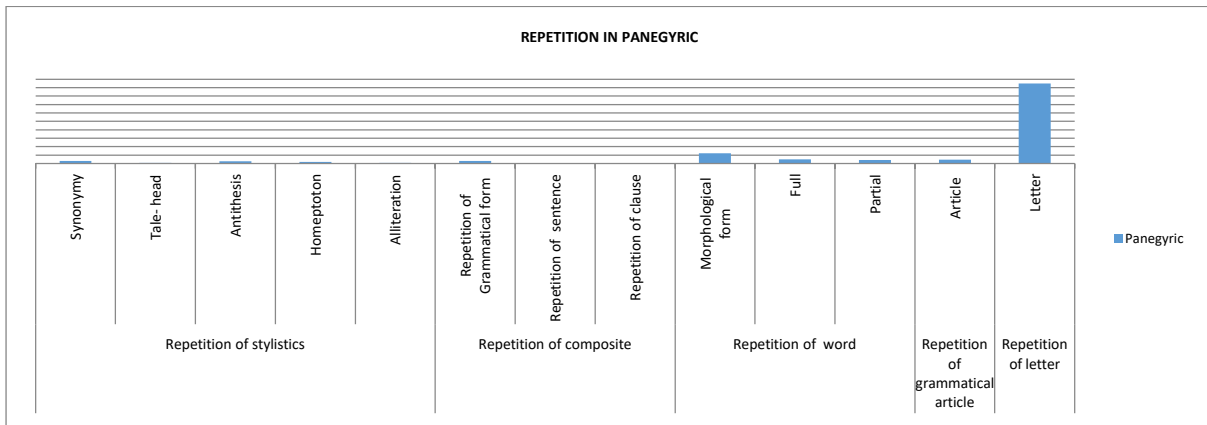
Figure 7. 6 Repetition in Al Mutanabbi's Panegyric poetry

As shown in the above graph, the composite repetition rate of panegyric poems is very low, but this is almost non-existent in clauses and sentence repetition. In addition, the repetition of grammatical articles was the second lowest repetition with 3.5% (from the total of panegyric repetition), followed by the repetition of stylistics with 2.2%, 0.5%, 2%, 1.4%, and 0.5% for synonymy, tale-head, antithesis, homeptoton and alliteration respectively. Meanwhile, letter repetition was the highest repetition in the panegyric, with 71.7%, followed by word repetition, with 3.2%, 3.6%, and 9.1% for partial, full, and morphological form respectively.

## 7.5.2 Lexical cohesion in the elegiac poems of Al Mutanabbi

Figure 7.3 shows the results of the analysis of elements of repetition in the sample of Al Mutanabbi's elegiac poems.
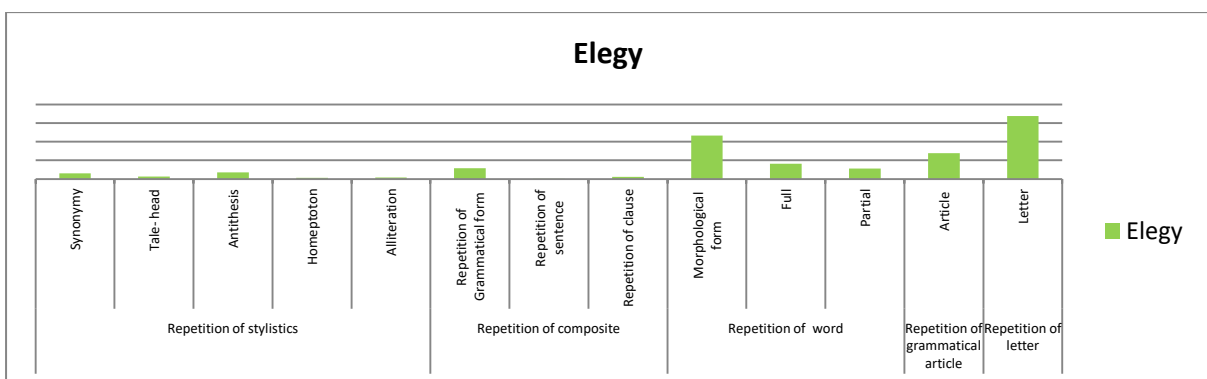
Figure 7. 7 Repetition in Al Mutanabbi's Elegic poetry

Similarly to panegyric poems, the composite repetition rate of elegy poems is also very low, and this is even lower in the case of clause and sentence repetitions, followed by the repetition of stylistics with 3.1%, 1.3%, 3.6%, 0.6%, 0.7% and 5.6% for synonymy, tale-head, antithesis, homeoptoton, alliteration and grammatical form respectively. Meanwhile, sounds repetition was the highest repetition in the elegy, with 33.4%, followed by the repetition of morphological form at 23.1%, grammatical article with 13.7% and word repetition, with 5.6% and 8.1%, for partial and full respectively.

7.5.3 Lexical cohesion in the glory poems of Al Mutanabbi
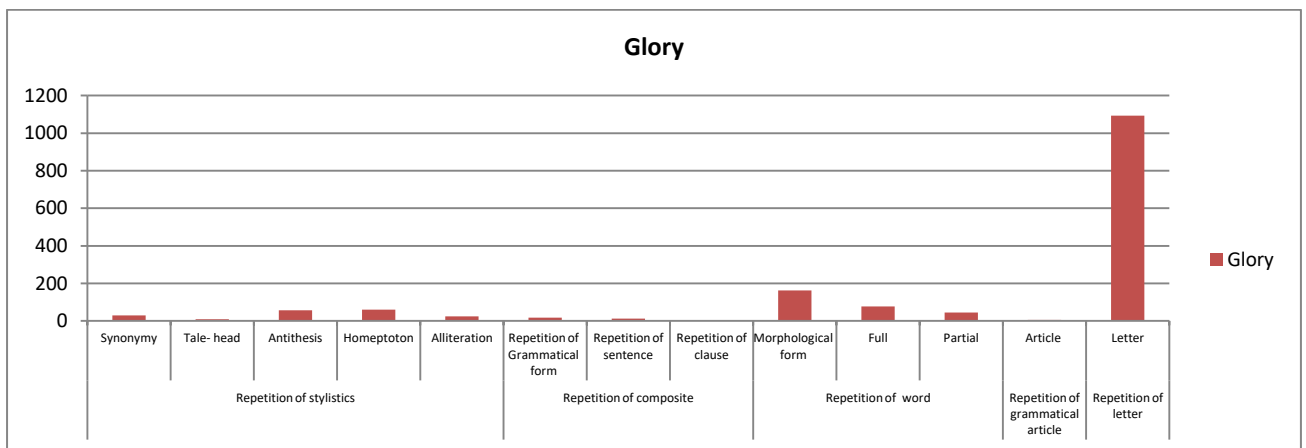
Figure 7. 8 Repetition in Al Mutanabbi's Glory

As shown in figure 7.4, the composite repetition rate of glory poems is very low generally, but the repetition of clauses is hardly present, with 0.1% and sentence repetition with 0.8%, followed by the repetition of stylistics with 1.9%, 0.6%, 3.6%, 3.8%, 1.6% and 1.1% for synonymy, tale-head, antithesis, homeoptoton, alliteration and grammatical form respectively. Meanwhile, sound repetition had the highest repetition rate in the glory poems, with 68.5%, followed by the repetition of morphological form at 10.2% and word repetition

with 2.8% and 4.9% for partial and full respectively. Repetition of the grammatical article was present at just 0.3%.

7.*5*.*4* Lexical cohesion in the satiric poems of Al Mutanabbi
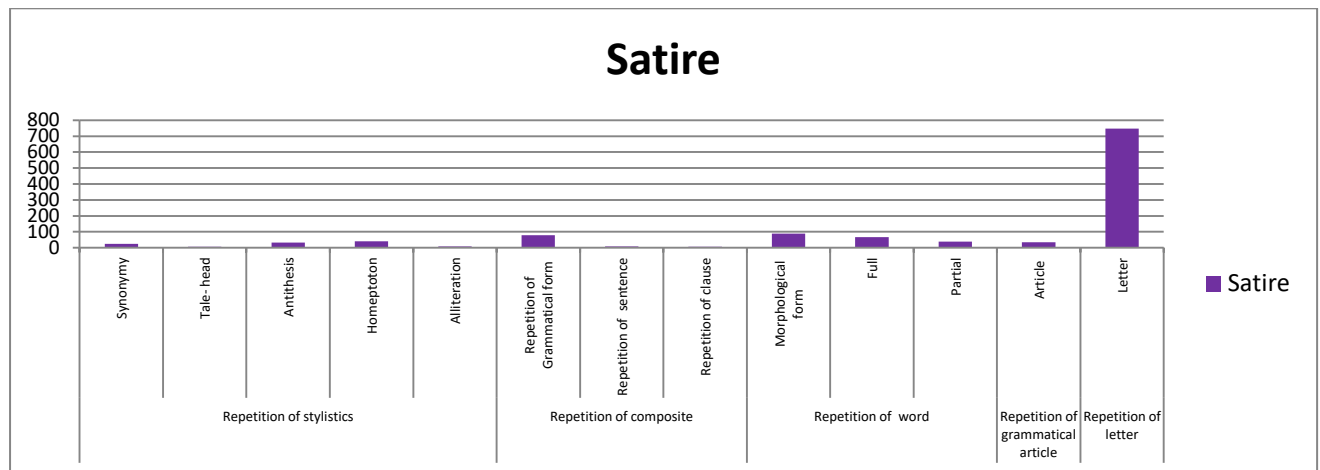
Figure 7. 9 Repetition in Al Mutanabbi's Satiric

As shown in Figure 7.5, the composite repetition rate for satirical poems is generally very rare, this may be due to the extremely low usage of repetition in clauses with 0.6% and sentence repetition with 0.7%, followed by the repetition of stylistics with 2.1%, 0.6%, 2.8%, 3.4%, 0.7% and 6.7% for synonymy, tale-head, antithesis, homeoptoton, alliteration and grammatical form respectively. Meanwhile, sound repetition was the highest repetition in the satirical poem, with 63.1%, followed by the repetition of morphological form at 7.5%, word repetition with 3.3% and 5.7% for partial and full, respectively, and a percentage for the grammatical article accounted for some 3%.

7.5.5 Discussion and comparison

This section will illustrate and compare the results of the analysis for each aspect of the study individually.

1. Repetition of letters

Statistical analysis of the samples showed that Al Mutanabbi used the repetition of letters as the biggest aspect among others. Generally, letter repetition was the highest repetition in the panegyric poetry, with 71.7%, and the repetition of letters was the highest repetition in the elegy, with 33.4%, and it had the highest repetition rate in the glory poems, with 68.5%, also, letter repetition was the highest repetition in the satirical poems, with 63.1%. Closer textual analysis of his use of the repetition of letters showed that although this device featured frequently, when it was used, It was linked with different expressions of particular emotions, such as grief (example 7.21), firmness (example 7.36) or occlusion as in (example 7.73). Najjar in (Najjar2007) has argued that the repetition of letters was largely used in Classical Arabic poetry. Findings of this research support his findings concerning the currency of this phenomenon in the poetry of Al Mutanabbi.The next example supporting this finding.

Al Mutanabbi says, praising Saif Al Dawla:

<div dir="rtl">

على قدر أهل العزم تأتي العزائم   و تأتي على قدر الكرام المكارم

</div>

According to men's wills strength come

Nobel acts come in respect to their bounty

<div dir="rtl">

و تصغر في عين الصغير صغارها   و تعظم في عين العظيم العظائم

</div>

Small seems great to little folk's eyes

<div align="center">Greatness seems small to the eyes of the great</div>

This example clearly shows the condensation of audio which Al Mutanabbi intended to convey through the repetition of the sounds ع and م. He chose /ʕ/ to start with, due to its loudness, being a voiced fricative, and it's audible characteristics are adequate for the meaning of height and grandeur to commend and glorify his praised one, Saif Al Dawla, in the poem. The ع was repeated in the two verses 9 times. In addition, he chose /m/ to be his letter of rhyme and repeated it 8 times in the two verses.

 Based on the foregoing, it is affirmed that the letter م possesses characteristics of multiple prescriptions. It is a semi soft voiced bilabial nasal. This is considered a soft sound compared to /l/, because it determines the syllable in speech. The /m/ as evidenced by audio is suitable for expressing emotion in poetry with no boundaries.

The repetition of this letter in the text might have appropriate semantic denotations which serve the subject and the purpose of the poem. The production of this sound requires holding the lips, building up pressure in the oral cavity, lowering the velum and directing the air through the nasal cavity. This happens while the vocal folds are vibrating.

   2.   **The repetition of grammatical articles**

The usage of the repetition of grammatical article as a lexical tie was 3.5% in panegyric, 3% in glory poems while it was 13.7% in elegy and 3% in satire. This inequality in the percentage can be traced back to the psychological motivation, as in elegy the poet composes his poetry involuntarily, which has impact on his language and expressions. The next example gives a sample of this:

Al Mutanabbi composed the following elegising Khawlah, the eldest sister of Saif Addawla. In this poem, the vocative article(يا) was repeated 6 times. Here is an example of it:

<div align="center">225</div>

<div dir="rtl">

يا أخت خير أخ يا بنت خير أب   كناية بهما عن أشرف النسب

</div>

Best brother's sister, best father's issue

Your name in them is of most noble lineage

The repetition of the (يا) comes to show the depth of mourning and depression which he is suffering from because of her death. The use of the vocative article could also be used to express glory. As is known in the Arabic grammars and stylistics, the vocative style can be used for lamentation when the noun in the vocative case is dead, as Ibn Yaayesh states, 'the lamented is called or invited even when you know that he would not respond or answer' (2001, p.2/13). It is only used in Arabic to illustrate the suffering of pain and sadness of loss. The distribution of this article through the poem reveals depth of sadness and gives the poem a character of jeremiad and crying.

3. Full repetition

Statistical analysis of the samples showed that Al Mutanabbi used the full repetition of words sparingly, as it was in the panegyric, with 3.6%, meanwhile it was in the elegy, with 8.1%, and it had the lowest repetition rate in the glory poems, with 4.9% and it was increased somewhat in the satirical poems, with 5.7%. Closer textual analysis of his use of the full repetition showed that although this device featured infrequently, when it was used, It was linked with different expressions of particular emotions, such as grief (example 7.24), self-conceit (example 7.47) or innovation as in (example 7.8). This is supporting the view of Capotu(1987) about full repetition (see page 146) also accordant with (De Beaugrande 1981). Nazik in (Nazik 1967) has argued that the full repetition was known in Classical Arabic poetry. Findings of this research support her findings. The next example supporting this finding.

Al Mutanabbi says,

<div dir="rtl">

أَنا ابن اللقاء أَنا بان السخاء   أَنا ابن الضراب أَنا ابن الطعان

</div>

I am a son of clash, son of giving

Son of the blow, son of a thrust

<div dir="rtl">

أَنا ابن الفيافي أَنا ابن القوافي   أَنا ابن السروج أَنا ابن الرعان

</div>

I am desert's son and caravan's son

Son of saddle and son of mountain peak

In example 7.47, the superego of Al Mutanabbi appears distinctly through the repetition of the pronoun of the first person (I)(أنا). He repeats it in a beautiful geometric frame, eight times in two verses, four times in each verse divided into two in each hemistich. The previous example illustrates the genius and experience of Al Mutanabbi in poetry, who knows how to use repetition in a way which adds splendour, excitement and renewal and which intensifies the internal music of his poem. However, as an expert, Al Mutanbbi is also aware that the overuse of repetition may lead the listener or reader to boredom, and thus he creates an interact pattern with the first person pronoun which forms a beautiful symmetry. The repetition of the first person pronoun (I)(أنا) is a dominator lexical tie in most of his poetic oeuvre.

4. Partial repetition

The usage of partial repetition as a lexical tie was 3.2% in panegyric, 2.8% in glory poems while it was 5.6% in elegy and 3.3% in satire. This lexical device does not appear to be consistently used for lexical cohesion. Often it serves simply to heighten emotion or for humours effect as in (example 7.75) or to draw the listeners' attention to a particular phrase. The next example gives a sample of this:

<p dir="rtl">و من جاهل بي و هو يجهل جهله   و يجهل علمي أنه بي جاهل</p>

Ignorant of me he was blind to ignorance

A witness of my knowing that he was foolish

<p dir="rtl">و يجهل أني مالك الأرض معسر   و أني على ظهر السماكين راجل</p>

He knew not that as earth's king I am poor

Or if on the Simakin's back I'll still stride on

The example 7.42 shows the linguistic adeptness, ability of language and poetical character of Al Mutanabbi, as he uses partial repetition to emphasise the meaning. He insists on using the root of the word (جهل ignorance), repeating it six times, three times as a present tense form (يجهل is ignorant), twice as an active participle form (جاهل ignorant) and once as a noun (جهل ignorance). It is worth noting here that this root (جهل ignorance) is frequented many times indicating ignorance, is repeatedly used by Al Mutanabbi not only in this poem, but elsewhere specially in the glory poems.

5. Repetition of morphological form

Statistical analysis of the samples showed that Al Mutanabbi used the full repetition of words abundantly, as it was in the panegyric 9.1%, whereas it was 23.1% in the elegy and it was increased somewhat in the glory, with 10.2% and it had the lowest repetition rate in the satirical poems, with 7.5 %. The analysis of the samples of Al Mutanabbi's poems showed that his use of the repetition of morphological form was linked with, different expressions of particular emotions, such as grief (example 7.26), pride (example 7.55) and derision as in this example,

ما أنصف القوم ضبة   و أمه الطرطبة

How unjust folk are to Dabba

And to his long breasted mamma

و إنما قلت ما   قلت رحمة لا محبة

I have said what I have said

Out of pity not from passion

و حيلة لك حتى   عذرت لو كنت تأبه

It is hidden from you for

You'd be excused if you care

و ما عليك من القتل   إنما هي ضربة

It is not your fault that he

Was killed, for it was a fight

In the above example, Al Mutanabbi takes the morphological form of the name of the man who is the subject of his satire as a motif, for his insults, continually choosing words which have the same or a similar morphological form as that found in the name of the subject of the poem such as طرطبة (fat), رحمة (mercy), محبة (love) and ضربة (a hit). He uses this morphological form as a cohesive tie throughout the whole poem.

6. Repetition of clauses

The usage of partial repetition as a lexical tie was 0. % in panegyric, 1.2% in elegy, 0.1% in glory, 0.6% in Satire. This lexical device does not appear to be consistently used for lexical cohesion. It is barely exist in Al Mutanabbi's poetry. This finding is opposite to the findings

of(Nazik 1967) as she asserted that, the repetition of clauses in classical Arabic poetry is a dominant phenomenon. For more explanation please (see page 126) in this thesis. The lack of the repetition of clauses in the poetry of Al Mutanabbi in my personal view is due to his tendency to ambiguity, owing to what he faced in his life from childhood to manhood. However, Al Mutanabbi may compose a very clear message when things come close to his dignity and his self-pride as he did in this example;

إني <u>أصاحب</u> حلمي و هو بي كرم   و لا <u>أصاحب</u> حلمي و هو بي جبن

I accept clemency as long as generous

But not forbearance when it is cowardly

Perhaps Al Mutanabbi through this repetition, wanted to send a clear message to someone, most likely Saif Al Dawla, after their friendship was broken and he wanted to inform him that he was patient with him but he had never been afraid of him. This repetition strengthened his message and gave it greater clarity. Nevertheless in elegy, Al Mutanabbi avoided this ambiguity unconsciously in some situations because of the state of sadness and depression. The next example gives a sample of this:

<u>ما كنت أحسب قبل</u> دفنك في الثرى   أن الكواكب في التراب تغور

I had no thought before your burial

In earth the stars would descend to the dust

<u>ما كنت آمل قبل</u> نعشك أن أرى   رضوى على أيدي الرجال تسير

I did not hope before your bier I would

See Radwa being borne by the hands of men

In example 7.27, Al Mutanabbi repeated the clause (ما كنت أحسب قبل I had no thought before) and (I did not hope before, ما كنت آمل قبل) due to the fact that 'sudden death usually elicits a more prolonged or complicated grief reaction'(Montgomery 1995)(p.292). In the previous

example, the unexpected death of his friend was such a heavy load to bear for the poet that this forced him to cry out under his load and repeat these clauses to comfort himself.

7. Repetition of sentences

Statistical analysis of the samples showed that the use of repetition of sentences in the poems of Al Mutanabbi is very rare, as it was 0. % in panegyric, whereas it was 0.1% in elegy and it was slightly increased in both of glory, with 0.8% and satire, with 0.7 %. With the support of the analysis of the samples of Al Mutanabbi's poems, it can be argued that the immediacy of this type of repetition gives a clear insight into the poet's thoughts and intentions, and for this reason, Al Mutanabbi actively avoids this technique. The next example supports this argument;

<div dir="rtl">

و ما عليك من القتل   إنما هي ضربة

</div>

Don't care for the killing

It was only a beat

<div dir="rtl">

وما عليك من الغدر   إنما هي سبة

</div>

Don't care for the betrayal

It is only a disgrace

This extract shows the extent of excessiveness of Al Mutanabbi's derision and cynicism towards his satirised subject ضبة (dhabbah), who when his father was murdered had claimed that he was a brave warrior. As a result, Al Mutanabbi says to him; don't worry about the killing of your father and don't care about him being murdered murderously, it is just a shame and do not listen to those who say this. The repetition of the sentence و ما عليك من (don't worry about) comes as ironic advice showing the extent to which the poet holds the satirised ضبة (dhabbah) in contempt as he is the targeted character here, to give an opposite implying meaning as a coward and effete person.

8. Repetition of grammatical forms

Statistical analysis of the sample showed that Al Mutanabbi used little of repetition of grammatical forms with 2.2% in panegyric and 1.1% in glory. However, this increased somewhat in his elegies 5.6% and 6.7% in his satire. Closer textual analysis of his use of this type of repetition showed that although this stylistic device featured infrequently in panegyric and glory. Nevertheless, it was used frequently in elegy and satire and when it was used, it was linked with the expressions of particular emotions, such as grief as in (example 7.29) and sarcasm as in (example 7.81). Hassan(Hassan 2008) has argued that Al Mutanabbi intended deliberately to show his level of knowledge of language and grammars and he used this kind of grammatical forms in his poetry as a challenge for other poets and scholars. Findings of this research support his findings concerning the scarcity of this phenomenon in Al Mutanabbi's poetry, but suggest it was not confined to the panegyric and glory genres. As I believe that Al Mutanabbi was a poet with a great knowledge of Arabic and it is not surprising, as he lived in the golden era of the Abbasid period and he was a contemporary of many of great scholars of Arabic such Al farisi and ibn jinni. Therefore, there is no wonder, when we see Al Mutanabbi in some cases; likes to display some of his knowledge and his linguistic skills. He used the repetition of grammatical forms as a lexical device in the elegiac and satiric poems, because he thinks it is linking the text and makes the poem more cohesive, the next example supporting this argument;

<u>فليت طالعة الشمسين غائبة   و ليت غائبة الشمسين لم تغب</u>

Would suns that shine were absent

And absent sun had not disappeared

و ليت عين التي آب النهار بها   فداء عين التي زالت و لم تؤب

Would the eye day brings back with it

Was ransom for that gone not to return?

In the previous example, the poet repeats the grammatical form of the style of wishing أسلوب التمني(subjective) three times as in (ليت طالعة الشمسين غائبة) , (ليت غائبة الشمسين لم تغب) and (و ليت (عين التي آب النهار بها فداء عين التي زالت و لم تغب. This repetition shows the depth of sadness in his heart, the grief that he tries to hide. Al Mutanabbi in this example concedes the decidedness of death and departing this life and he acknowledges his inability: thus, he resorts to expressing his heartbreak and affliction through wishing the impossible, wishing that it had never happened. The repetition of wishing style strings his words, verses and meanings to look like a chain of tears and grief.

9. Repetition of alliteration

Due to his reliance on the repetition of letters, the poet did not pay a great deal of attention to alliteration, and it is very scarce, almost non–existent, across the poetic themes.

Statistical analysis of the sample showed that Al Mutanabbi used little alliteration generally with (0.5%) in Panegyric, 0.7% in Elegy although this increased somewhat in his glory poems (1.6%) and 0.7% in Satire. Despite the fact that Arabic poetry at the time of Al Mutanabbi has given more consideration to the utterance over meaning and the justification of this approach as Al Tabbaa argued is regarding to the view of most poets at that time who believed that poetry is a simple expression of a human's feeling and no need to be controlled by meanings (Al Tabbaa 2000).   According to this, alliteration was vastly used in Classical Arabic poetry at the time of Al Mutanabbi. However, in this particular device, the finding of this study supports the finding of Hassan who argued that Al Mutanabbi has paid more

concern to the meanings over utterances(Al Tabbaa 2000). Findings of this research support his findings concerning the scarcity of this phenomenon but suggest it was not confined to the elegiac genre.

Textual analysis of the sample revealed that although Al Mutanabbi used alliteration sparingly, as was not the case for most Classical Arabic poets (Al Tabbaa 2000), when it was employed, he used it in several different distinctive ways. There is an example of employing alliteration in elegy;

<div dir="rtl">

رماني الدهر بالأرزاء حتى   فؤادي في غشاء من نِبال

</div>

The times hit me with misfortunes till

My heart was fainting with missiles

<div dir="rtl">

و هان فما أُبالي بالرزايا   لأني ما انتفعت بأن أُبالي

</div>

It was easy so I didn't fret about loss

For I could find no use in being anxious

<div dir="rtl">

كأن الموت لم يفجع بنفس   و لم يخطر لمخلوق بِبال

</div>

As if death had never surprised a soul

Nor shaken a creature with any anxiety

<div dir="rtl">

فإن له ببطن الأرض شخصا   جديدا ذكرناه وهو بِال

</div>

In it, in earth's womb, a person is

Renewed so we remember what decays

In example 7.30, the poet repeats words sharing the same letters with different meanings, and this is what is exactly called alliteration جناس in Arabic. The first word is (نبال missiles),

which is a noun in the plural form, the second is (أبالي fret), which is a past tense verb, and it is repeated twice in the same verse. The third word is (anxiety بال), which is a noun in singular form. The fourth word is (بال decayed) which is an adjective. In these examples, it is clear that Al Mutanabbi is showing his special ability and linguistic genius, as he gives good examples of complete alliteration (Equivoque) as in the third and the fourth examples (بال). In addition to this he has used incomplete alliteration as in (نبال) and (أبالي).

Al Mutanabbi preferred in the example 7.30, to use the alliteration as a lexical tie to befit the rhythm of the poem, which sounds like a sad song. He aimed to' make an affection by using a symbolic causal cohesion between meaning and expression where the sound works as a meteor to indication' (Fadhl, 1992, p.210). On other occasions, the repetition of distinctive sounds seems to serve no other purpose than to demonstrate his linguistic virtuosity, for example,

<div dir="rtl">

أَلَمٍّ أَلَمَّ أَلَمْ أُلِمَّ بدائه   إن أَنَّ آنٌّ آنَ آنُ شفائه

</div>

A pain came; I have no idea where does it come from

But it is known if someone groans, it is a sign of healing and recovery

 In the above example, It being employed onomatopoeically, when the initial letter has been chosen to imitate a particular sound, such as /'/and /ā/ resembling the whimpering of pain, as in أَنَّ آنٌّ آنَ آنُ and أَلَمٍّ أَلَمَّ أَلَمْ أُلِمَّ, plus the repetition of the alliteration of the sounds/m/ and /n/ in أَلَمٍّ أَلَمَّ أَلَمْ أُلِمَّ and أَنَّ آنَ آنٌّ آنُ , which resembling struggle in restrain ache and suffering as in this example. This stylistic device does not appear to be consistently used for lexical cohesion. Often it serves simply to heighten emotion or for humours effect or to draw the listeners' attention to a particular phrase.

10. Repetition of homepototon

The usage of homepototon as a lexical tie in Al Mutanabbi's poetry was 0.5 % in panegyric, 0.6% in elegy, 3.8%in glory, 3.4% in Satire. This lexical device does not appear to be consistently used for lexical cohesion. It barely exists in Al Mutanabbi's poetry in panegyric and elegy poems. The analysis of the samples of Al Mutanabbi's poems showed that his use of the repetition of homepototon was linked with, different expressions of particular emotions, such as pride in (example 7.64) and (example7.65) or eagerness as in (example 7.83)

<div dir="rtl">

أنا ابن اللقاء أنا ابن السخاء   أنا ابن الضراب أنا ابن الطعان

</div>

I am a son of clash, son of giving

Son of the blow, son of a thrust

And

Example 7.65

<div dir="rtl">

أنا ترب الندى و رب القوافي   وسمام العدا و غيظ الحسود

</div>

I am twin of reward, master of rhyme

Poison of the foe and the rage of envy

It can be seen in these verses that there is a kind of parallel phrase in every verse in terms of meter and rhyming, causing within the text captivating and picturesque music. Not only this, homeopototon creates a kind of linking between the meanings of phrases and verses through chiasmus, such as, (أنا ابن الضراب   I am son of the blow) and (أنا ابن الطعان I am son of the thrust).

Example 7.83

لتعلم مصر و من بالعراق   و من بالعواصم أني الفتى

So Egypt might know and the Iraq

And those in Awasim that I am a man

و أني وفيت و أني أبيت   و أني عتوت على من عتا

And I am true and I rejected for not

All forced to shame will then reject it

The above example shows how homeopototon gives an extra rhythmic dimension to the verses, based on parallelism between the parts of the verse as in و أني وفيت و أني أبيت, و أني عتوت. Al Mutanabbi has composed this poem after his coming back to Iraq as he was deported from it for about 16 years, he came back after his enemies of Alawais were defeated, the feeling of triumph and victory can be seen clearly through his verses particularly by using homeopototon that serves this expression perfectly. In addition to its rhythmic function, the repetition of homeopototon plays an important role in emphasising the meaning, as shown in the previous example where Al Mutanabbi is benefitting from this tool in linking meanings and texts.

Homepototon is one of the clear poetic techniques in Arabic, but while there are examples of this phoneme in Al Mutanabbi's poetry, it is not as common in as other techniques here.

11. Antithesis

Statistical analysis of the sample showed that Al Mutanabbi used antithesis in his poetry with 2% in panegyric, 3.6% in elegy, 3.6% in glory and 2.8% in Satire. Compare to the other stylistic lexical devices in the samples of poetry of Al Mutanabbi, the textual analysis of his

poems revealed that he has used antithesis more than other stylistic lexical device. The reason of this is unsurprising since it is one of his main stylistic poetic characteristics as he himself reported,

<div dir="rtl">و نذيمهم و بهم عرفنا فضله   و بضدها تتميز الأشياء</div>

We blame yet by them we know virtue

By their opposites things become known

The finding of this study supports the finding of Hassan(Hassan 2008) who argued that Al Mutanabbi has intended wilfully to use indirect styles to express his opinions and views; this is due to his approach of focusing on meaning, that he prefers to follow in most of his poetry. In addition to this, he commits wilfully to grant some philosophical characters to his poems as he was influenced by philosophy that was widely spread at his time (Abbas 1993). He used the antithesis as a lexical device in the four themes of poetry and it was linked with, different expressions of particular emotions, such as ironic and sarcasm, the next example support this finding;

Example 7.84

<div dir="rtl">ذو العقل يشقى في النعيم بعقله   و أخو الجهالة في الشقاوة ينعم</div>

Rational man's bliss grieves due to his

Reason and foolish man prefers his misery.

 In the above example, Al Mutanabbi was satirising Kafur but in indirect way as he comparing between Kafur and himself, Al Mutanabbi condenses his use of antithesis by giving a good example of what is called in Arabic تقابل(chiasmus) as in, ذو العقل(rational man), النعيم (he lives in comfort and luxury), يشقى(he suffers) ينعم (he lives in comfort and luxury), النعيم man), أخو الجهالة) foolish man), الشقاوة (misery).

12. Tale-head

The usage of tale-head as a lexical tie was 0.5% in panegyric, 1.3% in elegy, 0.6% in glory, 0.6% in Satire. This lexical device does not appear to be consistently used for lexical cohesion. Textual analysis of the samples of Al Mutanabbi's poetry, revealed that tale-head is barely exist in this samples. However, it was used in some examples and has employed as a lexical linking device in some of Al Mutanabbi's poems. (Abbas 2013) has argued that Al Mutanabbi has used tale-head as lexical device particulari; in the inceptions of his poems the finding of this study supports the findings of Abbas. The example 7.3and example 7.87 support this finding,

على قدر أهل العزم تأتي العزائم   و تأتي على قدر الكرام المكارم

According to men's wills strength comes

Nobel acts come in respect to their bounty

Al Mutanabbi has used the tale-head here to strength the inception of his poem, as he repeated the phrase على قدر (according to), and he repeated the verb تأتي (come)in the two parts of the verse. The next example may give more explanation,

Example7.87

ألا كل ماشية الخيزلى   فدى كل ماشية الهيذبى

O all the mincing women's walks are

Ransom for every fast she-camel's gait

The above example is the first verse of a poem which was composed to satirise Kāfūr, the king of Egypt at the time of Al Mutanabbi. In the previous example, Al Mutanabbi uses the

linguistic technique of tale-head, using the verse كل ماشية(every walker of), he repeats this firstly in the first part of the verse and then repeats it again in the second part.

13. Synonymy

Statistical analysis of the sample showed that Al Mutanabbi used little synonymy generally, it was 2.2%in panegyric, 3.1% in elegy, 1.9%in glory, 2.1%in Satire. This lexical device does not appear to be consistently used for lexical cohesion. Textual analysis of the samples of Al Mutanabbi's poetry revealed that synonymy barely exists in these samples. However, it was used in some examples and has employed as a lexical linking device in some of Al Mutanabbi's poems. Such as in example 7.35,

حتى أتوا جدثا كأن ضريحه   في قبر كل موحد محفور

When they brought the body its tomb was

Dug in the hearts of all who knew the unity

يبكى عليه و ما استقر قراره   في اللحد حتى صافحته الحور

He was wept for but his rest was unquiet

In the tomb until the hour is come to greet him

Al Mutanabbi in this poem draws on multiple examples of word related to death to dye his verses in the colour of mourning and sadness with words such as (جدثsepulchre), (ضريح entombment) (لحد tomb), and (محفورdug). All of these synonyms come as a reflection to the state of grief and depression which affected Al Mutanabbi. Synonymy here plays a central role in the thematic unity of the poem by linking its parts lexically.

The love of excellence and uniqueness probably led Al Mutanabbi to avoid many of the linguistic phenomena prevalent in his time, and perhaps another reason for this is his

penchant for ambiguity. Synonymy is an existing phenomenon in his poetry, but not to the same degree as antithesis.

Conclusion

In conclusion this chapter provides an insight into the construction and form of cohesion used in Al Mutanabbi's poems. A practical study has been presented through this chapter, to analyse the prevalence of lexical cohesion in the main four themes of Al Mutanabbi's poetry (panegyric, elegy, glory and satire), and also examined the relationships between the themes of Al Mutanabbi's poetry and the types of lexical cohesion that quadrate with the themes. The lexical tools that have been investigated respectively throughout the poems are; repetition of Sounds, repetition of articles, repetition of words, repetition of morphological forms, repetition of clauses, repetition of sentences, repetition of grammatical forms, alliteration, homeptoton, antithesis, tale-head, and synonymy. Graphs have been be provided to illustrate the percentages of the use of the lexical cohesion tools throughout the poems of Al Mutanabbi. Discussion section has followed the analysis to discuss the findings and results.

Chapter Eight: Conclusions and Implications

This chapter presents a summary of the main findings, implications, the limitations of this study, and offers suggestions for future research.

8.1 Summary of the Main Research

The first aim of this study is to place the spotlight on poetry as one of the main aspects of Arabic discourse. Poetry in Arabic played and still played an important role in Arabic in terms of preserving language and using it. As a foundation to the main subject of this thesis, the study tried to give a clear conception of language and its role in life as a communication tool. As part of this, the second chapter presented definitions of language from several scholars, and also studied aspects, functions, and types of language. Building on this, the study presented in detail the concepts of text, context, and discourse, and offered a detailed explanation of the concept of cohesion and coherence.

 In order to achieve the second aim of the study, which was to show the significant impact of lexical cohesion on the texture of Arabic poetry, the study introduced and discussed the two key terms of poetry and lexical cohesion. After definitions of language and its function, the third chapter went on to explore Arabic poetry, with a particular focus on its concept, genres and characteristics. The fourth chapter examined the notion of cohesion, clarifying its types, functions and impact. The fifth chapter presented the methodology for the study, and presented the suggested developed framework, it also presented a discussion of selected samples of Al Mutanabbi's work.

The sixth chapter tried to reach a better understanding of the distinctive characteristics of Arabic poetry, by exploring its contents, themes, and its tools, linking verses and ideas. It also presented analysis of the role and the impact of repetition as one of the lexical ties for

Arabic poetry in general. While the sixth chapter was general, the seventh chapter concerned a more narrowly focused objective, which was to give an insight into the structure and type of cohesion used in Al Mutanabbi's poems.

8.2 Main Findings of the study

In order to point out the main findings of the study, it is worthy here to remind the reader about the research questions of this study;

1- What types of lexical cohesion can be found in Al Mutanabbi's poems?

2- To what extent does lexical cohesion vary in different poems composed by Al Mutanabbi?

3- What are the factors that govern the use and distribution of lexical cohesion in Al Mutanabbi's poems?

4- What role does lexical cohesion play in the structural organisation of Al Mutanabbi's poems?

The first research question concerned types of lexical cohesion in Al Mutanabbi's poetry. The findings of the analysis revealed that Al Mutanabbi uses all types of lexical cohesion, but however that the frequency of use varies between these different types. It was found that the repetition of sounds is the most dominant type amongst the others, whilst the repetition of clauses and sentences is very rare in the analysed samples across the different selected themes.

The second research question asks about the extent of variation in lexical cohesion in different poems composed by Al Mutanabbi. The study has found that the amount of sound repetition was generally equal across the different poems and genres which were analysed. In addition, the study revealed that the repetition of grammatical formd such as النداء al-nidā,

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Vacating style, or التمني al-tamannī wishing style used by Al Mutanabbi is mostly used in elegy.

Also, the analysis suggests that the use of antithesis is one of the main poetic characteristics of Al Mutanabbi's work. Furthermore, it is found that Al Mutanabbi's work lacks alliteration; instead he strongly relies on the repetition of sounds. The study has also revealed that Arabic has a distinctive technique used as a stylistic device to serve lexical cohesion, which is the tale-head device.

The third research question revolved around the main factors to have affected the use and distribution of lexical cohesion. The findings show that there is a link between the use of different types of lexical cohesion and the psychological state of Al Mutanabbi: for instance; the use of repetition of synonymy of a particular semantic field as the spread of words related to grief, depression and hopelessness in his poems during times of grief and sadness, as was demonstrated in the elegiac poem for his grandmother or his poems about his illness.

The fourth research question concerns the role that lexical cohesion plays in the structural organisation of Al Mutanabbi's poems, and the analysis in fact shows this role to be central, as the poet resorts to reliance on particular lexical devices such as the repetition of sounds, morphological devices, grammatical form, and stylistic devices. So, he can construct his poem based on types of ties. This is seen for instance in the use of the repetition of morphological form in his poem satirising ضبة ḍabbah (example 7.77).

The study found that repetition is one of the main lexical tools in Arabic poetry, and was frequently used by Al Mutanabbi; it is regarded. As a poetic felicity, to strengthen the purpose of the theme in the poem. When it is used in forms such as the panegyric madīḥ, its purpose is to glorify the patron mamdūḥ, it also occurs for example in satire, to serve the defamatory intent, or for lampoonery.

the study also revealed that the use of repetition in Arabic poetry indicates that Arab poets in general and, in particular, the subject of interest in this study, Al Mutanabbi, were aware of what they were doing and were intentionally making use of a sort of poetic technique. The findings of this research support similar findings from Ibn Rashsīq as he termed it artistry صنعةsan'a. It was with this kind of technique in view, that Zuhayr felt obliged to polish and re-appraise his poetry while composing his حوليات ḥawliyyāt annals

8.3 Contribution of this study

The findings of the present study have offered several contributions to the current body of research on lexical cohesion in Arabic. The first contribution of this study is the fact that it is an addition to the limited lexical cohesion studies to be conducted on Arabic poetry.

The second main contribution is seen in the suggested new framework in dealing with lexical cohesion in Arabic poetry. Drawing on Halliday and Hassan's framework, the newly developed framework would allow researchers to consider other aspects such as tale-head and homeopoton, as well as enabling them to pay greater attention to characteristics of the Arabic language by considering alliteration as a separate stylistic device rather than including it as a type of sound repetition.

8.4 Limitations of the study

The study has a number of limitations, and discussion of these will point to areas where future research is needed. The first limitation is related to the main resources of the study, which are written in Arabic, and have required an extra effort from the researcher to translate and explain in English.

The second limitation is related to the scope and nature of the examined samples, which represent examples of complex classical poetic texts. Although the selected samples are

sufficient for this study, more samples could have helped in understanding in more depth the nature of Al Mutanabbi's writing and poetry.

8.4 Suggestions for Future Research

As stated earlier, cohesion plays a vital role in many aspects of language acquisition, comprehension and use. Yet cohesion as an area of investigation in Arabic poetry in general and lexical cohesion in particular is still in its infancy: especially in classical Arabic poetry, and requires much more attention from researchers and educators. Thus, more studies need to be conducted to explore the nature of phenomena such as repetition, collocation and other ties in different poetic themes, genres and in different eras of Arabic literature.

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