

CHAPTER FOUR

SYNTACTICAL ANALYSIS

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4.1 Grammatical Model

Syntax is perhaps the most significant aspect of the grammatical structure of a language. It has come to be recognized as synonymous with its superordinate 'grammar'. It refers to the way words, phrases, and clauses are ordered and formally grouped (Wales, 1989:450). It has gradually been considered a crucial feature of style both by literary critics and linguists. Literary critics have taken the syntactic knowledge of literary work in terms like 'simple', 'terse', 'loose' or 'complex' whereas linguists recognizes the relation of basic structure of language with an artist's individuality of expression, 'Grammar itself is a style' Tufte(1971). Many stylistic studies of literary work are centered round syntax. Syntax focused analyses of literary work have proved to be of crucial importance especially in practical stylistic since syntax-based grammars offer a set of well defined and interrelated concepts which are easily accessible to both teachers and students of stylistics. Creative writers are well aware of correlation between the message they want to convey and the syntax which it is encoded. The flexibility of the modern Arabic syntax has been one of the most important resources poets have been using for stylistic effects. Consequently, we find a great variety of ways in which syntax has been manipulated by the poet, from the

most regular to the puzzlingly deviant. Syntax deviations like lexis are open-ended. In this present study Arabic poetry is the case of study.

The assimilation of foreign stylistic particularities is a process far from being confined exclusively to the present moment in the history of the Arabic language. The great body of non- Arabic vocabulary which was present even in the pre- Islamic time suggests that there might and must have been more far-reaching changes in the language, transcending mere lexical assimilation. Yet, partly because of the barrier of time which separates us from the origins of recording Arabic literature and partly because of insufficient study of Arabic stylistics, our knowledge of evaluation of Arabic language is mostly limited to what ever information we possess about the influx of new vocabulary into the Arabic lexicon. Those changes, however, which imply turns of phrases, characteristic idiomatic expression and other stylistic particularities, still require a lots of work on them. Generally speaking, one should observe that the history of the Arabic language, and in particular way the history of the Arabic stylistic developments, is, if not entirely neglected, still a greatly unexplored field. The new ranks of poets and writers many of them bilingual bring into Arabic much that is inherent in their culture and ancestral language. Here one cannot avoid thinking of 'Ibn-AL Mugaffa' and his contribution to the Arabic prose. 'Ibn- Almugaffa' was declared to be one of the ideal models for imitation- an exponent of the old Arabic values of style and language: clarity, sobriety and purity. Yet 'Ibn- Almugaffa'¹ was not of the Arabic stock, Jaroslav Stekevych (1970).

In keeping with the theoretical development in the field of stylistics, I have adopted an eclectic approach in my syntactic analysis of the selected poems of

Qabbani. I have generally adhered to the more 'traditional' grammar of Quirk et al (1972) and Halliday's Functional Systematic Grammar. In addition to these I have used some ad hoc terms from TG grammar and some stylistic categories discussed by Leech in his linguistic guide to English poetry (1969).

4.2 syntactic studies of few poems by Qabbani

The Arab poet in the earlier generation wrote in more or less conventional manner attaching undue importance to formal verse system. His works revealed aristocratic mentality in terms of theme and style, which had a ring of artificiality about them. A syntactically –based study of Qabbani's style is likely to yield significant insights not only into the nature of his poetic language but also in the motivating drives behind it. Qabbani's poetry can be viewed as 'revolutionary' in more than one way. Qabbani breathed a new life in the generally outmoded poetry of Arabic poets by bringing in some new sensibility and new modes of expression. He took poetry under the compulsion of giving an outlet to his long-suppressed anger against the domestic, social and moral constraints imposed on woman and because of his deeply-felt need for expressing woman's emotional response to the world around them. Unlike his predecessors, he refuses to be confined by any overt rules of versification or adopt a deliberately 'poetic' style. His poems seem to be growing naturally from some intensely emotional experiences. The genre of the poetry he had adopted is 'free verse'. Such a genre does not allow for any deliberate 'formal' constraints of traditional prosody, rhyme, rhythm. Stripping of any overt formal arabesque, his poems are in the form of spontaneous utterances. The 'form' and 'structure' of such poetry cannot

be studied in terms of conventional critical criteria or terminology. It can be better analysed in terms of its syntax apart from its lexis and semantics.

The most noticeable feature in Qabbani's syntax is its affinity with the plain regular common patterns of Arabic. Qabbani seldom varies from a natural order of words and does not show any marked preference for radical syntactic variation. He writes in two words plain spoken language and yet stirs such deep response in his readers across the whole Arab world. In the following sections, I propose to discuss some aspects of his syntax which are stylistically distinct in the sense that they have high communicative value in his poetic discourse.

4.2.1 Verbal repetition

Verbal repetition which is a kind of parallelism is one of the characteristic features of Qabbani's linguistic organization in terms of both frequency and function. In this section I am going to deal with verbal repetition in conjunction with grammatical repetition and its consideration in the broader context of syntax from the basis of its categorization in the schemes of rhetoric. Leech (1969) mentions a kind of irregular repetition besides the lexical repetition in the framework of parallelism, which he calls free repetition. He defines free repetition of form as 'the exact copying of some previous part of text whether word, phrase or even sentence' (p77). Traditional rhetoric distinguishes between two categories of free repetition: that immediate and intermittent repetition. Qabbani's poetry yields examples of both these kinds of repetition as illustrated below:

a) Examples for Immediate repetition

'Ya- qudsu.... ya- madina+ti Ya qudsu.....habiba+ ti. Ghadan....ghadan'

(O+Jerusalem ...O+ city +my O+Jerusalem ...love + my, tomorrow...tomorrow)

(al-qudsu) [1]

'mukhburu+ka daaman wara+i... 'uyun+hum wara+i... unufu + hum

(informers + your always behind+me eyes + their behind + me noses+their)

wara+i... aqdamu+hum wara+i...' (behind+me feet+their behind+me)

(Hawamsh 'ala daftir al naksah) [18]

'yamutu kullu shaya ...yamutu kullu shaya'

(die every thing ... die every thing) **(Al mumaththlun) [19]**

'dadda 'uṣur al qahari, wa dadda 'uṣur al thari wa dadda al anzamah

(against ages of repression and against ages of revenge and against laws...

alqabaliyyah..' ...tribe)

(Hina uḥabbuki) [7]

'Hatta a 'rafa ma asmu+ki... Hatta a 'rafa ma asm+i... Hatta a'rfa',

(till I know what name+your till I know what name+my..till I know)

(Qiratun fi nahdin ifriqayyin)[13]

'fa awwalan: ḥabiba+ti anti wa thāniyyan : ḥabiba+ti anti wa thalathan:

(Firstly beloved +my you and secondly beloved my you and thirdly...)

ḥabiba+ti anti wa raba'an wa khamsan wa sadisan wa saba'an

beloved +my you and fourthly and fifthly and sixthly and seventhly...)

wa thaminan wa tasi'an wa 'ashiran... ḥabiba+ ti anti'

(and eighthly and ninthly and tenthly beloved+my you)

(kitab al hubb)[19]

'laday+ya shiyun kathir ...a qawluhu laday+ya shiyun kathir'

(I (have) thing much to+ say I (have) thing much)

(Rasalat hubbin saghyirah) [15]

'Aghtasib+u al 'alam bi alkalimat Aghtasib+u al lughata al umma ... wa

(conquer+ I world with words conquer +I tongue mother and)

nahwa wa al sarfa... Wa al af'ala...al asma

(... syntax and verbs nouns) **(Aghtasibu al 'alam bi alkalimat) [10]**

'Azraq...Azraq...La shaya siwa al lawni al azraq',

(blue..,blue... nothing but color blue)

Inni aghraq... Aghraq...Aghraq'

(I am drowning...drowning...drowning...) **(Rasalah min tahti al ma)[4]**

b) Examples for Intermittent repetition

'...hatta anthti aldumu'.../ hatta dhabti al-shumu'.../ hatta mallani al-ruku'.

(until dry tears / until flickered candles.../ until creaked kneeling)

(Al-qudsu)[1]

'...Law anni a'rifu.../ Law anni a'rifu .../ Anna al bahra 'amiqun jiddan

(if I know.../ if I know../ that sea deep much..

...ma abhart Law anni a'rifu khatima+ti...'

. ...not swum if I know end+my) (**Rasalah min taḥti al ma**)[4]

‘...kakimat..lisat ka al kalimat../ kalimat...taqlabu tarikh+i.../ ...alla kalimat

(...words. Not lik words words. Change history+ my only words)

(Kalimat)[5]

‘Hadatha+t tajribat alahubi akhiran.../ Hadatha+t min...../

(happened experience love at last happened without.../

Hadatha+t fi muntaha’

happened with symmetry...)

(**al dukḥul ila albaḥr**)[14]

‘man yadkhlu hujrata+ha mafqud.../ man hawala fakka dafara+ha

(who enters room+her lost .. / who tries untie plaits+her..

ya walad+i ...mafqudun...mafqud’

o son+my lost lost)

(**Qarata al Funjan**)[8]

‘A’tin+i waqtan...Ki astaqbala hadha..../ A’tin+i waqtan...Ki atadhakkr hadha

let+me time to welcome this.../ let+me time to remember this

A’tin+i waqtan...Ki atajannaba hadha .../A’tin+i waqtan...’

Let+me time to avoid this.. / let+ me time..)

(Qiratun fi Nahdin Ifriqayyin)[13]

‘...ya sayyid+i al sultan /ya sayyid+i...ya sayyid+i al sultan ...’askar al

o master+my sultan...../O master+my O master+my sultan ...)

(**Hawamsh** 'ala Daftir al Naksah)[18]

'...bi marsumin min al sultan../ taati bi marsumin min al sultan/...

(...by decree from sultan comes by decree from sultan

taati bi marsumin min al sultan'

Comes by decree from sultan...) (**al mumaththlun**)[19]

Repetition is a style much used in Arabic poetry from the pre-Islamic period. It is well known and has various usages and purposes. Let us examine the possible contribution of the repetitive syntax to the total significance and impact of a poem by Qabbani. Repetition does not remain a device but becomes an integral and inevitable part for Qabbani's language considering the emotive contents of his revolutionary poems. A careful study of his poem reveals Qabbani's language which takes recourse to repetition whenever it is concerned the communication of emotional excitement. In the first part of the poem **Rasalat Hubbin Saghyrah** [15] he describes his expression and emotional feeling towards his lover. She is like excitement at the spectacle which owes its appeal mainly to the repetitive motions of the form of '*habibti, ghaliyti, fiki, anti*', (my lover, my darling, in you, you, respectively). It continues in the second part of the poem. In the third part of the poem when excitement starts waning, the syntax loses its overt repetitiveness and succumbs to the 'formal' structural parallelism. In **Iyдахun ila Qarra Sha'ri** [9] his defence of the language of his choice, changes into a passionate expression of his sense of communication language. Hence the repetition of persistence verbs '*Sazall+u*' (I will still) and the verbal

result of '*asira*' (become). In **al Gudsu [1]** the four-fold repetition of the segment '*man yunqidhu, Man yuqifu, man yaghsilu* (who will safe, stop, wash respectively) are the syntactic endeavour to capture the overwhelming sadness, the repetition seems for the purpose of emphasising the particular meaning .it can be expressed only by modulating the syntax to imitate the dynamism of the oppressive activity and the tides of emotions accompanying it. On many occasion repetition is also integrated with the meaning by virtue of its value for iconic and emphatic effects. Repetitions like 'immediate repetitions, in their respective context seem to replicate an action, a sound or a mental state. In some cases a word is repeated to achieve the effect of intensification. In addition to emotional emphasis verbal repetition also contribute a quality of musicality to Qabbani's verse. And most of his poem sang by the great Arab singers.

4.2.2 Verbal parallelism

Words, clause or sentence fragments are repeated at the beginning of the 'relevant unit' of a text which could be range from a nominal group or prepositional group to a clause or sentence to a verse paragraph. The verbal repetition and the equivalent pieces of language which it occurs together create a parallel pattern of invariable and the variable which is one of Qabbani's distinct features in his poetry, not only at the grammatical level but also at the morphological level. Let us see some of his poems where parallelism figures as a distinct stylistic device at various levels. Morphology is considered as a division of grammar, so let see how parallelism operates on morphological level of Qabbani's poetry.

a) Morphological level: in most of the poems Qabbani has created sequences of parallelistically structured words and compounds by making significant use of the affixation and compounding. In line 1-4 of the poem **Alqudsu [1]** visualise his sorrows as '*bakaytu, sallaytu, raka'tu* and *Sa'altu*' (literary translation as wept I, prayed I, knelt I, asked I) he has to contextualise his vision of a world completely shorn of sorrows experience. To achieve this Qabbani first converts (*baka, salla, raka', sa'al*) from nouns or roots into verbs and then suffixes them all with the nominative 'tu' to replace the subject. Thus creating a series of predictors where the suffix remains the same to indicate the persona and all the lexical verbs vary but belong to one tense (past tense). The parallelistically constructed series communicates his sense of sorrow and passion. In line 17-33 Qabbani has communicates a nebulous vocative like state of awareness which is common to both spiritual and erotic experience. He does this through a parallelism of compounds where the interrogative '*man*' (who) remains constant and the second elements are vary. This parallelism of '*Man yuqifu, man yunqidhu man yaghsilu*' enhance the impact of a vague vocations of the speaker wants to communicate. In line 34-38 of **khubzun wa hashishun wa qamar [2]** Qabbani has to communicate the sense of present by contrasting and conjunction of his blame the Arab for their defeat. He does this through the parallelism of the repetition of the conjunction '*wa*' (and). This parallelism of '*wa yusallun wa yaznūn, wa yahyauna attakāl, wa yunādūn*' (and they pray, and fornicate, and live , and calling on. respectively) indicates the contrast and oppressive penetrates by Qabbani in the lines: 'where people live without eyes and live in the light they cannot perceive' that the speaker wants to

communicates these lexical used (by the speaker) as a wipe to wipe himself and the reader to indicate his sadisms.

In **Hina Uhabbuki** [7] the semantic implication of monotony through a ritual exposure of the revaluation of his love springing up a new city, new countries and new language are reinforced by the parallelism of the (Nunotion) ¹ suffixes at the end of plural nouns as an indefinite article. This parallelism of: '*mudunun akhra... umamun qamhun, tubulun*' which indicate the miracles of his love . In **al Gasidah al Bahrih** [11] the repetition of progressive 't' (ing) prefixes to the verbs predicate four parallelistic structures- '*tarsmu, tabhathu, tanshaqu and tatkallamu*' (painting , searching , breathing, singing) adding to the tone of the poem.

b) Group level: The nominal or prepositional groups are used as the S, C or A elements in the clause structure. In line 22-24 of **al Gudsu** [1] the persona deep involvement with his loved city (Jerusalem) is revealed in emotive expression like: '*...Ya qudsu ya madinat-al ahzanYa dam'atan kabiratan tajulu fi al ajfan.....Man yuqifu al'udwan...*' In **Qasidat al Huzun** [3] his longing for his beloved, turns into uncontrollable habits. This group parallelism is described in line 8-19. In **Hubla** [12] the self inflicted torture of the persona intensifies as the poet penetrates within the persona- self as a prices of faithfulness '*...lamn al nuqudu...limin...litujhadani?... litukhita li kafani?....Hadha idhan thamni...Thamnu al wafa ya buart al 'afani...*'. In **ila Mayata** [16] the repetition of '*intaht*' in the nominal group '*intaht qahutuna...wa intaht qassaatuna...wa intaha al hubbub*' adds a tinge of admonition to the persona stupidity of his co- existence with his beloved.

c) **Clause and sentence level:** Qabbani's poems are replete with parallelistically structured clauses and sentences which function as cohesive ties in the texts. **al-Gudsu [1]** is all about the holy place (Jerusalem) and the oppression imposed on it. The persona sorrows and passions in the first part of the poem is brought out through the emphatic repetition of the adverbial clause by '*hatta*' (until) in parallelistic clause of '*hatta anthti al-dumu'... hatta dhabti al-shumu ... hatta mallani al-ruku*'. In lines (5-9) of **Rasalah min Tahti al Maa [4]** there are three parallel sentences in which the persona recounts his awareness of being not experienced. The invariable mention of the subject '*anni*' (I), at the beginning of each sentence, preceded by '*law*' (if), strengthens the cohesive equivalence of all these sentences and gives a musical tone to it. A similar repetition of '*anni*' in the subject position can be found also in lines (24-25) of **al Gasidah al Bahrih [11]** where in the series of parallelistic clause the persona demanding a permit to stay staring at beloved eyes every evening. This parallelism of '*law anni*', emphasizes the incapability of the persona of facing his love and confess it.

In **Qiratun fi Nahdin Ifriqayyin [13]** the whole poem centres around the adverbial '*hatta*' and its synonymous '*ki*' (to) their repetitions stresses the dilemma for love. This parallelism indicates through '*hatta and ki*' where both need time and preparation. The same clause parallelism is similar to the clause preceding each one of '*a'tini waqtan*'.

d) **Verse paragraph:** eight of the poems appear to vary in parallelistic construction and extend as long sentence which also forms a stanza. In the poem **al Gasidah al Bahrih [11]**, the foregrounding takes place through the

repetition. Wherever it occurs in the body of the poem it is followed by verb or noun phrase, which provides the varying elements. Thus we see a pattern of parallelism, which can be represented as unvarying elements of the repeated line (1, 5, 9, 13, 17, and 21), ' *Fi marfa 'ayniki al azraq*'. And varying elements; ' *amtarun, shubbakun, yatasaqat, arkudu ka, ahlumu, tatkallam*'. This parallelism establishes a relationship of equivalence among the different actions embodied in the various verbal phrases. These actions speculated by the writer are part of the total experience. He visualizes a sequence of an amazing sight arising out of it. The monotony of restrictions on women is indicated in line-23. The foregrounding of the poem with this parallelism shows the poem as an art painting framed by the unvarying elements and fit with all natural seen. The parallel verse in the poem is directed to the equal degree of certainty involved in all actions to expose the woman inner world. The same verse pattern can be found in **Kharbashat Tufuliyah** [17], the repetition of two lexical items in each verse, which are unvarying elements (*khatiyati and annia*), reoccur seven times in the poem. This syntactic parallelism also establishes a relationship of equivalence among various actions as in the pervious poem but there are two unvarying elements here, followed by verbal phrase. This foregrounding pattern of verse parallelism seems to be common in most of Qabbani's poems as a characteristic feature of his style. In **Qasidat al Huzun** [3] poem, '*allamanī hubbuki*' repeated nine times and followed by different actions embodied in different verbal phrases. **al Mumaththlun** [19] and **Hina uhabbuki** [7] have a synonymous pattern.

4.2.3 Structural parallelism

Parallelistic structure can exist at any level in the structural hierarchy of Arabic syntax – at sentence, clause, group or word level. It would be possible to state that the structural parallelism is one of the most persistent features of Qabbani's poetry. The following sections discuss this aspect of his poetic syntax with special focus on parallelism at group and clause levels. A clause is assumed to consist of the following groups: (S – Subject: actor, P – Predicate: the action, C – Complement: the object of the action, A – Adjunct: manner, time, signals for subordination and coordination, Z- Extra group which name the auditor or anticipation another groups.) Clauses in turn are assumed to be of two types: Main Clause would be referred to as (a) and Subordinate Clause (b).

4.2.3.1 Nominal Groups

There are three different function types of Group. The S, C and sometimes the Z elements are realized by 'Nominal' Groups. The P element is realized by 'verbal' group and A by 'adjectival'. All these groups can have different internal structure. There are instance of all these types of group in Qabbani, but it is the Nominal Groups which form an integral part of his style. He structures his poems by elaboration of Nominal Groups. The key to the simple structure of many of his poem are found in the structure of nominal Groups. The nominal groups consist of a head element (H) and the optional element of modifier (M- before the H) and qualifier (Q- after the H). The Nominal Groups or the noun phrases recommend themselves as crucial elements of a sentence by virtue of their potential for

'infinite extend ability'. Jacobson et al (1971) point out 'noun phrases are infinitely extendable in principle'. Both sentences and noun phrases are recursive by themselves. Noun phrases are possible constituents of the sentences and sentences are possible constituents of noun phrases. Qabbani exploits the potential of Nominal Groups. Let us see how what role the Nominal Groups play in the syntactic organization of Qabbani's poems.

The poem in which the Nominal Groups are used as distinct compositional device is *al Qasidah al Bahrih* (Jerusalem) and *Kharbashaṭ Tufuliyah* (The child scribbles). The syntactic patterning rests to a large extent on the principle of parallelism at all the formal levels of language. Syntactic parallelism in the poem is most conspicuously found in the ranks of group and clause. There are 27 Nominal Groups functioning as various elements within 28 lines of the poem. The first 11 lines are determined by Nominal Groups, whereas in the remaining part of the poem the parallelism of Nominal Group is submerge into the parallelism at higher rank i.e. clause parallelism. The patterns of Nominal Groups pervade the whole structure of the poem and produce certain literary effects. The table below gives a clear idea about the predominance and the patterning of Nominal Groups:

Sr No.	M	H	Q
1.	al	Qasidah (Poem)	Al. bahrih (Martime)
2.	Marfa (harbor)	Ayniki (your eyes)	Al- azraq (blue)
3.		Amṭar	Masmu'
4.	wa	Shamsun	dahkatun
5.	wa	Qulu'	
6.		Shubakun	bahri
7.	wa	Tiur	Fi...
8.		Thaljun	Fi...
9.	Wa	Marakabu	hubla
10.	Ka	Altafali	'ala..
11.	Ka	'asfurin	Murhaq
12.	'uquda	Alualua	
13.	Law	Anni	Bahhar
14.		Qalu'	Kula masa

Most of the Nominal Groups in the above table have on the whole similar structure. Out of the 14 only 3 Nominal Groups have no qualifier element and 5 of the qualifying elements again have nominal group within their prepositional phrases. The modifier elements of the Nominal Groups are filled in either by determiners, adjectives, realizing the epithet element or nouns functioning as adjectives. This kind of premodification of nouns has a restrictive consequence. It restricts the meaning of the head word, it modifies by narrowing it down to a

particular aspect of it. Such a compositional device has the effect of focusing the attention of the reader on that aspect of the head word which is highlighted through modification. Some feature/s of the head words are incorporated in the compact structure of the nominal group to represent some inherent quality. This syntactic device enhances the effective potential of Qabbani's ability by making them elicit a focused desired response from the reader. For example, passionate and sensitiveness involved in the lover's act in the persona's eye is felt more acutely when the eye is modified by the terms freedom. Nominal Groups are also an effective means of compression of meaning when the persona looks at his lover's eyes, the Nominal Groups with their small string of modifiers recreate the entire setting of the rendezvous for the reader and the phrase also implies the persona familiarity with the importance of the eye as a place through frequent experience. The abundance of effective Nominal Groups confers a quality of conciseness and compactness and the poem because basically the Nominal Groups are reduced noun clauses. The stylistic device of reducing noun clauses to Nominal Groups and the actions and processes to participle adjectives '*tarsmu, tabhathu, astanshaqu and yatasaga*' (painting, searching, breathing, falls)respectively , to be included in the M or Q element makes his expression precise, compact and semantically pointed so stimulate the right kind of response in the reader.

Another poem in which is found a profuse and effective employment of Nominal Groups is found is titled "**Kharbashat Tufuliyah [17]**" (The Child Scribbles). The poem describes the poet's all absorbing sensitivity in the form of an extended metaphor of the child. The all absorbing nature of sensibility

manifests itself through the confession *Khatiyati* (my fault) that came within its range. The Poet's 'love' thrives on the multiplicity of the world and correspondingly the poem's syntax thrives on an abundance of Nominal Groups representing the multiplicity. The "**Kharbashat Tufuliayah**" in terms of which of which he describes himself as a child is a key phrase in the poem and itself appears in the form of a nominal group

The poem has a peculiar discourse situation. The speaker, by way of illustrating the range of "*khatiyati*" which is a confession, addresses some individuals who are present in him as immediate environment. The entities addressed appear in the form of Nominal Groups which have a relationship of equivalence both structurally and semantically. They have a structure MHQ The M element in each of them is a monosyllabic adjective related to some detail of the H and the Q element in each of them is filled in by a prepositional phrase which again contains a nominal group.

M	H	Q
Khatiy	ti	alkubrah
	Annia	ka alatfal
ashhru	Al'ushshaqi	Min alatfal
ajmalu	Alash'ar	Allafha atfal
Mughlaqin	Thughrin	Fi mamlakati
	Anni	Min tufulati

The structural equivalence of the Nominal Groups is a pointer to their semantic equivalence in being 'data' collocated from the proximate environment

which appears in open air, in an open church for all lovers. Lines 31-37 too, have their share of Nominal Groups. In lines (31-32) the Nominal Groups '*al-ashjar wa al najum wa al- qhuyuma*' is especially noteworthy for a string of three embedded nouns each of which begins with a /al/. Thus, enhancing the structural parallelism through alliteration, Line 2-7 and line 19-21 get teemed with highly parallelistic Nominal Groups by way of enumerating the barrage of details taken in by the poet's love and see the world with logic of child. All these groups have minimal modification through the use of the definite article '*al*' (the)

The style based on Nominal Groups is coincident with the subject matter of the poem which is the confession of the love experience absorbed by the poet's sensibility. Nominal Groups in fact, one static in nature but the quick succession in which they appear gives the poem a kinetic quality.

More than the modifier element it is the extensibility of the qualifier element which offers Qabbani an excellent opportunity to accommodate a number of observations, a succession of ideas or reminiscences into the compact structure of nominal group. Quite a few of his poems illustrate this point. A peculiar nominal group in the poem *al-Qudsu* (Jerusalem) is a measure of the extent to which Qabbani can exploit the extensibility of the Q element. Lines (5-13) have a nominal group. The complexity of which can be demonstrated through the heavy bracketing needed for its componential analysis:-

(*ya qudsu*) (*ya manart al- shara'* (*Jamilatau Mahruqat al.usabi'* (*hazinatau*
' *agnaki* (*ya madinat atbutul* (*ya wahtan zalitatau mara biha alrasul*.

· The H “*al-Qudsu*” is qualified by a relative clause which has adjectival group and prepositional group which in turn have embedded within its Nominal Groups referring to importance of the place (Jerusalem)

Al-Mumaththlum [19] (The actors) offers another telling example of a closely woven pattern of nominal group with elongated qualifiers.

M	M	Q
al	Fikru	fi medinatin, musattahan ka hadhuti al hisan madawwaran ka hadhuti al hisan
	Baldatin	bi asraha masyadatau, wa al-nas ka al faran
thi	Jaraadu almuwajjaha	awraqa na'in tamla al-hitan
al	Hukuma	fi madinatin nu'an min al bbagha
al	Tarikhu	fi madinatin mamsihatu

The elongated linearity of the qualifiers is a structural replication of the long suppressed accumulated anger and frustration of the situation of the Arab society.

4.2.3.2 Nominal Group Complex

When two of more Nominal Groups are attached together to function as one group they can be considered as forming a Nominal Group Complex. The nominal group complex may function as an S, C or Z element or sometimes as an A element in a clause.

Qabbani often uses a sequence of coordinated Nominal Groups in the pattern of a complex for various purposes. Within the complex the Nominal

Groups may represent a simple chronology of events and accumulation of details, a progressive intensification of a emotion, a variation of the same theme, or an ascending or descending order of importance attached to the components in a complex. The last function of the nominal group complex is related to the rhetorical figures of climax or anticlimax.

Hina Uhabbuki [7] has in its initial lines a nominal group complex at the A slot by way of elaborating the finite '*tatushakallu*' (discovered). It coordinates the accompanying features of discovery like: '*Laghatun akhra, mudunun akhra, umamun akhra,*' (New language, new city and new countries) respectively. Qabbani has achieved an effective communication of a visual and emotional experience by means of a peculiar stylistic device. He has fused the action with the agent by turning verbs into participles and then subordinating them to head word. In the present instance all the head words denote some inanimate objects the language the cities, countries. It is the assimilation of the actions in the form of complementary participles with inanimate agents that brings the discovery to the readers. In **Qiratum fi Nahin Ifriqayyin [13]** (Two African breasts) Qabbani has devised a complex of four oppositional groups at the Z element to describe the breast "Nahd" in the lines *karawyyin mattla hububi al hali, mathla alqahuta, qadimun mathla nuhas al-shimi, mathla ma'abd masr*. In the complex the third and fourth groups in opposition to the first and second one aggravate the character of the *Nahad* (breast). Stringing together in a complex to make a single subject of the verb in *uastu'ba* (to catch) the series of groups sound like a vehement venting out of a long suppressed disdain for the breast. The '*hubbi alhali*' (cardamom seed) *nagta fawq alsatr* (dot over line), *qadimun mathla nuhas*

al-shami, Mu'abd masr (ancient as damascene brass and as Egyptian temples) are elaborative metaphor for the '*Nahad*' (breast). In the organization of the 4 Nominal Groups centred round the description of the breast as *nuhas alshami* and *mu'abad masr* respectively perceive a growing metaphor of the addressee from a kin (breast) to a cardamom seed and a dot over line to an ancient which is a contrast between the colours to indicating the blackness of the breast. In this respect the series becomes indicative of freedom that Qabbani considers 'breast' and used it in its literary meaning, is a symbol of revolutionary for freedom.

In **Habibi [6]** (my love) a complex of 7 Nominal Groups function as the complement of the verb "*tarunahu*" (you see) in the lines (9-14) Organized within the framework determined by the prepositional "*fi dahkati al-sawaqi fi raffabi...fi albhni...fi 'ata aldimati' ...*" The components of this complex clearly indicate an ascending order of their magnitude. The items the personal is expected to see his beloved in are arranged in the order of the importance they have in the life of the persona.

The poem '**C**', from '**Kitabu al hubh [19]**' (The book of love), in its initial lines presents the thematic item '*al-aqalam*' (pens) as a head word in an extremely complicated nominal group. The nominal group owes its complexity to the nominal group's complex which is made up of three Nominal Groups functioning as the complement of the preposition '*min*' (of). The complex (min) a chronology at its deep structure is a concentrated representation of the colour importance of the persona's routine life.

The poem B from the same book gave similar impression of monotony and mechanization communicated through a Nominal Group Complex used as a

prepositional object in the following lines, which have the same pattern of Jacques pervert.

'uddi 'ala asab'i al yadini, ma yati

fa awwalan: habibati anti

wa thaniyyan : habibati anti

wa thalathan: habibati anti

wa raba'an wa khamsan

wa sadisan wasaba'an

wa thaminan wa tasi'an

wa 'ashiran... habibati anti

In **al-dukhul ila al-Bahr** [14] 'on entering the sea' a Nominal Group Complex appearing complement of the preposition 'min' in lines 6-10 presents variations on the theme of the lover's experience and in the process enhances the emphasis on the "physicality" of love.

4.2.3.3 Clausal Parallelism

Clausal parallelism is related to the interrelationship between the units of 'clause complex' or the functional organization of clauses. Halliday (1994) calls it the system of clausal interdependency or the tactic system. It can be interpreted in terms of *parataxis* and *hypotaxis*. The simple units in a clause complex can be either parallel to one another or one may be subordinate to the other in importance and impact. The clauses joined on equal footing are considered as having hypo taxis relationship. In traditional grammar parataxis refers to syntactic coordination while hypo taxis to complex syntax

Clausal parallelism in Qabbani is predominantly perceived in his profuse use of paratactical syntax. For his characteristic communicative and aesthetic effects, Qabbani depends to a large extent on coordination of short simple clauses. This feature of his style deserves a detailed analytical study. Before proceeding to the actual analysis of the Paratactical clause structure in his poems, however, it is essential to discuss in brief the theoretical aspect and semantic implication of Paratactical clauses in English and see how the Arabic clauses can fit in it.

Paratactically combined clauses, besides having structural identity, provide the simplest and most straightforward means of connectivity. Halliday (1970) discusses coordination in his cohesion in English as a part of the larger system of conjunction, which specifies the way in which what is to follow is systematically connected to what has gone before. In this way coordination can be treated as an important means of cohesion along with reference, substitution and ellipsis. A coordinate sentence may consist of two or more conjoined main clauses, the first of which is the initiating or primary clause and the following are the secondary continuing clauses. 'wa' (and), 'aw' (or), '*Lakinna*' (but), '*ba'd*' (yet) and '*thuma*' (then) are the major structural markers of paratactic relationship. But very often clauses can be paratactically related without the use of such structural markers. Clauses are just juxtaposition in coordinative nexus. In written English or Arabic the opposition is signalled by special punctuation marks like '*Fasala*' (comma) (,) or '*fasala manjuata*' semicolon (;) Whereas in spoken coordination is indicated by repetition of the intonation pattern. Accordingly one can distinguish between two types of coordination clauses. A synthetic: In this the structural

markers are present b Synthetic: in this the structural markers are absent but could be supplied when a sentence or clause has an excessive use of structural markers of coordination it is labelled as polysynthetic.

The main function of coordination which is cohesive in nature is that of relating to each other linguistic elements that occur in succession but are not related by other structural means. Besides the broad semantic function of indicating a temporal or psychological sequencing of events, ideas or objects, coordination can have many other subtle semantic implications depending on the context of its use. Quirk et al (1973) illustrated the different semantic implications of coordination by 'and', 'or' and 'but'. Halliday (1994) demonstrates how coordination can be used for additive and elaborative purposes. The importance of coordination as a rhetorical device has been recognized by many linguists and critics among them are Weathers (1969) and Cummings et. al (1983). The variety of functions –semantic and stylistic parataxis serves in Qabbani's poetry will be illustrated in the following paragraphs.

The Paratactical clause structure in addition to their cohesive force, have tremendous structure flexibility and an immense potential for extensibility. By virtue of these qualities parataxis seems to be an especial suitable structure for the kind of intimate discourse Qabbani wants to establish with his readers for his poetic confessions he needs a syntax which is simple, transparent and flexible enough to follow all the nuances of his life, the minutes undulations of his emotions and even the slightest responses to the surrounding world; a kind of syntax which can keep pace with and be faithful to the sequences of observations, thoughts, ideas, memories and reflections as they enter his mind.

Parataxis with an appropriate degree of complexity embedded within it appears to be a suitable syntactic pattern to achieve this objective. It appears to be a natural choice for Qabbani. A majority of his poems unfold through a series of coordinated either synthetically or a synthetically groups and clauses.

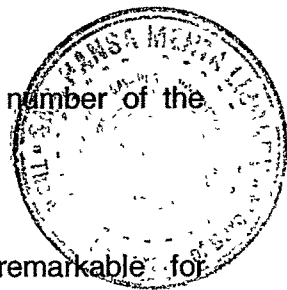
Let see now how Qabbani achieves his communication and artistic effects, from the simplest to the subtle, through structures which are predominately paratactic. In many of his poem the sequencing of clauses is temporally determined and therefore, wherever necessary, the clause analysis is complemented by a consideration of tense-structure used in the poems.

The poem in which Qabbani exploited the flexibility allowed by the linguistic mechanism of coordination for recording his observation objective or impressionistic- is the descriptive poem **Khubzun wa Hashishun wa Qamar** [2] (bread and hashish and moon). The poem presents a sequence of shifting perspectives on the drug and inducers of it. The poem appears to describe the weakness of the people under their rulers as it begins with '*waladah*' (birth). The environment proceeds to describe the people actions and behaviours like (escaping, selling fantasies and images, chewers of tobacco, dealers of drug, lazy, weak) and ends with sorrow which is not much changed by '*uttalat fiha al hawas* (their senses are numbed) the general structure of the poem and the comprehensive image of the Hashish are developed through a very pliable coordination syntax. In this poem of 7 grammatically complete sentences spreading over 45 lines Qabbani has used 17 '*wa*' (and), 3 '*idha*' (if), 4 '*fasalah*' (comma), which are indicative of his dependence on coordination, syndetic as well as asyndetic. The structure parallelism inherently present in parataxis is

enhanced by repetitive lexical and grammatical structures used throughout the poem. The coordination elements, either groups or clauses are found to be structurally and rhythmically very similar to each other; and it is this device of sequencing grammatically parallelistic groups and clauses which lends the syntax of the poem a quality of 'iconicity'. The following analysis of sentences in the poem is aimed at pointing out the predominance of coordination and structural parallelism in the poem.

The style based on coordination allows for an accommodation of theoretically endless descriptive details or sequential clauses. Qabbani has made a very significant use of this potential open- endedness of co ordination structures in his poem *al-Qudsu* (Jerusalem). In lines (5-13) of this poem, the poet is concerned with presenting the all-engulfing capacity of his creative 'sorrow'. Qabbani communicates this effect by enumerating the multiple objects, expression, metaphors and events devoured by his sensibility and retained by his memory in a coordinate complex of nine clauses consist of Nominal Groups followed by the same pattern. The S element *al-Qudsu* (Jerusalem) remains common to all the clauses by a rule of deletion of identical item in coordinate clauses. The under lying variety in spite of the functional uniformity of the clauses is structurally indicated by variation in the C element. Each clause of the series introduces a separate fleeting experience which, by virtue of its occurrence in a series becomes a part of the in cumulus of poet's experience. Thus the copiousness of the poetic sensibility is structurally captured by an equal series of coordinated clauses. The structural parallelism is inductive of the fact that in spite of the variety of their individual existence ranging over categories like animate-

inanimate, static-dynamic, aural visual and sad-happy, all the number of the series serves the uniform purpose of the poet's sadness.



The sequence of clauses in these lines is also remarkable for organization, according to the principle of end-focus. The enumeration of the sights and sounds experienced by the poet is not done in an objective way. More than 'objective' data dispassionately collected by the poet, it has the ring of a passionate involvement of the poet. The sequencing can be taken as organized on a scale of distinctness of the details in the poet's emotional world towards Jerusalem. The series appears to be moving dynamically towards an emotional climax, from the briefly remember description towards a more closely passionately and elaborately remembered climatic description of the '*madinan taltaffu bi al sawad*' (city swathed in black). **Rasalah min Tahti al Maa [4]** (letter from under the sea) With it consist use of instantaneous simple present is concerned with a spontaneous recording of a particular mood of the poet finds him self in a drawing mood of love, a mood which is complex and queer blending of love, inspiration and imagination. To capture this mood Qabbani depends on coordination of very short simple clauses. The consistently state of mind described through the extended metaphor of 'knowledge and teaching' assumes almost a uniform structure of very short 37 lines varying between two to five words. Syntactically the experience yet hyper-creative mood is realized through a repeated parataxis of two short clauses interspersed with simple or minimally complex clauses. One can sense the 'succours' when the conjoint elements are a pair of emotive clauses as in lines (1-4) '*in kunta /kayarhal/ an kunta habibi/ka ushfiya*' or a pair of exclamatory clauses as in lines (31-38) '*in kuntu...aghrag*' all

for grounded through highly parallelistic structures. The second conjoint in all the sentence in (*kunta...sahidin, khallisni, akhrijni,fa kudh*,(if you areHelp me, cleanse me, rescue me, take my hand) has an imperative clause which shows the highly parallelistic structure in the poem. The syntax thus successfully captures the 'emotional' persona and the poet as 'masochism', the feeling of wonderment and a released surrender to the experience of love through the easily flowing repetitive syntax.

A number of Qabbani's poems, in addition to their marked feature of confessionality have affinities with a poetic genre called 'dramatic lyric'. A dramatic lyric, like a dramatic monologue, has an abrupt beginning the nature of a spontaneous utterance and it assumes the presence of a silent auditor to whom the poem is addressed and with whom the poet interacts. An aspect which distinguish dramatic lyric from a dramatic monologue is that the persona of a dramatic lyric is easily identifiable with the poet him self. The organizing principle in these poems is the revelation of the persona's psyche, a reflection of his mood. Such poems have their origin in a lyric 'moment'. They faithfully, transparently, unpretentiously follow the person's 'stream of consciousness', which allows a free flow of emotions, thoughts, ideas, reminiscences and reflections triggered off by the lyric moment. The poems **Qarata al Funjan [8]** (the fortune teller), **Qasidat al Huzun [3]** (the epic of sadness) and **Rasalah min Tahti al maa [4]** (letter from under the sea) from the selected lot belong to this category and almost all of them develop largely through parallelistic, paratactic syntax. The qualities of honesty, naturalness and naive un-sophistication, which

are generally associated with the poetry of Qabbani, can be traced as much to the syntactic patterns used in these poems as to their content.

Qarata al Funjan [8] addressed to a lover and every one of you in its internal discourse situation is an overtly self-revelatory poem. It is motivated by an intention to introduce 'himself'. The syntax that introduces the 'self' is coincident with the theme for the fortuneteller being very straightforward and unpretentious. It has parallelism and parataxis as its features. The poem is mostly built on the short simple co-ordinate sentences. There are 15 grammatical sentences in the 38 lines of the poem. The poet uses the fortune teller as a mere spring board to dive in to him "stream of consciousness", to search his identify as much for himself as for his immediate auditors and readers. The flux of the stream of consciousness relieves him from the rigidity of a formal structure. The poet easily darts to and fro, from one them to another, unfolding an aspect of his personality, modulating his syntax to match the inner impulse. The kind of syntax which allows a free insertion of a series of thoughts, ideas, memories, questions, situation and statement without violating the 'logic' of a stream of consciousness is coordinative in nature. In-fact Qabbani's identification of all-important aspects of his life and personality realized in the form of a series of clauses. His elaboration of the nature of his language, for example has to appear in the form of two long chains of clauses, the former coordinated by 5 'and's' lines (7-11) while the later is coordinated by 4 'ands' (28-38). His first awareness of the beginning of the difficulties of love is realized as a sequence of certain changes in his life

*funjanuka ...dunya mur'batun / wa hayatuka asfarun ...wa hurub /
satuhibbu kathirra wa kathira / wa sata'shaqu kulla nisa al arda / wa tarj'u...ka
almilki al maghlaub.* His revolts against his society and their rejection of
woman's freedom appears in the plain form of sequence of action taken by the
society shown in lines (18-23)

*fahabibatu qalbuka ..ya waladi
na amatun...fi qasrin marsud
wa alqasru kabirun ya waladi
wa kalabun tahrshu wa junud
wa amirtu qalbaka ...na amatu
man yadkhlu hujrataha mafqud
man hawala fakka dafaraha
ya waladi ...mafqudun...mafqud.*

Qabbani realizes the duality existing within him and appears to be on the
verge of transcending the dichotomy between himself and others in a chain of
two parallelistically built cleft sentences. But actually the poem ends with
Qabbani asserting his distinct identify in the word closing in upon him. In-fact,
each of these chains of clauses taken as a unit has a germ of a particular
ideology- linguistic freedom, individuation, feminism etc. In Qabbani, however,
the ideologies and stances appear, not in the form of any complex pedantic
arguments, but as a simple personal experience. It is the aim of naivety which
the conceptions and expression of these experiences have about them to make
them so appealing to the readers. The same naivety and simplicity is reflected in

the unassuming syntax of the poem which develops as naturally as it can through the simple linguistic mechanism of co ordination and as it has been said by the fortune teller.

Qasidat al Huzun [3] and **Qarata al Funjan [8]** can be grouped together as belonging to one category as they all present retrospective view on an aspect of the poets of life from a particular point in the present. In spite of their thematic similarity they, too have common feature of presenting a perspective on some experience of learning in retrospection and then relating them to present feature. Besides their retrospective mode they have another common feature in their structures—they all have a syntactic dominated by parataxis. **Qasidat al Huzun** can be described as Erotomania poem. The poem is in the form of learning experiences of love. The surface synthetic structure which this theme at the deep structure of the poem assumes is based on a blending of parallelism and parataxis. The poem consists of 8 grammatical sentences of which 6 have a structure largely based on coordination. The first sentence is a sequence of 5 clauses in which 2 are independent and 3 are subordinating

Sentence 1: (1-7)

(a1) *'allamanī hubbukī ... ān āhzan*

(a2) *wa ānā muhtajun munthu 'usur / li āmrātin taj'alunī āhzan / li āmrātin abki fawqa dhara'iha nathhal al 'usfur / li āmrātin tajma'u ajza'l ka shazaya al ballur al maksur.* The sentence is composite of 2a clauses but it also has subordination within the scope of a few of its components. The subordination appears at C and A element. With embedded elaboration, this sentence, with its

first half in the exclamatory form, brings out the persona's needs for centuries for a woman to make him grieve in the world of love and in the last component the lover condescending his metaphors to its

Sentence 2 (8-12) " *'allamanī... al'arrafat*" has the basic structure of $a_1+a_2+a_3+a_4$ (*'allamanī hubbuki, sayyidati, asua 'adat, +'allamanīaftahu finjani fi al lilati allafa almarrat ,+ wa ujarribu tibba al'attarina + wa atruqu baba al'arrafat*).

The first main clause has within it a parataxis of three Nominal Groups as its C element. The clauses following in quick succession and the coordination with the worst habit dominated vocabulary communicate the lover learning experience.

Sentence: 3 (13-22) has the basic structure of sentences two as (*'allamanī akhruju min biti li umashshta...arsafata al turuqat + wa utarda wajhaki..fi alamtari + wa fi azwa al sayyarat + wa utarda thawbaki fi athawabi al majhullat hatta...hatta..fi auraqi ali'lanat*) it is highly parallelistic, parataxis, thematically as-well-as structurally.

Sentence: 4 (23-28) (*'allamanī hubbuki.. kayfa ahimu 'ala wajhi....sa'at + bhthan 'an sha'rin ghajaryyin tahsduhu kullu al ghajaryyat + bhthan 'an wajhhi.....'an saut hau kullu al aujuhi wa al asuat*). Thus there is the structure of three coordination $a_1 + a_2 + a_3$ and with in it a parataxis of Nominal Groups as its C and A elements.

sentences : 5 (29-36) '*adkhalani*' ... '*insane*' it has the basic structure of a1+a2+a3 three clauses are conjoined by the structural marker 'Wa'(and), it negatively marker 'lam'(did not) and the third clauses has with in it a sequence of a purposive marker 'lana' (that) embedded with in it to corresponds to the cause of his learning , before her, he would not know any of these sad cities and a person with out sadness is only a shadow of a person.

Sentence 6(37-42) ('*allamani hubbuki...an atsarrafa ka alsabian + an arsama wajhaki bi altabshuri 'ala al hitan + wa 'ala ashr'ti alsayyadina + 'ala al ajrasi, 'ala al sulban*).This sentences teach the persona to behave like a child towards his beloved.. the sentences consist of two main clause where in the and the last half of the sentences a sequences of Nominal Groups with a proposition embedded with in it. The sequence of Nominal Groups within clauses corresponds to the changing state of his mental activity—imaginatively perceiving her face on wall, sales of fishermen's boats, church bell. With in this broad syntactic enactment of the mental activity some subtle iconic effects are achieved through the use of asyndeton at the rank of group. In the line (14-24) the complex of three qualifying proposition punctuated by a comma allows the insertion of two pauses with in such a small fragment.

Sentence 7and 8 at the end of the poem have almost the same structure and highly parallelistical in terms of the basic structure. Sentence 7 has a structure of a1+a2 and sentence 8 has a structure of a1+a2. The foregrounding of the poem is highly parallelistically structure and the recursivness of this clause '*allama+ni*' (teach + me) contribute to its structural parallelism as well as its cohesiveness. The recursions of the clause '*allamini*' throughout the poem

except sentence 5 *adkhalni* (entered) emphasis the learning experience of love that the poet wants to convey to his reader. It is the syntactic structure made this poem famous and that led this poem to be sung by the famous Arab singer like Qadham al-Sahar.

4.2.4 Units below the group

In the above sections we have tried to identify some foregrounded features of Qabbani's syntax in its hierarchical order of group, complex clauses, clause-complex and sentence. Stylistic studies of literary text can be conducted concentrating on units below the group as well. In case of Qabbani's poetry we can notice some stylistic peculiarities in his use of such smaller grammatical units. I begin personal pronouns.

4.2.4.1 Personal pronouns

A careful reading of Qabbani's poetry shows him to belong to confessional poetry. In making the intimately personal adequate for poetry the poet speaks in teams of an 'I' emphasizing lyricism which does not differentiate between the man who suffers and the mind which creates. The intimately personal poems of Qabbani attempts to project the 'I' through a ruthless self-analysis or self exploration. It is the frequency of the first person singular pronoun in its nominative, dative and possessive cases which offers the main cohesive scheme in many of his poem. 'I' is both the subject and the object of his confessional poems. The presentation of 'I' however, is made not in isolation, but always in relation to the 'others' appearing in the form of 'you', 'she' or 'they'. One can approach Qabbani's confessional poems for examining the projection of 'I' in

relation to its accompanying personal pronouns. In the following paragraphs we are going to briefly consider some of his confessional poems with a view to identifying some aspects of the personality of 'I' in his relationship with 'you' she and they as they appear in the poems.

As already pointed out, many of Qabbani's poems are in the form of dramatic lyrics assembling the presence of some silent auditor. A majority of the poems selected create an internal discourse situation within the broader discourse between the poet and his renders addressing the 'you' whose presence is felt in the immediate linguistic environment as well as in the consciousness of the poet. In the poem **Hina Uhabbuki [7]** (when I love you) makes consistent appearance in the poem as the recursions of *uhabbki* (I love you) in lines (1, 14, 17, 22, 25, 26). The poem is dominated as much by 'you' as by 'I'. In spite of the close bond of love, the 'I' and the 'you' stand in relation of opposition to each other because of the disparity in their priorities in life. The 'your's' obsession with social life shatters all the hope of 'I' for reaching the evergreen world of love. Both 'I' and 'you' with their respective failure find themselves united in the all-destroying clutches of time. In '**Rasalat Hubbin Saghyirah [15]**' (a brief love letter) the 'you' endearingly addressed as *Habibati* (my love) line (1), *ghaliyti* (princely) line (3) are not mercy a witness but a source of I's anguish. The persona witnessing his present state of emotional impoverishment in contrast with the emotional richness he had enjoyed in past with his beloved. The 'you' in his invocation as 'my darling' ironically enhances the emotional aridity of the poet's present life.

In the poem **Hubla [12]** (pregnant) the persona explores her sexual scandal between 'I' and 'you'. The 'you' appears in the poem as a warning order *la tamataq* (Don't turn pale) and by '*Kalla*' (No.) and the "*shukran*" (thank you) which refers to the husband. Here the persona of the poem expresses her sexual oppression through the paradoxical juxtaposition of the second person pronoun 'you' .

In **Qarata al Funjan [8]** (the fortune teller) The Persona explores his love experience in a world oscillating between two persons. The second person 'you' which refers to the addressee lover and the third person 'she' which refers to one the astrologist as fortuneteller dominating his destiny in love. 'I' destined to fall in love and ready to sacrifice himself for his beloved '*fa al hubbu 'alika hua a l-maktab*' line (4) from the banality of his licit relationship with 'you' to be predestined to sail forever in love with 'she' who is the very Paragon of womanliness. Here the Persona of the poem expresses his destiny to fall in love where it is illicit to fall in love through the paradoxical juxtaposition of the second persona and the third person and the third person pronouns 'you' and 'she'. There is asset of poem in which the separate identities of 'you' and 'she' are included in the inclusive 'we' as these poem are concerned with the communication of an intimately shared experience. **Khuzun wa Hashishun wa Qamar [2]** in this poem, a prefix '*na*' (we) in (line 17, 18) contributes significantly to the general ambiguity prevailing the poem. The '*na*' may be referring the personal speaking on behalf of himself. the prophets and simple or all the people voicing their feeling together or it may refer to a section of humanity confessing in to liturgical manner their indulgence in '*wa na 'ishu linastadji alsama*'.

In *al-Dhukhul ila al Bahr* [14] (on entering the sea) is centred round 'we' 'who present themselves as an equal accomplices of each other line (7) in their indulgence in lusts which were '*wa dakhlanla jannata Allah ka kuli al dakhline*' (entered the god's paradise).

Of the all the confessional poems it is in '*lydahun ila Qarra Sha'ari* [9]' (clarification to my poetry readers) that the theme of the person's identity in the context of his inter-personal 'relationships is most emphatically presented. A closer examination of personal pronouns in their linguistic environment in the poem reveal the subtle shift in the poet's identification of himself and that of his relationship with others. Besides 'I' which occurs 20 times in the poem, the other pronouns foregrounded through the occurrence of 'they' (1 time) and 'he' (1time). Next to 'I' it is 'they' which has contextual predominance in the poem. Out of the 27 lines of the poem 4 lines are in the form in the indirect speech spoken by 'they'. A considerable number of lines spoken by 'I' are in the form of I's response or reaction to what 'they' say. Thus the obvious dominance of "I" and "they" in the subject position achieves the effect of foregrounding. Within the discourse situation of the poem the poet indulges in a role-play and indirectly reports the words spoken the by 'they'. He specifies 'they' as '*aghyba*' (fools) and later directly addresses them using negatives and delivers his own lines in retort to what 'they' said. This role-play and the enactment of indirect verbal interaction between 'I' and 'they,' evoke a dramatic situation within the poem where 'I' and 'they' are in conflict with each other. A further exploration of the linguistic environment of these two pronounce lead us to some other interesting finding. Lines 2-11 the pronoun 'I' occur in simple SPCA structure when the verbs are all

past tense indicating sinned action “ *dakhala, kharaja, katabta, tajira, saraga, qatala, kafara, kharaja* (entered, left , composed , traded, stole, killed, sinned violated) from lines 13- 20 ‘I’ appears with verbs in simple present indicating some habitual action “ *tabki, tadahk, tazidu, zaratu,*” (cry, laugh, greatens, plants) from lines 21 till the end of the poem ‘I’ appears with verbs in the future tense. The lines sum up the poet’s adolescent experiences -his humiliation at the hand of ‘they’ his eventual rebellion of woman poetry. After the intervening reporting of what ‘they’ said he continues to refer to his past experience as he is not sinned and then quite effortlessly moves in to a present and future make a generalization about the man- woman relation ship.

The transition from the past to the present and then to the future , is coincident with the ‘ development’ in the personality of the ‘I’ the chain of experiences as it were traces a path which ends in the future state of recapitulatory knowledge. The past events are the antecedents of the present and the future moment from which stems the present and future discourse. The different temporal backgrounds as suggested by the tense frames create two ‘I’s the past ‘I’ and the contemporary ‘I’. The past ‘I’ is it the genesis of the present ‘I’ the persona’s clarification would not be complete unless the addressees know how he became or how he is of what he was accused.

The occurrences of ‘I’ also need to be studied in to relation to ‘they’. This space ‘they’ sayings occupy in the syntax of **lydahun ila qarra shari** is indicative of their prominence in the consciousness of ‘I’. They appears as a suffixed pronoun to the declarative verb ‘*yutalab*’ (call) expressing the nominative in line 3 . In a role-playing act the persona enact his indirect verbal interaction with ‘they’.

Generally the first use of the third person pronoun has an anaphoric reference to a previously used common or proper nouns, the 'they' on line 3 has such previous referent of line 1 *al aghbya* (the fools) these linguistic markers which have the semantic implication of an accusations and sanction autocracy point to the word view of 'they' . 'They' (the fools) construct a set of normative social behaviour. Their evaluation of 'I' as an individual through their imperative demand on 'I' and their formulated phrases they represent a word view that individual feeling and needs should be subjugated to 'norms' - linguistic, social , emotion and moral. I's ironic disapproval of these norms and his idiosyncratic choices in the matter of social and emotional behaviour are indicative of his 'world view' giving rise to his none conformity and individualistic stance. The poet views the people around him as unsympathetic imposer – *'yatubulunna bi nasbi mashnaqati* (they call for my hanging), whereas, he is a moral, a cultural variant in the word of norms. Thus a major part of the poem deals with I's alienation and marginalization under the hegemony of they. 'I' emerges as a rebellious man refusing to be categorize and passionately pleading for his linguistic and love choices. The focus so far had been on I's alienation and his struggle to preserve his individually in the category-ridden word. The relation ship between 'I' and 'they' as projected up to line 17.

In line 21 we sense a change in I's identity as uncompromising individual distanced from society. In lines 21-26 we see a peculiar use of the pronoun 'a' (I) as a prefix to the verb in a declarative promising mode which gives a generic sense of 'I' whose beloved described as identified as (prophets, infancy, innocence and purity).

Here we get the sense of the persona's desire to come out of his exclusive shell of 'I'ness and identify himself with 'any child'. He identifies their mutual longing with primeval urges of all lovers. In the context of love the persona's relationship as a male with a female remains unchanged as against to the opposition of 'they'. If 'she' is one of they and the personas can be in harmony with her, he could obliterate the distance between her and 'they'. In lines 27-28 we see a peculiar use of the pronoun 'ana' (I) and 'ya' (he) the third person pronoun is given a generic sense of 'tuflan' (child) which indicates the persona's desire to come out of his restriction shell of 'I'ness and identify himself as a child. The poem up to line 20 is giving to emphasize the individual I's struggle against and his alienation from they representing the restricted society. Lines 21- 22 the individual 'I' is identified with the generic '*kulli al anbia*' (all prophets) in lines 27-28 is seen in the broader prospective of '*taflan*' (child) to indicates freedom in love . In lines 30-32 present 'I' as capable of indulging in paradoxical action and therefore capable of becoming a dictionary for the lovers. The poet appears to be almost on the verge of melting his personal differences with the people around him and declaring his solidarity of love. The persona's mental march towards the pantheistic vision is forestalled as the 'I' appears in the concluding lines in the emphatic position of both subject and object. The poem which appears to be progressing towards the persona's mature and understanding and confident of his 'self' through its identification with (his beloved matters) ends with an assertion of his individuality in the midst of the norms and categories infested world.

4.2.5 Theme, focus and Emphasis

The previous sections have made clear Qabbani's general preference for normal syntactic patterns. He sometime manipulates the element of the sentence structure for different kinds of prominence within the bounds of this normative syntax. These manipulations occur in the natural flow of his poetic utterance and so are likely to go unnoticed. But they do have a communicative value and they contribute the total impact of the poem. It is possible to examine his syntax with a view to study his judicious ordering and placing of emphasis for the effective communication of his message.

4.2.5.1 Thematic fronting or marked theme

Most times, the initial thematic position in a sentence is occupied by some other element of the subjects. If an element a usually not assuming the position appears as the theme of clause. It gets the thematic prominence and produces a peculiar stylistic effect. It is the thematic elements that strike the readers and the remaining part of the sentences is viewed as an afterthought such a fronting element becomes stylistically a 'marked' element. It is given special emphasis both thematically and informationally. He is sometime included to deviate from the normal Arabic word order (PSCA) by making a 'marked' choice of unusual element in the thematic position. This 'marked' choice contributes to the meaning by pointing to contrast or by modification of the normal presentation of information.

His meaningful use of marked theme can be illustrated with reference to some lines from the selected poems. There are many instances in his poem

where the adjuncts are thematized by placing them before the predictors and the subjects. Fronted cannot be considered as a theme of a sentences. But in 'Qabbani, such thematization is repeatedly used to serve a semantic as well as a rhymic function and therefore, it has to be consider as a marked stylistic feature. In **khubzun wa Hashishun wa Gamar** [2] the appeal of the juxtaposed clauses;

'fi bilad +i haithu yabki al sadhjun

'(in land+my where weep the simple).

'fi bilad +i haithu yahya al nasu min duni 'yun'

(in land+my where live people without eyes).

lies in the thematization of the A element. The parallel fragment with the adjuncts 'fi biladi' in the front position once bring to the fore the complementarity between the persona and his nation, which is then enhanced by the following elements. In **al Qasidah al Bahrih** [11] the informative focus on the romanticising of the poet which devours the multifarious sight and sounds of the world of love around is achieved through the fronting of the A element in the series of classes beginning with 'fi marfa 'yniki'(in the harbour of your eyes) the uniformity ' marked theme ' of ' fi marfa' symbolizes the unique experience and capability of the poet in which given sight and sound just merge themselves. **al Mumaththlun** [19] has a peculiar use of the fronting of adjunct to suggest a conceptual contrast of the tolerance of the people including the persona. The initial sentences of the poem in a normal sentence pattern **SPA** ends with an adjunct 'bi alharabi' in war' while the second sentence begin with a series of adjunct thus, syntactically picking up the contrast of the earlier sentence.

'Nahnu qan'un'.....

(we content)

'bi al harbi qanum. Bi al harbi qan'un wa bi al salm'

(in war content)

'qan'un'.

'Bi al harri qan'un ..wa al barda qanun

Bi al 'ugn qan'un....wa at nast qan'un'.

Once the character of the people including the persona 'nahnu' (we) introduced in the first sentences. they now fall in to the category of 'contrast ' information and the focus in the second sentence with the series of clauses fall on the new information about their surfing through the contrast of their content . The line in '*al Qudsa*' 'Ghadau...ghadan... sayuzhiru al –laymun'

(Tomorrow ... tomorrow will bloom the lemon)

Owe its lyricism and optimistical quality as much to the double focus on the C element, first through fronting and then through the repetition of 'ghadan'.

4.2.5.2 Extra position

He also exploits the principle of end-focus and end-weight to create semantic effects by removing elements from their normal position and placing them towards the end of the sentence. A common device is to place the clausal subject at the end of a sentence, and fill the subject position by the anticipatory pronoun 'it'. The extraposed notional subject, which may also be a clause, thus receives the end focus and sometimes, especially with in the framework of the

coordinator, even contrastive focus. In **Qasidat al-Huzun [3]** for example, when the lover declare:

'allamni... aftahu funjani fi al litali al marrat
Lit. (It thought to read cup +my at night thousands times)
It thought to my cup thousands time at night
wa ujarribu tibba al'atarina
(and experiment medicine the alchemy)
(and experiment with alchemy)
wa atruqu baba al'arrafat
(and knock door the fortune-tellers)
(and visit the fortune teller).

The national clause subjects which are equivalent to 'to read my cup', 'to experience' and 'to list the fortune teller' get the end focus and also a contrastive focus in juxtaposition with the action of *'allamni'* (taught): read my cap, experiment with alchemy and visit the fortuneteller, require an active participation of the subjects, the lover however, prefer the passive role of being learning the worst habit out of his experience of love.

4.2.5.3 Emotive Emphasis

Beside the emphasis given by information focus and theme, he manages to give purely emotive emphasis to his utterance through syntactic devices like exclamations, rhetorical question, interjections, and terms of endearment.

The persona in **Hubla [12]** (pregnant) expresser anguish urge to renew her ties with the father of her child through emotionality charged exclamation beginning with *La tamtaq!* (don't turn pale!), *ini la ash'ru anani hubla!!* (I thing I am pregnant!!), and the exclamation of the father refusal through *'kallal'* (No!),

the poets initial feeling of wonderment in **Rasalat Hubbin Saghyriah [15]** (a brief love letter) naturally draws an interjection from him (.....*ya ghaliyti abtadi..... ya anti ya ja'altan....*(o precious oneo you who).

in **khubzun wa Hashishun wa Gamar [2]**, he tries to conceal his sense of callous failure to relate himself to his readers by a causal '*ya hilah*(o crescent moon).... *Ayyinha alnab'u aladhi yumturu mas...*(o suspended god...*ayyuha alshayu aladih la* (o unbelievable objects!)*lialsharqilani* (for the east , for us) .there are many poem in which he takes recourse to rhetorical questions as if to make a passionate appeal to the immediate interlocutors as well as the readers to appreciate his feelings. In **lydahun ila qarra sha'ri [9]** the challenges and determination made on his mind by the woman indifferences to him because of his clarification to his readers and as an answer to what he called 'fools' are revealed through a series of three co-coordinated rhetorical clauses:

Sazallu aht_ur_ufu al mah_uabbahta Mathla kulli al anbia

Wa azallu aht_ur_ufu al t_uful_uta, wa al brata Wa al naqa...

Wa azallu aktubu ;an sh_uawni h_uabibati Hata udh_uwwiba sh_ua'raha al dh_uahbyya fi dh_uahab al sama

In **al-Qudsu [1]** the anguish awareness about the religious importance of the places (Jerusalem) burst into a question and therefore, makes the frustrated speaker ask desperately,

Man yaqra'u al ajrasu fi kanisati al qiyamah?

Man yahmilu al al'ab lil-awlad?

Man yuqifu al'udwan

man yunqidhu al qur'an?

'alaiki ya lualuat aladyan
man yaghsilu aldimā 'an hijarati al judran
man yunqidhu al ainjil?
Man yunqidhu al qur'an?
Man yunqidhu al insan?

Ila Mayata (to dead one) the rhetoric which outburst of love passion assumes in the poem is mainly developed through a series of WH question *'andama* (whom), *aldhi* (which) *madha* (what), *ayina* (where), embedded into the main Clauses. Beginning with line 3, all these WH-questions are functionally rhetorical questions as they are not supposed to be answered. This function is only to specify certain areas of the persona's love experience with his underlying emotional emphasis. A similar awareness makes the frustrated speaker of **al- Mumaththilun**[19] develops to its declarative mood of anguished awareness mainly through a rhetorical questions in a mood of declaratives.

This chapter, through its systematic examination of Qabbani's syntax, has shown that Qabbani's does not use any obtrusive grammatical irregularities. His syntax is generally simple and straightforward and follows the normal Arabic pattern PSCA of statements in the indicative mood. The normative syntax itself is made emotionally appealing through linguistic mechanisms described (thematic, focus and emphasis). Besides repetition parallelism in its audio-visual as well as subtler structural form is

found to be a foregrounded grammatical featured of his poetry and it is investigated with special reference to the structures of Nominal Groups, nominal group complexes, clause and clause-complexes. He is inclined to use hypotaxis for the communication of complex and paradoxical experiences. Among the units below the group considered in this chapter personal pronoun are found to offer important clues to Qabbani's stylistic as well as poetic identity.