

## **CHAPTER FIVE**

### **PHONOLOGICAL ANALYSIS**

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#### **5.1 Sound patterning in phonological analysis**

A peculiar arrangement of the sound patterns constitutes what is generally known as music in poetry. According to Pater the purely aesthetic value of phonological schemes is that poetry like all art, constantly aspires towards the condition of music. Leech (1969) claims that word 'is its own justification' (P.95). It need not have any external signification or motivation. Still apart from their aesthetic value, sound pattern in poetry also has a communicative value. From the example of Pope

True ease in writing comes from art, not chance,  
As those moves easiest who have learn'd to dance.  
tis not enough no harshness gives offences  
*The sound must seem an eccho to the sense*

We realize that poets often manipulate the audible pattern of their poems with the intention of reinforcing the meaning which gives the 'functional' value of the 'sound' of poetry. Poets are often found to be sensitive to the sounds of words and phrases they choose. This sensitivity to the 'sound' or music of

poetry naturally becomes an essential requisite of literary art as well. Traditional criticism examines formal schemes like repetition, alliteration, and onomatopoeia and sound symbolism used in poetry and its prosodic features like stress, rhyme and meter.

Stylistics with orientation in linguistics examines and studies sound patterns as the phonological features of poetry. Phonology is concerned with the study of the inventory of phonemes within a language, their patterns and distribution. At its phonological level poetic language is often characterized by a foregrounding of certain sounds through devices like repetition, alliteration, assonance, rhyme and phonaesthesia. Sound patterning in poetry can be studied at two levels; segmental and supra segmental. At the segmental level of stylistic analysis describe and analysis the individual phonemes. The consonants and the vowels, and their patterns are foregrounded through repetition and parallelism. The study of the supra-segmental refers to the description and analysis of what is popularly known as the prosodic features of poetic language. First we will consider how sounds are patterned at the segmental level of poetic language.

### 5.1.1 The segmental in poetry

#### ***Consonantal and assonantal patterns***

Leech (1969) views the formal schemes like alliteration, assonance and rhyme as a phonological patterns foregrounded through parallelism. Considering the general structural formula of an English syllable as C-V-C in which C stands for consonant or consonant cluster and V stand for the vowel nucleus. Leech gives six theoretically possible parallel arrangements of phonemes: CVC as alliteration, CVC as assonance, CVC as consonant, CVC as reverse rhyme, CVC as pararhyme and CVC as Rhyme. Of these schemes, alliteration, and consonance pararhyme are consonantal patterns, while assonance is a pattern of vowel sound. Rhyme involves in both consonants and vowels and onomatopoeic effects in poetry are achieved, as will be illustrated in the following sections, through the alliterative as well as assonantal patterns. Alliteration and assonance as devices of form have often been exploited by poets for musical as well as onomatopoeic effects.

Sound patterns are semantically or thematically motivated, therefore phonological schemes need to be interpreted in the light of the context in which they occur. There are two such devices in which poets suggest are possible between the 'sound'

and 'sense' of a poem and make them mutually reinforcing. The devices are chiming and onomatopoeia.

**Chiming** is the device of connecting two words by similarity of sound so as to sensitize the reader to a possible semantic relationship between them. The phonetic bond suggestive of the semantic bond between the words may be alliterative or one of pararhyme mice and men is an example of alliteratively connected words. Another example from Shakespeare's Henry IV 'Big mars seems bankrupt in their beggared are host' is a very effective device of chiming. The three words 'big', 'bankrupt' and 'beggared' are meaningfully connected by a similarity of sound. The repetition of the sound makes the reader apprehend the 'intellectual point' inherent in the words.

**Onomatopoeia** is a device related to the mimetic aspect of language. The reinforcement of meaning by sound in onomatopoeia takes the form of a 'resemblance between what a piece of language sounds like and what it refers to' (Leech 1969:96). In this case the sound and the sense are mutually reinforcing. The poetic device of onomatopoeia is as old as poetry and its stylistic as well as purely linguistic implications. Some of the linguistic critics have observed that the ways the principle 'the sound must be an echo to the sense' is applied in poetry are varied and innumerable. Ullman (1973) makes a

distinction between two kinds of onomatopoeia: Primary and secondary. Primary ones occur when a word imitates the sound it symbolizes. The referent itself is an acoustic experience which is more or less echoed by the phonetic structure of the word. Words like 'buzz', 'crack', roar, plop, squeal and many other fall in this category. Onomatopoeia effects are also achieved through vowel or consonant alteration. Word like snip-snap, flip-flip-flop, tick-tock and sniff-snuff are illustration of vowel alteration. Onomatopoeic expression like helter-skelter, roly-poly, is based on alliteration of word initial consonant sound, these type of words called as reduplicative.

In the secondary onomatopoeic, what the sound evokes is not acoustic experience, but a movement or a feeling or some mental quality. Words like slatternly, slovenly, sluggish and wry evoke an unpleasant feeling. According to Bloomfield the intense symbolic connotations of some words are related to a system initial and final root-forming morphemes (quoted in Ullman, 1973:84). For instance the initial sounds /sn/ may express three types of experience 'breath noises' as in sniff , snuff, snore, and snort movements as in snip, snap or snatch or creeping as in snail, sneak and snoop . The final morphemes are of light or noise as in blare-glare and stare.

An onomatopoeic effect depends on the situation in which a word or a sentence is spoken. Certain situations and

environment are favorable onomatopoeic expression, while other is practically impervious to them. Emotional and rhetorical speeches, spontaneous, unsophisticated and colloquial utterances are more prone to use onomatopoeic expression; whereas unemotional, natural and matter of fact writing of scientists do not have any place for onomatopoeia. The poets and writers of artistic prose often exploit these resources to the full. A literary artist endeavors to present his perceptions at more than one level of presentation at the same time. In literature one comes across instances where the choice of word is determined not only by their semantic potential to represent an object, but also by their phonetic potential to mimic the object, this gives rise to what Pope calls the 'style of sounds' (quoted in Nowotny 1962:3). See the example from Nowotny where the density of consonant clusters seems to imitate the rattle of clattering cars "jumping high o'er the shrubs of the rough ground / Rattle the clatt'ering cars, such mimicry in Pope communicates not only a concept's sense but a perceptual experience of the object of description.

The expression which is used through the sound forms the basis of secondary onomatopoeia is variously known as phonaesthesia, protosemanticism and sound symbolism. These phonetic phenomena are the very fabric of poetry and they are most active areas of stylistic study. The study of expressive

phonetic effect in literature, which is the bridge between the semantic and phonological components of literary language, is known as phonostylistics. The sounds or sound clusters are not separable units of meanings. They may function like morphemes in that they form phonaesthetic network with recurring meaning. According to Nowotny, (1962:112) the iconic quality of sound, which enacts the sense, is referred to as sound symbolism. The onomatopoeic effects are attributable to the general 'colour' of sound on such dimensions as 'hardness/softness' and thinness/sonority. Certain effects are associated with certain sound by common agreement to form the basis of sound symbolism. Leech (1969) gives an impressionistically formed list of classes of English consonants on a scale of increasing hardness:

1. Liquids and nasals: /l/, /r/, /n/, /ŋ/, 2. Fricatives and aspirates /v/, /g/, /f/, /s/. 3. Affricatives /tʃ/, /dʒ/. 4. Plosives: /b/, /d/, /p/, /g/, /t/, /k/, sonority is generally associated with the two vowel features of openness and blackness. Potter (1969) has given a scale of English sounds in order of increasing sonority. Voiceless plosive /p, t, k/, voiceless fricative /f, θ, s/, voiceless affricate /tʃ/, voiced plosive /b, d, g/, voiced fricatives /v, ð, z, ʒ, h/. Voiced affricate /dʒ/, nasals /m, n, ŋ/, vibrant /r/, lateral /l/, high vowels /i, ɪ/ and semi vowels /w, j/. Ibn Jinni (1965) discussed language etymology, the nature of Arabic



sounds and the correlation between the meanings of the Arabic words with their sounds and concluded that there is a natural and convenient relation between the signifier and the signified. Al-Jurani (1992) adopted Jinni's approach and deepened it by ensuring the informative function of language since he recommended not separating philology from syntax. Later both theory of Ibn Jinni and Al-Jurjani were integrated in one theory, which relies on the following main principles. A) The integration between articulation and thinking. b) The gradual evolution of Human thinking. c) The single sound haing a meaning in Arabic tongue. d) Denying the old fashioned belief that synonymity is a distinguishing factor of a language just for it has a rich asset of lexicon. F) The wholeness of language system, the gradual level of linguistic form that makes it up affects each other interchangeably. The phonetic dimension occupies the basic level and can be considered the guide of other levels, g). The study of linguistic system should be interested in what is considered general and incessant without ignoring the exceptions because they represent the literature of previous eras as well as the start of a new development.

#### **5.1.2 Some segmental features of Qabbani's Poetic language**

Qabbani's concern being an honest and spontaneous depiction of his individual experiences, he does not seems to have much regard for the laborious process of versification

through the observance of prosodic rules. His poetic language does not have any phonological features foregrounded through the use of 'extra regularities' (Leech, 1969) of sound patterns. On the contrary, he seems to enjoy the perfect freedom offered to him by free verse, the poetic genre of his choice. He seems to have a natural feeling for sound and rhythm effects. The effortless passionate lyricism of his poems can be related, in a way, to the musical effects employed by him, phonological patterns appear in his poetry in most un-obtrusive way lending a heightened form to his language, which is otherwise very close to ordinary speech and affects the reader's total response to it in a subliminal way. While considering the segmental phonology of his poems we can note that Qabbani's is inclined to respect his sounds freely or parallelistically, the music in his poetry can be associated with the repetition of certain sounds and can be analysed in terms of alliteration, assonance, consonance and other sound echoes he employs without allowing them to suppress the meaning and natural spontaneity of his poetic utterance. It is through such segmental features Qabbani heightens the poetic and spontaneous nature of his poetry in spite of his avoidance of a deliberately poetic form. In addition to this, the segmental features of repetition and parallelism are also used by him as cohesive devices.

### 5.1.2.1 Assonantal and consonantal patterns

The sound patterns created through alliteration, assonance and consonance in many of his poems not only contribute to the pleasure of reading them, but in co-ordination with the lexis and syntax they contribute to be illustrated by examining the segmental features of some of his poems.

The poem **Habibi** [6] owes its mood of deep emotions as much to the devices of phonology as to those of syntax and lexis. The most foregrounded phonological feature of the poem is its dominant use of monosyllables. Out of the ninety five words which compose this short poem, eighty six words are monosyllabic. (The remaining nine words are disyllabic). The ease in the utterance of these monosyllables with their density of short, light vowels certainly adds to the simple buoyancy of mood, also created through the repeated use of nasals (There are eighteen occurrences of /m/ and seventeen occurrences of /n/ in the twenty two lines of the poem), the liquid /l/ and the resonant /r/, through the devices of connecting consecutive or proximate words by alliteration ( *tabhathaw - tarktuhu - tarunahu - al farrashti , al la'ubi* ), consonance ( *in -atrin, raffati - al farashti , khuzruhu - tuhazhzu* ) or assonance ( *'alikum-altjub- 'atrin-sakib, raffati- farashti, sadruhu nahruh* ). The assonance of /ʌ/ in the words *muglatahu* (eyes), and

*khuzruhu* (waist) strengthens the semantic tie between the context of the poem.

The music inherent in each of the nine lines of **Aghtasibu al'Alam bi al-Kalimat [10]** heightens the fascination of extra marital romance which forms thematic core. The soft note of romance is struck by the eight- fold repetition of the voiced vowel /a/ in the first line and then is reinforced by the repetition of the liquid /l/ in *a\_l lughata a\_l umma '... a\_l nahwa... a\_l sarfa', a\_l af'ala.. a\_l asma' a\_l ashya' 'ushakki\_lu lughatan...' a\_l nari, a\_l maa' 'a\_l zaman a\_l ati,' 'a\_l wagta', 'a\_l khatta a\_l fasa\_l a\_l lahzati waa\_l sanawat'*; and by the alliteration on /a\_l/ in adjacent words like line 2 how effortlessly Qabbani can weave intricate sound patterns by manipulating the organization of words is illustrated in the line.

.... *Al lghata al aumma... wa al nahwa al sarfa – wa'al a'f'ala...al  
asma*

In this line each word is musically interconnected with its neighbor, alliterates with '*alaf'ala*', '*al asma*', and is patterned with '*al nahwa*' and '*al sarafa*' through assonance . . .

**Iydahun ila Qarra Sha'ri [9]** is full of powerful alliteration indicating an ironic relationship between Juxtaposed words like '*shawwan* and *shi'ran*' contrast between '*tabki* and *tadhku*' and the metamorphic alliteration of '*mahabbata* and *mathla*'. This

alliteration then interwoven with the assonantal patterns, which dominate the whole poem. The clarification to the poet readers transformed in to poetry through the interfacing of many sound pattern. Entire words like 'yagulu', 'anni', al-aghbya (line 1 and 10) 'kharajtu' (line 2 and 11), 'la' line (6,7,8), 'sama' line 11,12,13, ,25), 'habibati' line (4,18,24) azallu (line 21,23,24) are repeated. Certain phonemes are repeated in consecutive words as in (line 4) 'li anni'an shawwan', 'saraqtu wa la gatalt', 'madha idha', Alliteration emphasis semantic connections between words all through the poem. 'Shawwan habibati shi'ran katabt', tabki idha abki tadhaku in dahikt', fi kull 'asmatin ka ghabti, u dhwwiba sha'raha al dhuhabyya fi dhahab al sama' are some example. The consonance /n/ in (line 4) 'an shawwan habbabi shi 'ran katabt', for example ironically brings out the monotony underlying the cause of clarification details. The consonant /t/ in the series of action verbs in utajir, saraqt, gatalt ,ahbabt the prefix and suffix morpheme is in it fact a phonological realization of Qabbani's clarification with his readers. Some assonantal patters also play a significant role in the general phonological texture of the poem. The assonance on /i/ in the (line 4 and 5) anni 'an shawwan habibati shi'rin katabt / ana lam utajir mathala ghiri bi al hashi shi' links up the items in a thematic pattern.

In *khubzun wa Hashishun wa Qammar* [2], the poet's manipulation of language is motivated by his intention to present a surrealistic picture of the Arab societies as it exists in their conscious after the defeated War. The transformation of the local in to an emotion and abstraction is mainly achieved through the metaphorization of its objective features. But the emotive power of his metaphors is greatly enhanced by the richness of its overall sound patterning. Sound effects literally pile up on each other, intensifying the process of metaphorization. The use of repetitive and parallelistic sound patterns is a characteristic of the syntax device to the poem. Besides the obvious repetition of refrain '*bi biladi bi biladi.. Alanbiya...bi biladi albusta*', sound repeat themselves within a word and within a line. See the repetition of / t /, / l /, / d /, / j /, for example, with in words like '*tahta*', '*limlaqat*', '*aljibal*', '*muddati*', '*al khaddar*', '*tujjari*', '*likusala*', '*alauliya*', '*al sila*'...etc. similarly / d / and / t / are significantly repeated in the lines.

*Bi biladi... bibiladi alanbiya bibiladi albusta... madaghi altabh..wa tajjar alkhadar....* To present these lines as a contrast unit between the purified land and the dealers in drug, Among other sound effects we can notice alliteration of '*alrabbu* – *alrukhamiyu*, *Lialsharqi*- *Lana*' assonance in '*ma-aladhi-yat* '*abha*' *fanudi'n al kibriya*, *kusala* – *du'afa*', *tarzuquh- ruzan*',

*yusallan – yanun – yahyauna – yunadun's – consonance in 'andama yuladu', fi alsharqi qamar',tahtalu altilal',madaghi altabgh'*, words are related through repeated sounds as in yabi 'una – yashruna', yatasalluna bi afyunun' alatfalu tahtalu' as well as through reverse rhyme.

In **Qasidat al-Huzun** [3] sound patterns are integrated with its lyrical reflective mood. They seem to modulate themselves to carry the full weight of the poet's emotions and reflection of his love experience. The main stress of his emotional experience is born by words replaced by prefixes and suffixes./ni/, /ki/, stand for words like 'you', 'I', 'me', 'my', which are repeated several times in the poem. Beside these, there is a straight repetition of other words like 'allamani', (tought me) and 'habbuki' (your love). Semantically patterned words are fore grounded through phonological patterns based on alliteration as in 'muhtajun – munthu', 'adat – 'allamani', 'fanjani – fi'; on assonance as in finjani fi al lilati', min-biti', atsarrafa – ka – alsabian' ani – hin ahibbu', takffu – dawran', qusura – muluki', on consonance as in 'tiba-baba' 'usur – maksur'. Qabbani's skill in exploiting the communicative potential of sound patterns is perhaps best illustrated in the outcome experience lines of the poem.

*allamani hubbuki, sayyidati, asua 'adat*

*'allamani ..aftahu finjani fi al lilati allafa almarrat, wa ujarribu*

*tibba al 'attarina wa atruqu baba al 'arr afat.*

The lines have a characteristic repetition of sounds like /l/ (*allamani – al lilati – allafa – al marrat – al ‘atarina – al ‘arratat*), /b/ (*hubbuki – ujarribu – tibba – baba*), /r/ (*al marrat – ujarribu – al ‘attarina – atruqu – al ‘arrafat*), /f/, /n/, and / ‘ /, in the consecutively used words. The sound effects created through the alliteration and consonance of ‘*allilati allafa al marrat*’, the consonance of ‘*adat- marrat- ‘arrafat*’-add to the love experience appeal of the lines.

#### **5.1.2.2 Sound Symbolism and Onomatopoeia**

In working on Qabbani’s poetry in Arabic and translating it from Arabic into English the translator would observe that at the phonological level there is no correspondence between English and Arabic and he/she will some times attempt to create a certain equivalence when encountering phonological features, the examples some of his selected poems will illustrate the point. The primary or descriptive onomatopoeia are very rare in Qabbani. In **Hine Uhabbuki** [7] the non linguistic mechanical sound of the Nubian drums beat is effectively imitated in the expression ‘*wataduqqa tubulan hina uhubbaki*’.

The rhythm of the dancers and the sound of the persona creativity of words are arrested in the repetitive sound patterns in the first (10 lines) of poem



*'yusmi'uni.. hiyna yura'qisuni... kalimat...lisat ka al kalimat/ ya  
akhdhuni min tahtta dh'ra'i / yazrar uni fi ihda al-ghaimat / wa al matar  
al-aswad fi 'yina / yatasaqatu zakhkhatin.. zakhkhat yahmiluni ma'hu  
yahmiluni /limasain.....fi yadih'.*

Onomatopoeia, understood in the broad sense of phonological enactment of meaning appears to be a marked feature of some of his poems. In **al-Qudsu** [1], the sound patterns are clearly manipulated to bring out the three themes underlying the three emotional outbursts of the persona. The first four lines of the poem venting out the persona's frustration with his land have certain phonological features which can be correlated with their theme at the subtler level of sound symbolism. The first thing we notice about the sound patterns in these lines is the dominance of plosive and certain dabble consonant patterns, there are thirteen occurrence of /t/, six of nasal /m/, eight of /ʔ/ six of /l/, there is also a density of words double consonant like /tt/, /ll/, and /mm/. Plosive are articulated by a damming up and sudden release of stream of air from the lungs and in a sense their density is suggestive of venting out of accumulated frustration. Beside, the plosive and the double consonant pattern in the post-vocalic position are generally associated with hardness. Therefore, a sound pattern dominated by plosive and hard sounding consonant like /k, ʔ, sh, s, / has the quality of enacting the outburst of the persona's long suppressed sorrow for the holy place (Jerusalem).

With the entry of '*Gudsu*' (Jerusalem); the mood of the persona partially changes, and so does the phonological pattern. The dominance of plosive is replaced by the dominance of

sibilants and liquids lines (5-29) there are forty eight occurrence of /l/, thirty two of /y/ and seventeen of /s/ and other as well. In the last nine lines the mood of the persona changes into hope and optimistic, and so does the phonological pattern. The idea of the softness of hope is reinforced by the repeated fricatives /gh, z, f, h, '/, and the repeated nasal /n/ has a repeated vowel /u/ echoing the idea of smoothness and hope. The plosive and consonant clusters do have their place in these transitional lines too. But they are mostly pre-vocalic and, therefore, their hardness mellows in the general soft phonemic environment.

**Iydahun ila Qarra Sha'ri [9]** (clarification to my poetry reader) is a metaphor for the poet's all engulfing creativity, which devours all that comes within its range. Throughout the poem there is an under current of continuity and multiplicity of impressions; of the diversity of object committed by the poet's sensibility to serve the uniform purpose of expressing his creative love. A phonological manifestation of this underlying continuity and uniformity within the diversity is achieved through onomatopoeic use of sounds and sound patterns. The first sentence of the poem introduces the peculiar clarification of the poet intensifying with '*alaghbya*' (the fool). The growing intensity is reflected in the small chain of echoes created through the consonance of the "*ani - inni, Habibati - shi'ran, utajir - ghiri - hashishi*".

The catalogue itself is organized in such a way as to emphasize the continuity of the 'chain' in which they occur and the unity of purpose that binds them together. The organization of sound maintains the peculiar 'beat' associated with the enumeration of item in defending himself, these complex onomatopoeic effects are achieved through a skilful use of assonantal and consonantal patterns. Certain sounds keep on repeating themselves in words closely following each other through repetition of certain sounds. The point can be illustrated by citing a few lines.

*Yatalabuna bi nasbi mashnaqati*  
*Li anni 'an shawwan habibati..shi'rasn katabt*  
*Ana lam utajir mathla ghiri bi al hashishi*  
*Wa la saraqtu wa la qatalt..fahal turani*  
*Kafart*

The unity of purpose underlying the multiplicity and continuity of the objects observed is as much due to the assonance of /i/. The selection of the word 'katabt', 'saraqt', 'qatalt', 'ahbabt', and 'kafart'. Reinforced the meaning may be determined by their phonological merit to fit into the pattern of repetitive /a/ and /t/. Besides the verbs referring to the poet (write, stole, killed, loved and sinned), are assonantly and rhythmically connected.

### **5.1.3 Prosodic or Supra-segmental Features of Poetry**

Prosody, more commonly known as metrics, is the study of the rules of versification. In the traditional method of analyzing the metre of verse, the unit of rhythm is called a foot, which is an arrangement of stressed and unstressed syllables. The feet are named according to the number and the position of the stressed or unstressed syllables in them. The metric foot – that is, a foot with a fixed number and position of syllables – became established in English poetry in Chaucer's time. It remained the norm of mainstream English verse even in the following five centuries, under the influence of Chaucer. Naturally, the methods of 'scansion' as prescribed by the traditional prosody, too, are based on the number and length of syllables in a line. The terminology and methods of traditional prosody which are largely derived from classical Latin and Greek verse have been applied to English verse for centuries without paying heed to some basic differences between them, and English. In the twentieth century, however, literary and linguistic scholars, influenced as they were by the general 'scientific' spirit, started questioning the rationale behind the mechanical adaptation of the traditional prosody to the metrics of English poetry. Any discussion of the prosodic features of English poetry, therefore, has to begin with recognition of the problems involved in the

blind application of the traditional prosody to the verse in English.

The main problem in the application of the rules of Latin scansion to English poetry arises out of the failure to apprehend the basic fact that the isochronic, accentual rhythm of English cannot be described in the same terms as the quantitative rhythm of Latin. The traditional classification system originated in syllable-timed languages and not in stress-timed languages like English. This gives rise to a conflict between the ideally regular metre imposed on English verse by an alien prosodic model and the actual rhythm, which is also called the 'prose rhythm', required by the isochronic nature of English language. Besides, traditional prosody recognizes only two kinds of rhythm, the rising and the falling, and classifies its rhythmic units or 'feet' accordingly. Such a classificatory system is inadequate to describe the other gradations of rhythm falling between the two extremes. Linguistic critics like Leech (1969), Cummings and Simmons (1983) and Halliday (1994) point out that 'silent stresses' which are an integral feature of the rhythm of spoken English have no place in the traditional method of scansion. Traditional prosody does not also consider another feature of poetry which is called 'pitch'. In short, the conventional method of scansion is inadequate in many respects to describe what actually 'happens' in English poetry. It is

prescriptive rather than descriptive. Realizing the difficulties in the rigid application of the classical prosodic rules to English poetry metrists were forced to make room for many permissible or 'allowable' deviations' (Halle and Keyser, 1981: 211) in the prosodic theory. Through a relaxation of prosodic constraints both by poets and metrists, the rhythms of English verse were brought closer to the actual rhythm of spoken English. This shift from the strictly metrical to the natural rhythms of English prose can be viewed as a prosodic manifestation of the general stylistic rebellion going on in the history of English verse against the artificiality of poetic form.

In the twentieth century a number of metrical theories were proposed as alternatives to the traditional prosody. Some of them were based on the ideas introduced by the newly emerging discipline of linguistics. Under the influence of the intellectual discipline known as structuralism, a structuralist approach to metre was developed by Chatman (1964). In his *Theory of Meter* (1964) he makes an attempt to demonstrate the utility of structural linguistics in developing a theory of English meter. Adopting a structuralist approach Chatman tries to systematize a set of ideas which are fundamental to metrical scansion and analysis.

Prominent among the linguistically based approaches to metrics is the one proposed by Halle and Keyser (1970) under

the impact of Chomsky's Generative Grammar. Their work on the Chaucerian iambic pentameter is a pioneering attempt in developing a linguistically based approach to English prosody. The approach is best illustrated in another article by the duo (1981) in which they attempt to formulate a 'standard theory' and later a 'revised standard theory' to account for the 'metrical competence' of an experienced reader of English verse and his ability to 'judge verses as metrical or unmetrical' (p. 207). The writers first try to deduce the abstract patterns underlying an iambic pentameter and then relate them to concrete lines of verse by the application of a set of 'correspondence rules'. The standard theory of iambic pentameter is then extended to accommodate the 'allowable deviations' (ibid. 211) introduced by poets like Milton. Thus, as illustrated in the article, the generative metrists try to relate the 'deep' structure or abstract metrical pattern to the surface rhythms by a set of actualization-realization rules, which account for permissible deviations. The theory thus aims at providing a great deal of freedom within the metrical pattern, 'while at the same time retaining sufficient constraints to make the art form an interesting one for the poet to work in' (ibid 214). Kiparsky (1981), too, with a few improvements in the Halle and Keyserian model, adopts the generative approach in his studies on Wyatt, Shakespeare, Milton and Pope. In his analysis of Hopkins's 'The Windhover', Scott (1981) makes some very significant discoveries about the

metrical structure of the poem through the application of the Halle and Keyserian model to it. On the whole, however, the generative approach is too idealized to enjoy a universal acceptance.

The modern linguists and phoneticians look upon prosody as an aspect of the phonological level of language. They relate the prosodic features to the phonological units higher than the phonemes. Prosodic features function over longer stretches of speech and higher units of phonological organization like the foot and the tone group. The prosodic features from a purely linguistic point of view comprise features like stress or emphasis, intonation or pitch variation, pause, rhythm, tempo and the degree of loudness. This kind of phonologically based approach which treats prosodic in features as supra-segmental is best suited for studying the phonological aspect of Qabbani's style, since Qabbani prefers to write her poems in free verse, a form of poetry which obeys no constraints of regular metre or rhyme.

Derived from the French 'verse libre', the poetic genre called 'free verse' is 'free' in the sense that it does not conform to the usual regular metres associated with poetry. A poem written in free verse can be read as a linear prose passage. Yet, it will be a misconception to say that free verse is unrhythmical or necessarily prosaic. By adopting the convention and the



visual form of verse the experiences and emotions presented acquire the permanence and significance generally associated with literature and a 'rhythm' peculiar to poetry. Every free verse is, in fact, a poetic utterance or to use a more technical term a poetic discourse which needs to be read rhythmically and with proper modulations in speed and intonation. Although it does not follow any fixed patterns or norms, readers have to arrive at a proper 'performance' of the verse by creating intonational patterns which suit its meaning. As Wales (1989) has rightly observed, free verse has an 'intonational metre.' ( p.193). In view of these observations, one can examine metrical patterns of Qabbani's poetry in terms of its supra- segmental features like stress ,rhythm and intonation Before proceeding to the analysis, however, I will briefly discuss the nature and function of the supra- segmentals in English poetry.

### ***Stress, Foot and Measure***

Stress is one of the basic elements of both metrics and phonology. It is a constructive device that depends on the unequal prominence of consecutive syllables. The rhythm of English verse and spoken English is intrinsically associated with the patterning of stressed and unstressed syllables. The conventional English metre is nothing but a 'rhythmic parallelism' or 'a patterning of the succession of stressed and unstressed syllables with greater regularity than is necessary

for spoken English in general' (Leech, 1969: 111). The 'foot', which is a convenient unit of measure in traditional prosody, is an arrangement of stressed and unstressed syllables. There are four main types of foot prominently found in English verse. In their symbolic representation a cross (X) represents an unstressed syllable while the stressed syllable is represented by a slash (/). The major metrical feet can be represented as follows:

Iamb – X/          anapaest XX/          amphibrach – X/X

Trochee - /X      dactyl - /XX

According to some metrists (Leech, 1969 and Cummings and Simmons, 1983) the metrical foot is an unsuitable tool for analysis. As Leech (1969) points out 'it is a notorious failing of traditional prosody that the distinction between 'rising rhythm' (iambs, anapaests) and 'falling rhythm' (trochees and dactyls) cannot be reasonably drawn when both the initial and final syllables of a line are stressed or when both are unstressed' (p.113). The metrical pattern of such a line can be scanned both as iambic or trochaic. The modern metrists, therefore, prefer to use the term 'measure'. As Leech (1969) defines it a 'measure' is a metrical unit which necessarily has a stressed syllable in the initial position.

As a phonological feature, stress characterizes both a word and a sentence and gives an English utterance its characteristic rhythm. It also has a functional value in determining the meaning of a word or a sentence. Unlike a traditional metrist who recognizes a binary categorization of stresses, a majority of phonologists recognize four kinds of stress: primary, secondary, tertiary and a weak stress. The Stress patterns at the word level are generally fixed – Stress patterns in a sentence, however, may vary according to the special meaning or emphasis implied. Generally grammatical words like personal pronouns, auxiliary verbs, prepositions, articles, conjunctions and relative pronouns are unstressed in a sentence while the content words like nouns, adjectives, numerals, pronouns other than personal and relative, principal verbs, most adverbs and interjections are very often stressed though not invariably so. Grammatical words may receive stress when they imply special or contrastive meaning. In such cases, they are pronounced in their strong forms instead of their more usual weak forms.

### ***Rhythm***

Derived from the Greek 'rhythmos' – 'flow' is associated both in prosody and phonology with a pattern of stressed/ accented (beat) and unstressed / unaccented (off-beat) syllables. The English language owes its highly rhythmic

nature to the 'peak of prominence' or beats at regular intervals of time in spite of the varying number of unstressed syllables occurring between two beats. It is the stronger tendency to regularity in the distribution of unstressed syllables that distinguishes verse from prose or metre from the rhythm of spoken English. The traditional scansion of poetry, therefore, consists in counting the number of syllables in each line and dividing them in to equal measures of stressed and unstressed syllables. The natural rhythm of English, however, does not have this kind of perfect regularity in its patterning of accented and unaccented syllables. Consequently, all English verse is marked by a 'tension' between the ideal metrical rhythm, which is perceived only mentally and the actual rhythm of natural speech, which is perceived physically. As pointed out earlier, English verse has been progressively trying to come of the straitjacket of the strictly material rhythm and follow the natural rhythm of English. Consequently, the poetical ness of a poem no longer depends on the degree of its conformity to the traditional metrical patterns.

Free verse by definition does not make use of any fixed metrical scheme; yet it often uses rhythm as a source of cohesion and sound-sense connection. Rhythm in free verse, as in natural speech, is organized according to the groups of syntactic units identified by punctuation marks in its written form

and by tone group boundaries in its oral performance. The patterning of actual stresses in my verse, free or metrical, requires what Cummings et al (1983) call a 'performance text', which in turn presupposes an interpretation of the written text. It is the apprehension of the drama at the deep structure, the play of emotions underlying its surface structure that decides the accentual patterns, the tempo and the tune to be used in the oral performance of a poetic text.

The pauses assume a very important position in the descriptive analysis of the rhythm of a poem especial as a 'performance text'. A number of linguistic critics like Leech (1969), Cummings et al (1983) and Halliday (1994) have recognized the presence of a *silent stress*, which contributes to the total rhythmic effect of the poem. As Cummings et al (1983) point out 'Stress being a function of stress pulse rather than articulation or voicing, it is possible to have a silent stress' (p.46). Traditional prosody, with its focus only on the binary stress pattern, does not account for such a silent stress. Traditionally, the ends of lines suggest a pause in real or apparent time. The pause is enhanced if it coincides with major grammatical boundaries. This silent pause may carry a stress marked at the beginning of the next line. This is generally found to be a convenient position for the silent stress because several unaccented syllables at the beginning of the next line may be

members of the foot initiated by the final stress of the previous line. However, a caesura or a pause in the middle of the line may also carry a silent stress.

The silent stress associated with the pauses is, in fact, one of the aspects of 'time' in verse. It is a characteristic feature of English verse that the isochroous stress pulse need not always produce an audible syllable. In his discussion of rhythm, Halliday (1994) points out that this 'rhythmic silence' is a characteristic not only of the verse rhythm but also of spontaneous speech. The spontaneous speech can tolerate upto two complete 'silent feet' without the rhythm being lost. Rhythm is maintained sub vocally in the speaker's and the listener's mind. The silent stress can be indicated with a caret '^'.

### ***Intonation***

In ordinary usage 'tone' refers to a particular quality of sound associated with particular emotions or feelings, as is found in phrases like 'harsh tone' or 'rude tone'. In phonetics, intonation or 'tune' refers to the distinctive prosodic patterns of rise and fall in the speaker's 'pitch' or tone in an utterance. Tone thus refers to the pitch level of a syllable, and the syllable on which a significant pitch change takes place is marked as the 'tonic syllable' or the nucleus which is always stressed. The tune may be confined to the tonic syllable or may stretch over

several following syllables. Phoneticians have recognized several types of pitch change generally found in spoken discourse and also evolved a notational system to signify them. Into national choice are generally semantically motivated. A change in intonation often changes the meaning of an utterance. The intonational patterns have thus come to be regarded as having a functional value and are often used as cohesive devices, especially so in the silent or loud 'performance' of a text. They are associated with certain grammatical structures (statements and questions), attitudes (incredulity and astonishment) and illocutionary force (command or request). Halliday (1994) attaches information value to them by relating the nucleus with the 'new' element in an informative unit as against the 'given'. The major types of pitch change or 'tones' as given by phoneticians are as follows :

Fall – The fall is generally associated with statement, questions beginning with a wh-word, command, exclamations and rhetorical questions, one word answers to questions or words uttered in isolation.

Rise – The rise is used in incomplete, unfinished, inconclusive utterances, subordinate clauses, verbal or yes/no questions, sympathetic questions, echo and alternative questions, sympathetic questions, echo and alternative questions, in enunciation of things, afterthoughts and hesitant

expressions, requests, apologies, encouragements, polite commands, greetings and partings.

Fall Rise – Popularly known as a ‘but’ tone, it is generally used to imply reservations, apprehensions, veiled insults, insinuations and doubts. This tune can spread over a number of syllables.

Rise-fall – This tune is a persuasive variant of the falling tone, used to express genuine or sarcastic warmth or on the other hand, a feeling of surprise or shock.

Level – The tone, which is used very rarely, indicates an exact predictability of what is to follow. Breaks within a sentence, such as between items in a list, hesitations, suggestive pauses, etc. are characterized by the level intonation.

Meter inevitably produces rhythm in a text but a text does not have to be metrical in order to be rhythmic. Free verse, like prose, is a discourse type which, by definition, does not make use of any metrical scheme, yet it has its own peculiar rhythm. In view of this peculiar character of free verse, it is appropriate to ‘scan’ a poem in free verse by dividing it into clauses, as the equivalents of ‘tone-groups’ and marking the stress patterns and the tonic syllable in each of them. An appropriate reading of a poem or a ‘performance text’ depends to a large extent on the



selection of an appropriate tune and a correct identification of the tonic syllable. The tune type as well as the placement of the tonic syllable is generally determined by the context. If a piece of writing is neutral or unmarked for the tonic, the falls on the last stressed lexical word in a tone group. The tonic marks the lexical item as 'new' by contrast with the earlier 'given' information. A stylistically marked piece of writing may have its tonic shifted from its usual place. Normally a clause or a tone group takes one tune: however, it is perfectly possible to put a tune on every stress, depending on the intensity of the feeling and the speaker's involvement in it.

The attitudinal function of intonation is largely reflected by modulations at the beginning of the utterance or shades of grading. Each of the five kinds of tune has various kind of pretonics, and there are meaningful variants within tunes as well. The falling tune, for example, may have a beginning (the onset) at relatively high, middle or low pitch. All these tone variations create nuances of meaning which are not available in the text in its written form. A trained reader can choose the appropriate tune and bring out the subtle nuances of the meaning of the poem.

#### **5.1.4 Supra-Segmental in the poetry of Qabbani**

In this section we propose to look at the supra-segmental features of some of Qabbani's poems using the above mentioned categories of descriptive phonetic. The rhythmic and intonation patterns in Qabbani's poem are examined and analysed with a view to emphasizing their cohesive function and communicative value.

##### **5.1.4.1 Numerical uniformity of syllables and Rhythmic parallelism**

Qabbani has adopted the loose and flexible genre of free verse and kept himself away from the regularities of metre, rhyme and stanza structure. He is not totally away from regularities of prosody. Like many other poets, he, too, was preoccupied with consideration of 'form' at the beginning of his career and tried to work within metrical limits in his own way.

Commenting on his technique of versification, he said on '*Questions of Poetry*' the originality of poetry is a sound, it is stored in the utterance of the poet and ear of the listener, therefore the sound is the destiny of the poem,(p.185). His idea of prosodic discipline especially in some of his early works seems to be mostly a matter of counting syllables and patterning them in as regular a rhythm as possible. A majority of the poems selected for analysis, especially those written before 1967, have a uniform number of syllables in each line.

**Kalimat [5]** (words), **Habibi [6]** (my love), **al-Qasidah al Bahri [11]** (maritime poem) and **kitab al Hubb [19] A and B** (the

book of love) are especially noteworthy for their syllabic regularity and rhythm in these poems arises from the repetition of similar stress patterns. In **Kalimat** especially, which happens to be one of the best poem in his collection of '**Habibi**', stress and intonation patterns appear to be deliberately designed to imitate the patterned movements of the dancer and rhythm of their dance. Except for lines (11, 19, and 21) each line of the poem '**Kalimat**' has 9 syllables. The sense of rhythm we get in the whole poem is closely associated with lexical repetition (*'kalimat', lisat ka al kalimat', 'zakkkhatin – zakhkhat', 'yahmiluni ma'hi yahmiluni', 'yahdini shamsan..... yahduni', wa bi anni kunzun, wa bi anni', a'udu..audu...*) and the structural parallelism. The rhythmic patterns created through structure parallelism are discussed in section 6.1.4.3. The whole poem acquires a filly regular rhythmic pattern through the repetition of disyllabic measures with occasional variations. Especially noteworthy is the rhythm of lines 13-14 which these are only two variations in the general pattern created through the repetition of disyllabic measures.

*Yuhdini shamsan yahdini  
Saytan wa qati'a sunawnuwwat.*

The rhythm in **Katabu al-Hubb A** and **B** is patterned with in the natural rhythm of the persona's inebriated speech. Through out the poem we see interplay between the disyllabic /IX/ and monosyllabic // measures; there are seven occurrences of the

monosyllabic and eleven disyllabic measures in A and in B. There are 14 occurrences of monosyllabic measures. Lines 1-2 of A have series of 4 and 3 monosyllabic measure respectively. The nature flow of the speech is also maintained through the insertion of a few three and four syllabic measures as well.

The poems **Habibi** and **al Qasidah al Bahrih** belong to a category of poems, which are neither fully regular nor fully free. In **Habibi** the verse rhythm generally associated with a descriptive text is characteristically fused with the variable rhythm of natural speech. A majority of nine syllable lines establishes the general norm, but there are variations on the norm with the number of syllables differing from six to eight per line. The disyllabic measure with one unstressed syllable is repeated in the poem so as to get established as a pattern. Line 3 and 11 are especially noteworthy for their fairly regular rhythm. At other places, however, the pattern gets disturbed with the introduction of measures varying in the number of unstressed syllables. There are many instances of two consecutively used monosyllabic measures as well. In line 6 two consecutive monosyllabic measures are used in.... '*'anhu hunu*' , and line 12'.....*wa fi Ghana kulli*'. Curiously enough, Qabbani creates the effects of patterning even within the variations by virtue of their fusion with grammatical parallelism. In this poem the verse rhythm is matched with the natural rhythm, especially remarkable is the natural stress received by all the negatives which recur several

times in the poem (see lines 1, 7, 15, 22) it is this fusion of metrical and natural rhythms which lends the poem an air of solemnity.

**Al Qasidah al Bahrih** has an equally sophisticated fusion of the verse rhythm with that of natural speech having a uniform seven-syllable line pattern, the poem initially appears to be 'discovery' in its rhythm like "the blue harbor of her eyes", which is the central metaphor of the poem. The theme is phonologically foregrounded by placing a nuclear stress on all the keywords like '*tarsmu*', '*tabhathu*', '*tatakallam*'. The head words in the nominal groups describe the sights lines (2-3, 6-7, 10-11) absorbed by the speakers roving eye, too, get a natural stress to magnify the range of his sensibility. With lines 14-20, however, where the sights become a part of the poet's sensibility the poem appears to lend itself easily to the discipline of verse rhythm. The measure XXI is repeated fairly regular in lines 1-16 so as to indicate the general rhythmic pattern. Except for their initial deviant monosyllabic measure all the lines from 1-16 have a regular rhythmic pattern due to the repetition of the measure XXI. Towards the end of the poem the rhythmic shift from the first 16 lines which are freely variable rhythm to the monosyllabic measures of the last 21-28 is perhaps a natural consequence of the whole conglomeration of 'sights actions and sounds' being given a meaningful shape by the poet's sensibility.

#### **5.1.4.2 Variable stress patterns**

In spite of maintaining the numeric uniformity of syllable in a line, Qabbani seems to exploit the flexibility of free verse to the full when he uses variable stress patterns. The stress patterns in such

poems seem to have originated solely in the fluctuations of his emotions or in his attitude to the subject under consideration. Rhythm becomes more organic, and the peculiar 'music' in his poetry, then, is created out of the cohesion of 'how' with 'what'. It is the very organic quality, the flexibility and variability of rhythm and tune, which gives him the freedom to emphasize certain aspects of meaning. Consequently, it is the rhythmic variety which becomes a norm in his poetry. Qabbani refuses to be tied down even to this norm of varying rhythm. His rhythm deviates from the normal variety to suddenly assume a highly regular patterned form. The deviant 'regular' rhythmic patterns stand free rhythm. Therefore, Qabbani's rhythm becomes the most dynamic aspect of his versification.

The poem which is most marked for a dramatic variety of rhythm and intonation is the dramatic monologue, **Iydahun ila Qarra Sha'ri** [9]. It owes its high sense of drama, among other things, to the fusion of its supra-segmental features of tone, stress and tempo, which follows the movement of the persona's changing moods. Written in a highly colloquial style, its rhythm and tune are closer to a natural, spontaneous speech and consequently, make the clarification discourse more personal than formal. A line by line analysis of the poem is unnecessary, but a few details should be mentioned.

The basic characteristic of the poem is the variety in rhythm and intonation and, therefore the full effect of the poem can be felt

only through its performance text. The poem opens abruptly with the speaker declaring his accusation of the critic as '*al aghbya*', (the fools) as contrasted with their knowledge less of him. The ironic note, which is an integral part of the interpretation of the lines, is realized only through their prosodic features. It is mainly realized through the juxtaposition of the Key words '*al aghbya*' and '*anni*' (I) as a defensiveness accusation accused by the fools. This juxtaposition is accompanied by the deployment of a fall-rise tune on '*al aghbya*', creating a brief anticipatory pause which is fulfilled by an ironically emphatic fall on reflexive pronoun of the persona '*anni*'. But for this international choice the clarification would have been a plain, neutral statement. This ironic equation of the accusation of the fools and the defense of the persona, introduced in the very beginning of the poem, has a thematic significance since a major part of the poem is concerned with clarification involved in the imposition of 'those in power' on those not in power.

The rhetorical clarification addressed to the critics, whom he called as fools and to his poetry readers. The peculiar tempo associated with the serial mention of the addressed is expressive of his intolerance and irritation with critics. While defending the poetry of his choices, his poetic language acquires the rhythm of passionate speech. Rhythm becomes repetitive as well as patterned in various place of the poem. The following lines can give the seasonal as well as the insistence lines (4, 25)

*Li inni 'an shawwan habibati shi'ran katabt*

(because about the matter of my loved poetry I, composes)

*wa azallu aktubu 'an shawwan habibati..*

( I will keep writing of my beloved matter)

The emphasis falls on the four consecutive words in the phrase of both lines '*aktubu 'an shawwan habibati*'. This kind of repetitive stress suggests the depth and insistence of the speaker's emotional involvement in the subject he is discussing. The phrase is further foregrounded through the creation of two nuclei within it '*katabt*' and '*aktubu*'. The falling tune, which spreads across the whole phrase, allows the speaker to create a doubt contrast and stylistically mark both the words as peaks of information. The rising tone on each of the nuclei in the series of the tone groups describing the nature of his speech also adds to the patterns of his language with in its essential variety. The first 20 lines of the poem the speaker plays the role of the categories and gives a dramatic representation of the 'speech act' performed by them. The discourse consists of short tone groups, each coinciding with a clause of past tense verb and its complement or some times only with the complement. In such a discourse structure, the tonic falls persistently on the initial emphatic verb with a sharp fall in pitch and its complement receives a secondary stress. This rhythmic and intonational pattern is repeated several times in this sections as of to hammer in the moral and behavior norms the fools wish to impose



on the speaker. Stress, tune and tempo are all at work in this stretch of dramatized discourse to communicate the illocutionary force of stress clarification. In addition to this, the prosodic features of this speech also throw light on the antagonistic nature of the interpersonal relationship between the addresser (the readers) and the addressee (the speaker). With out having to state to expressly the role playing speakers also gives a hint of the perlocutory effect of utter irritation and intolerance.

With the intervention of the determination word '*sazallu*' (I will keep) the tone and the mood of the speaker changes abruptly, as he fast forwards to the memories of some 'past' events. Tenderness creeps in to his tone in sharp contrast to the pounding rhythm of the preceding lines. After his clashing experience with the people around him and his clarification and self defense, he gives a determinate statement '*sazallu*'. The complementarily which underlay this meaningful determination is prosodic ally brought out in the rhythmically fairly balanced pair of clauses.

*sazallu ahtrafu al mahabaṭa mathla kulli alanbia*  
*wa azallu ahtrfu al tufuṭa wa a brata wa*  
*al naga wa azallu aktubu 'an shawni habibati*

The theme of complementarily of the speaker determination is beautifully reinforced by the perfectly matching rhythmic patterns of the clauses.

In the last part of the poem as a speaker is driving towards establishing his identity among his readers, his speech once again becomes rhythmically forceful and patterned. Corresponding to the repetitive sentence pattern '*wa ana – wa arju an adhalla kama ann-* ( and I an hope change not but remain I ), a rhythmic pattern too is created by a repetitive emphatic stress on 'ana' (I) and the actions that 'I' indulges in. The realization of the duality with in him and the unity with in the duality of 'I' and the 'sound', too, is articulated in structurally and rhythmically and parallel syntax.

*Hata yasira al hubbu fi watni bi*  
*Martabti al hawl wa asira qamusan li ttulab*  
*Al hawl wa asir tawq shatahun alifan*  
*wa ba*

In the poem **al Qudsu [1]**, the poet appears to have broken all the formal pattern allowing the rhythm and tune of the poem to freely follow the fluctuating moods of the persona. Breaking a way from self-imposed convention of syllable-count, the poet allows the line to vary in length from five to ten syllables. Line 17 has 5 syllables. The free verse is fully exploited here to absorb all the nuance of the changing moods of the persona. In the first part of the poem (lines 1-5) rhythm collaborates with lexis to intensify the illocutionary force of frustration and sadness. The semantic implication of scorn underlying the pattern nominal group '*antahti al-*

*dumu'*, (tears dry, the candles flickered and floor created respectively). All are referring to the action played by the persona, is further emphasized by the rhythmic pattern created through the placement of heavy stress on both the modifier and the head words. Besides, a rising tune on the head words in each of these three nominal groups in the series can be viewed as phonological enactment of the climatic intensification of the persona frustration. Similarly, the structural parallelism noticed in the craving clauses in the lines '*Bakaytu... Sallaytu.. Raka'tu..*' is accompanied by the rhythmic and intonational parallelism in structures, in which all the monosyllabic lexical verbs receive a heavy stress and act as the nuclei in their respective tone group.

In the second part of the poem, with the intervention of ' Qudsu ' as a holy place for the persona, dominating his sadness, the speaking voice remain dominating of sibilant and nasals as a description of his nostalgic remembrance of alQudsu.

In the third part of the poem with the entry of the word (*Ghadan*) as hope dominating his day dreams, the voice changes to become free and smother with the predominance of sibilant and nasals. Rhythm is beautifully harmonized with lexis here, which rib rates with the speaker's irrepressible passion for the virulent leaders. See, for example, the rhythmic consolidation of the semantic tie between *al-dumu'* and *al shumu'*. The craving voice of

the first part gets enmeshed in the harsh- sounding consonant and labours and through the rhythm of piling frustration.

The hoping voice in the third part, on the contrary, sounds liberated and softened as it easily glides through a long tone-group coinciding with a whole

*Ghadan ghadan sayuzhiru al layumun wa tafrahu alsanabilu al khadrau  
wa al ghusun wa tadhaku al'uyun....'*

The clause is treated as one tone-group to suggest intonationally the persona's passionate glorification of the coming future of the holy place 'alqudsu'. While describing the excitement of the rendezvous, the rhythm of his utterance naturally becomes more patterned at the end of the poem and can be seen from the lines

*Wa yaltaqi al-abaa wa al banun 'ala  
Rubaki al zahirah..*

Or

*Ya baladi....ya balada al salam wa alzaytune*

The isochronous rhythm in these lines is almost perfect. The contents of the concluding part of the poem are highlighted through a number of stylistic devices. The phonologically marked stylistic features of this part are explained in the next section.

#### **5.1.4.3 Grammatical and Graphological Determined phonological features:**

Most of the time Qabbani achieves significant effects through interplay between 'verse' and other strata of linguistic parallelism like morphology syntax and even graphology. In this section we will consider some example from his poems in which the supra-segmental features are foregrounded through their cohesion with morphological, Graphological or syntactic levels of linguistic organization.

Rhythm pattern appears in some of his poems as a concurrent feature of parallelistically structured words and compounds. The sequence of four past tense verb (saraqtu, qatalt, ahbabbtu, kafart) with the suffix (t) in the poem *lydahun ik qarra sha'ri* creates a sequence of four similar stress patterns which ultimately emphasize the semantic content of the series. Similar rhythmic and consequently semantic effects are produced by a series of figure of speech-*'al lughata al umma wa al nahwa wa al sarfa wa al af'ala al asma'* (/X /X /X /X /X ) in **'agtasibu al'alambi al kalimat [10]** and by a sequence of compounds *'yundi-ni shamsan, yuhadi-ni sayfan'-* in **kalimat [5]** where the first element in the compound receives a primary stress and the second element secondary stress and both are rhythmically and structurally intended to emphasize the creativity characterizing the speaker's words power.

There are other patterns of rhythm closely associated with parallelistical syntactic structure in many of his poems. Within the

general rhythmic structure of the poem al-Qudsu, there are rhythmic patterns created with in the parallelistically structured phrases. The first three lines in the poem, for example, have a sequence of parallel phrases: 'Bakayta antahti al dumu' / sallaytu hatta dhabt al shumu' / Raka'tu hatta mallani al ruku'...' The phrases are balanced rhythmically, too, with the stresses falling in to the pattern of 'X/ X/ X/ X/' lines 11 and 12 'hazintun ma'adhin al jawami', have a rhythmically equally balanced pair of phrases on the two sides of the pause. In the pair of prepositional phrases in line 16- 'al al'ab lilawlad fi laylati al milad', the syntactic patterning is enhanced by the rhythmic pattern. In kaitabu al Hubb,-B the rhythmic pattern (X/X-X/X) in the lines 'fa awwalan habibati, wa thaniyyan habibati, wa thalathan habibati.. .' is used for emotive purpose and which been influenced by the French writer Jacques's '*le list*' (list). In the poem **Resalah min Tahti al Maa [4]**, there is a sequence in the pattern 'in kunta +nominal group+ verb'. As an organic corollary of this structural parallelism of rhythm and intonation at the supra-segmental level of the poem, The similar organic corollary of structural parallelism is also found in '**Qiratun fi Nahdin Ifriqayyin [13]** with the pattern of ...'a'tini waqtan...' in hawamsh 'ala Daftir al Naksah, the persona expression of his frustration and attach on the countries leaders because of his restricted freedom' is mad more appealing through the rhythmically parallel lines 'law a hadun yamnahani al aman law kuntu astati'u an aqabala ( XX/ X/ X X/ X as XX/ X/ X/ X)'.

If we follow the suggestion by Leech (1969) that poetic utterances are considered as 'performance texts' then it is possible to analyse some of Qabbani's poems in terms of their tone-group which can serve an onomatopoeic function through their cohesive relationship with underlying themes. Let us examine the tone-group in some of Qabbani's poems.

The poem **al Qasidah al Bahriah** [11] describing a passionate through the eyes of the woman have a highly patterned structure and consequently a highly patterned rhyme. With the eight-fold repetition of the segment '*fi marfa 'ayniki*' the stress pattern of (X/ X/ X) and the persuasive, cajoling rise-fall tune on it, too, get repeated. The rhythm of the passionate experience and the ability if seeing love through eye can be captured in the reading performance by manipulating the length of and the pause in the clauses which intervenes the successive occurrence of the refrain '*fi marfa 'ayniki*.., varying between a word (*alazraq*) as in the last line of the poem, *Shubbakun bahri maftuh*'), and a verbal clauses ('*arkudu ka altafli*', *ahlun bi al bahri wa bil abhar*') the tone group foregrounded through its length also mark the peak of the speed of the utterance. The prosodic enactment of the post-intercourse, pleasantly creates the state of the lover, love slowly with number of pauses indicated by shorter tone groups, two of them coextensive even with single words ('*law anni and bahhar*'). Thus the feel of throbbing passion that we get in these lines is an effect of the poet's line organization of the lexical, syntactic, Graphological and even the supra-segmental level of language.

Graphological and syntactic features are beautifully coordinated with the phonological features in some of the poems to achieve the effects of communicative dynamism'. (See chapter 4). The rhythm of line in **Qarata al Funjan [8]** is clearly manipulated to enhance the 'communicative dynamism' underlying the series of the clauses of purpose. The growing intensity of the speaker's passion is successfully echoed by the growing tempo of the lines and as it has been sung by the famous Arab singer AbdulHaleem Hafez. The density for love intensifies with a series of tone groups, quickly succeeding one another, until it reaches its peak in the longest '*bi hayatika, ya waladi, amratun 'yinha subhana al ma'bud famuha marsumun ka al 'un qud dih katuha muiqa wa warud*'. Uttered in one breath, the fast tempo of these lines, in cohesion with its lexical meaning, beautifully matches the growing intensity of the description of the destined beloved. The natural short pause after the lines makes way for the faith and destiny of the lover of the '*kanna smaka mumtirtin wa tariquka masdududan masdud*' (but your sky will be rain filled- your road blocked, blocked) in the short tone groups that follows immediately.

**Khubzun wa Hashishun wa Qamar [2]** shows a very marked tendency to join phrases and clauses with the conjunction 'wa' (and). Such punctuationally marked pauses are in fact major unifying elements of the poem and a characteristic feature of the



speculating voice. This tendency is found in its most pronounced form along with commas in the following lines.

*tahta akdasi al zaha, yatrauka al nasu al hwaniuta, wa yamduna  
zumva limalqati al qamar, yahmaluna akhubza, (wa) athaki ila rasi  
al jibal wa mu'ddati al khaddar wa yabi'una, wa yashruna khayal  
wa suwar wa yamutuna idha 'asha al qamar.*

And other parts of the poem as well as such graph logical cases have a phonological effect as well. Commas as well as the conjunction 'wa' create certain tonal effects by causing a change in tune at the end of each phrase or clause that precedes it. The comma or 'wa' does not allow the clause to rest grammatically or semantically in a usual way but forces it to continue through a series of phrases and other clauses as if to keep pace with the continuous flow of the speculation running through the speaker's mind.

Graphology and phonology work in harmony to create semantic effects in the following lines of the poem **Rashlah min Tahti al Maa** [4], too

*In kunta sadiqi....sa'idni....kay arhal'an ka aw kunta habibi..... Sa'idni  
ky ashta mika..... la anni a'rifu.... Anna al hubba khatiran jiddan.. ma  
ahbabt... la anni a'artu.... Anna al bahra 'amiqun jiddan..... ma  
abhart..... Law anni a'rifu Khatimati.... Ma kuntu.. badata....*

The rhetorical question is pre-grounded not only through its inordinate length and lexical and structural repetition. The repetition of the three dots which are conventionally indicative of continuation of an utterance and an air of expectancy, too mark the question stylistically. The punctuation marks create an impression that the frustrated lover or speaker has still many things to say. The question thus succeeds in capturing the overflow of powerful feelings that cause the utterance.

To conclude our discussion of the phonological properties of Qabbani's style in this chapter we have attempted to examine some segmental and supra-segmental features of Qabbani's poems with a view to explaining their aesthetic and communicative value. At the segmental level, Qabbani's language is highly patterned due to a repetitive and parallelistical arrangement of phonemes in formal schemes like repetition, alliteration assonance, consonance and internal rhyming secondary onomatopoeia is found to be a marked feature of his poetry. At the supra-segmental level, his poems show a variety of metrical patterns from the fairly regular to the natural as performance texts, many of his poems reveal his skillful manipulation of stress and intonation patterns. Thus, the phonology of Qabbani's poems has been correlated with their syntax and semantics. The poems are projected as having a fine organization at all the levels of language.