CHAPTER SIX

CONCLUSION

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6.1 Conclusion

The study has been concerned with the description, interpretation, and evaluation of Qabbani's poetry through the application of linguistic methods and categories derived from well developed modern linguistic theories. As a linguistic critical study of Qabbani's poetry, its primary aim has been to explore Qabbani's 'style' or his characteristic linguistic choices and secondarily to judge the efficacy of an eclectic linguistic model in achieving this aim in the first place. The study analyses as textual data the twenty one selected representative poems of Qabbani. In terms of a number of interrelated levels of language, Chapters 4, 5, and 6 of the thesis deal with the lexis, syntax, and phonology of his poems. All these levels are viewed as operating within the interpersonal, situational and other larger contents of the discourse. The pragmatic level too, is thus incorporated in the analysis.The comparative study of individual poems with regard to a specific linguistic feature has yielded some insights into Qabbani's idiolect.

6.2 Features of Qabbani's idiolect Accessed through the stylistic Analysis of his poems

I. Repetition

This commonly emphasized feature of Qabbani's style which characterizes his language at all its formal levels is empirically tested and re-evaluated.

At the level of segmental phonology, repetition is found to contribute significantly to the thematic and aesthetic structure of his poems. Its use for heightening the poetic effects of his language in spite of its prosaic and colloquial character is especially noteworthy. Schemes like alliteration, consonance and assonance based on the repetition and parallelism of phonemes form a foregrounded feature of almost all the selected poems and they harmonize very well with their semantic contents. Repetitive phonological patterns in Qabbani often consolidate semantic connections between words and onomatopoeically enact the meaning of a line or of an entire poem.

Repetition at the lexical and syntactic levels functions in Qabbani as an effective cohesive device. Naming the poems after thematically important lexical items and then repeating them in the body of the poem, and highlighting lexical items or syntactic segments through their over reiteration are his common devices for emphasizing their thematic content. A study of verbal repetition (see section-4.2.1) in its inter-level relationship with syntax reveals

varieties like immediate and intermediate repetition. Lexical items are repeated for the rhetorical purpose of communicating emphasis, emotional intensity and to create iconic effects

A close textual study of his poems reveals a correlation between the stylistic devices of repetition and the communication of high emotional excitement. The systematically examined data thus counter the received critical opinion on Qabbani's overuse of repetition. At least it enables the analyzer to give him a benefit of doubt by treating repetition, not as conscious stylistic device but as an integral part of his language for expressing row impulsive emotional reactions. It is possible to draw a conclusion that a repeated use of repetition, albeit unconscious, has resulted in Qabbani in its automatization as a stylistic device.

Repetition is thus treated as a general stylistic feature of Qabbani's poetry and is excluded from the level wise discussion of his language given below.

II. Lexical Features

Qabbani chooses and handles his vocabulary in an adroit manner making it a major source of the communicative and poetic power of his poems. The deconstruction of his poems in terms of their lexical patterns has brought to the fore certain lexical aspects of his idiolect.

1) The first significant fact that strikes us about Qabbani's diction, especially in the context of the traditional used by the Arab poets before him is his avoidance of any distinct 'poetic' vocabulary. Deviating from the established tradition he prefers to express himself in words and phrases chosen from the plain, colloquial and contemporary language of every day use. His lexical choices and patterns are motivated by his desire to make them genuine expressions of his feelings and experiences. Instead of estranging the language from his readers by making it 'elevated' and 'effected' he is interested in using it as a means of developing close relationship with his readers. Colloquial expression, for example, like '*la tasaluni ma asmuhu habibi*' (don't ask me the name of my love) in the poem **Habibi [6]**, '*aghtasibu al lughata aluma*' in **Aghtasibu al'Alam bi AlKalimat [10]**, '*latamtaq*"(don't turn pale!) in **Hubla**, used in the course of his poetic discourse are pointer to this fact. A reader has no difficulty in identifying him /her 'self' with Qabbani's language.

2) In spite of his preference for simple, colloquial and straightforward vocabulary Qabbani has a peculiar way of manipulating his lexis so as to invest the familiar language with poetic significance and beauty. His poems in a way demonstrate the poetical resources of ordinary language. Chapter Four of this thesis, through its atomistic approach to

Qabbani's diction, adequately explores Qabbani's talent for creating unique worlds of his poems through a sheer play of lexis.

3) Qabbani builds up the lexical structures of his poems in perfect cohesion with their themes. The textuality of his poem is directly related to their organization of lexical sets. A few of his poems developed their themes through a single sustained sphere of diction (The vocabulary of **al Qudsu [1]**), in the poem **al Qudsu, Habibi [6]** in the poem **Habibi** and **Hubla [12]** in the poem **Hubla** for examples, But a majority of the poem analyzed in chapter three (lexical analysis) can be viewed as mosaics of several lexical sets and subjects drawn from a variety of experiential fields. The texture of a poem develops simultaneously with its lexical structure as several smaller lexical sets gets subsumed in the larger set of a poem; or lexical sets get contrastively related to each other; or in certain cases freely over lap with each other. Qabbani is adept at perceiving and seizing every minute shade of meaning arising out of the expression, Juxtaposition or cross connection of lexical sets.

4) Qabbani makes an imaginative and expressive use of vocabulary. His discerning eye perceives the thematic bond underlying the normally unrelated sets contexts and organizes them in meaningful, cohesive patterns to create the unique

context of a poem. It is through the interaction of such normally disparate lexical items and their context that he conveys his unusual perception of the world or defamiliarizes the familiar ones. He confers new values on to the ordinary words and empowers them and expressions by placing them in unusual context. This lexical phenomenon of unpredictable collations, in fact, forms the basis of many of Qabbani's memorable figurative expressions which make the reading of his poems an exciting experience.

5) Qabbani is sensitive to evocative and connotative power of words. His poems owe the depth and richness of their meaning largely to his skilful employment of words and expressions which, over and above their denotative meaning. Often evoke certain emotions or situations associated with them. His talent for exploiting the connotations of words is, in fact, his major strength as a poet. The connotation range from the most obvious and objective to the most subtle and subjective, the lexical items '*tafla*' (child), for example, is used in a line '*ya taflatan jamilatan mahruqat al asabi* '' (A beautiful little girl with burned fingers...' from al Qudsu. Which represent a painful exposure to freedom when the persona looked at his domesticity In **Khubzun wa Hashishun wa Qamar** [2] is used in its most common sense. ' *wa yahzzuna qubura alauliya, 'allaha tarzugu hum ruzzan wa at faln*' (and shake the tombs

of the saints, hoping to be granted some rice and children). In **Iydahun ila Qarra Sha'ri** the lexical item '*taflan*' with the metaphorical 'ka' connote the purity infancy and innocence '*wa anna wa arju an adhalla kama anna taflan yukharbushu fawq hitan alnujum kama yash*' (I and hope change not, a child scribbling on the stars walls the way he pleases.) in **al Qasidah al Bahrih [11]** in the line 'arkudu *ka al tafli 'ala als sakhri* (I run on the scattered rocks like a child) connote the enthusiasm of love. It is through such play of connotation that Qabbani gets his readers deeply involved in his poems as well as in his emotional world.

6)   Precision and compression are two other features which characterize Qabbani's lexis. With in the limited scope of his short lyrical poems he brings to life a scene or portrays a character in a picturesque manner by using just a few, exact and concert words. In **al Qasidah al Bahrih** '*fi marfa ' ayniki alzraq, amtarun min duan masmu' wa shamsun dakhatun wa qulu', tarsmu rahlatah lilmat laq..*'(in the blue harbor of your eyes, blow rains of melodies light, dizzy suns and sails, painting their voyage to endlessness.) From **Qarrat al-Funjan [8]** '*fa habibatu qalbuka... ya waladi naamatun fi qasrin marsud wa kalabun tahrsuhu wa junud,*' (your beloved my son, is sleeping in a guarded place of soldier and dogs). The 'kalimat lisat ka al kalimat' (the word are not like other words)

in the poem **Kalimat** [5] which overturn ' *talqlabu tarikh* (my history) are a few example which illustrate Qabbani's skill in painting verbal pictures. In number of his poems he recreates his experience through the use of concrete sensuous vocabulary. Especially noteworthy is his visual, aural and olfactory representation of **Khubzun wa hashishun wa Qamar** [2].

7) The quality of straightforwardness which characterizes his style is related to his choice of transparent vocabulary. His avoidance of euphemisms and a preference for contemporary words, albeit conventionally unpoetic, like '*aghtasibu*' (reap), '*hubla*' (pregnant), '*alnahda* (breast), alhidha' (shoes) etc. characterize his language as straightforward and natural. Qabbani prefers to avoid euphemism and express himself in words which are directly related to the emotion or experience being described.

III. Syntactic Features

1) Qabbani's straightforward and transparent use of colloquial and core vocabulary is complemented by his simple syntax. He generally orders his words in normative pattern and avoids obtrusive grammatical irregularities like fragmentation or dislocation.

2) Most of his poems are in the form of statement of facts in the indicative mood. One can easily see through such plain syntax and grasp the massage it encodes. Sometime he tends to dispassionatly 'report' even the emotionally significant events of his life using a 'neutral' style, for examples, the syntactic analysis of **al Qudsu [1]** (Jerusalem) and **lydahun ila Qarra Sha'ri [9]** (clarification to my poetry readers). Yet one can hardly describe his syntactic style as 'writing zero degree' within the bounds of the normative syntax Qabbani uses some stylistic devices to indicate his emotional involvement with the subject matter. The use of ejaculation, vocative and terms of endearment are some such devices. Many a times he maintains the intensity of the discourse through devices like free direct speech and avoidance of coordination reduction (see section 4.2.5)

3) The emotional emphasis is also conveyed through subtle manipulation of the elements of sentence structure. Without disturbing the natural flow of his poetic utterance, Qabbani manages to place a judicious emphasis on a certain relevant element. He maneuvers his syntax for effective communication through devices like thematic fronting and extraposisoin. Apart from the emphasis given by information focus and theme, Qabbani gives purely emotive emphasis through syntactic

devices like rhetorical question and exclamatory sentence (See section 4.2.7)

4)   The impact of honesty, spontaneity and intensity which his poems generally create can be directly traced to their syntactic structures. The syntax of Qabbani's poems seems to evolve naturally from his deeply felt emotion and experiences. His syntactic patterns are primarily motivated by his desire to maintain his fidelity to the experiences and record every small undulation of his feelings. The stream of consciousness, which forms the subject matter of many of his poems, finds its syntactic counterpart in highly repetitive and parallel structure. The quantification of this compositional feature and its assessment in terms of its functional value in my thesis (see 4.2.3.1, 4.2.3.2 and 4.2.3.3) demonstrate that parallelism in structural principles underline almost all his poems. Parallelism, a symmetrical arrangement of the variable and invariable elements of syntax, is operative in his poems at all the levels of syntax like Words, Group, Clause and Sentence. He often adds an extra dimension of meaning over the one suggested by more code to his poems through a rhythmic pattern of the variable and invariable elements. The functional value of syntactic parallelism can be illustrated with reference to my analysis of poems like **Qarata al Funjan [8]** and **Qasidat al Huzun [3]** (see section (4.2.3.)

5)   Nominal groups are an integral part of Qabbani's syntactic style. Qabbani

fully exploits the potential of nominal group for expendability, and its

recursive and accommodative nature for various purposes. It is through

the extendibility of the nominal group by left or right branching that the

seemingly contrary forces of compression and elaboration operate

simultaneously in his   poems. Nominal groups are used by Qabbani for

descriptive, elaborative and effective purpose. His style of the left

branches the nominal groups has the effect of directing the reader's

attention to a particular aspect of the meaning of the head word and

eliciting from him a focused response. In addition to their semantic, artistic

and effective value, many of Qabbani's nominal groups have the quality of

memoability. These compact and self- contained units of meaning are the

bearers of luminous metaphors and are remembered irrespective of their

textual contexts. (See section 4.2.3.2).

Structural parallelism in Qabbani is predominantly perceived in his use of

paratactical syntax. All the poems analyzed in section 4.2.3.2 and 4.2.3.3

illustrate how his synthetic style in largely dependent on coordinated

nominal groups and clauses. Parataxis at the group and clause levels

serves a variety of semantic and communicative function in his poetry.

Besides being the main sources of cohesion, it provides Qabbani with a

structure suitable for the kind of discourse he wants to establish with his

readers. His poetic confessions or clarifications need a syntax which can

easily follow the nuances of his frustrative life and his responses to the

surrounding world and keep pace with and be faithful to the sequence

observations, thoughts, ideas and memories as they freely enter his mind. The Paratactical style offers him the required structural freedom, flexibility and transparency. Qabbani makes a significant use of the connective potential and open-endedness of coordinated groups' structures to delineate his 'streams of consciousness. Within a complex the coordinated nominal groups used by his represent a simple chronology of events, an accumulation of details, a progressive intensification of an emotion, a variation of the same theme or a climactic or anticlimactic ordering of its components.

6)   Clause parallelism in Qabbani can be most obviously perceived in his profuse use of parenthetical clause-complexes. Parataxis with an appropriate degree of complexity embedded within it appears to be Qabbani's natural choice. Clauses are paratactically related either syndetically or asyndetically. The sequential organization of simple sentences has an air of unpretentiousness about it, which is in consonance with the confessional or clarificational character of his poems. Many of his dramatic 'lyrics' retrospectively view a particular aspect of his life from the present lyric moment and relate it to the present state or future consequences. In the process they freely embrace a wide range of tenses and aspects. Such temporal shifts are effortlessly achieved by Qabbani in the loose, paratactical clauses structures. His poems illustrate a variety of parameters on which the clausal sequences are organized such as description and elaboration, cause and consequence, retrospective and introspection recurrent observation and their associative

remembrances quick succession or simultaneity of events and suggestion of alternatives or inclusion are some such parameters. (Section 4.2.3.3)

7) Many times Qabbani exploits the paratactical structures, nominal group complexes as well as coordinate clause complexes, for the purpose of dynamic communication. He organizes the components of such complexes according to the principle of end focus, grading them carefully in order of their importance, from 'low' to 'high'. He uses this syntactic device to suggest the intensification of a feeling or the climatic evolution of an experience (section 4.2.3.2 and 4.2.3.3)

8) Although parataxis is the mainstay of Qabbani's syntactic structures, he is not totally averse to hypotaxis. He tends to lend depth and complexity to his syntax, especially when he is dealing with complicated or unusual emotional experience. In such poems, where the theme requires an elaboration through complexity, he specially manipulates the syntax through the linguistic mechanisms of reduction and rank-Shifting. The resultant complexity enables Qabbani to cram all the necessary detail in the compact structure of nominal groups and achieve the necessary effects.

9) Among the units below the group considered in this study (section 4.2.4), personal pronouns offer important clues to Qabbani's stylistic as well as poetic identity. The frequency of

the first person pronouns 'anna' (I) is a normative feature of confessional or clarificational poetry. What makes Qabbani's use of it stylistically marked its projection or exploration in relation to other accompanying pronouns. It is customary in Qabbani to address a poem to 'you' an imaginary silent listener, and to create an internal discourse situation within the broader discourse between the poet and his readers. This stylistic device lends his 'dramatic lyrics' an air of immediacy and intimacy. The 'you' is addressed sometimes endearingly, sometimes scornfully depending on the subject matter of the poem. Through his mood of address, the persona gives his perspective on the listeners and in the process also reveals his own 'self'. Sometimes the 'you' is presented as a Co-sufferer or an accomplice and than it is with 'I' in the second personal plural 'we' on other occasion, the 'person' in relation to whom he projects himself is kept at the distance of third person singular 'she'. The poems collectively represent a persona seeking his identity in the context of his inter 'personal relationships with 'they' 'she', 'you' and 'you and all'. He is on the brink of transcending his individually when he identifies himself with you and all. The peculiar use of pronouns by Qabbani is thus a linguistic and stylistic pointer of his limitations as a clarification or confessional poet.

IV. PHONOLOGICAL

The confessional or clarification note in Qabbani's poetry is very well supported at the prosodic level by his choice of tree verse. It offers him the maximum freedom, flexibility and transparency he needs for the expression of his emotional experience in their raw, unsophisticated uninhibited form. In congruence with his lexical and syntactic choices, Cuban's choice of the verse form too, is motivated by his design to be as possible to the simple, natural and colloquial speech. In his versification therefore he avoids the 'extra regularities of meter traditionally associated with poetry.

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1)   This does not mean, however that his poems are prosaic or un rhythmical. They have a musical quality arising out of certain sound patterns employed by him. Qabbani's has in fact, a natural feeling for sound and rhythm. Chapter 5 attempts to analyze the music in his poetry in terms of its phonological features at the segmental and supra segmental levels.

2)   At the segmental level, Qabbani's language is highly patterned. His language is marked by respective and parallelistic arrangement of phonemes, which adds to its spontaneous and emotional character. The phonological description and analysis of some of his poems in section 5.1.2 reveals the following segmental features of Qabbani's languages.

3) Qabbani makes a profuse use of formal schemes like repetition, alliteration, assonance, consonant and internal rhyming.

4) These schemes are used in an unobtrusive way never allowing them to obscure the meaning of the text.

5) Sound patters serve as aesthetic and effective function in his poetry as they heighten his language and make its reading a pleasurable experience. They affect the reader's total response in a subliminal way.

6) They serve a cohesive function contributing to meaning, theme and mood of a poem. In this respect, they easily assimilate with emotional character of his poems; the devices for achieving such cohesion are varied. The device of emphasizing the semantic connections between words thought alliteration, assonance or consonance is often used. Conductive and proximate words are frequently connected through such echoing effects. In addition to this common device Cuban creates a phonological environment appropriate for the poems by selecting words with peculiar phonemic structures see for example the density of monosyllabic words with height vowel sounds in the poem Haiti or of Harsh sounding consonant and port vocalic plosive in the first half and of the liquids and nasals in the second half of al Queues.

7)   The process of metaphorization, which forms an essential part of this poetry is often intensified through phonological schemes.

8)   Instances of primary or descriptive onomatopoeia are rare in Cuban Secondary onomatopoeia or 'sound symbolism' however is a marked feature of some of his good poems. It is possible to correlate certain phonological features of such poems with their meaning or those at the subtler level of sound symbolism (see section 5.1.2.2).

9)   At the supra segmental level urbane seems to enjoy the formal freedom offered by the free verse by rejecting the constraints of meter rhyme and stanza structures. Yet, he is not totally a pathetic to the metrical' form' of his poems. Depending on the prosodic regularities he imposes on his verification we can identify some categories of his poems

10) There are poems which maintain a perfect uniformity in the number of syllables per line, which are derived into fairly regular measures. A particular measure is repeated several times so as to foreground the rhythm through parallelism.

11) There is another category of his poem like Haiti and al Aside al Bahrain, in which he introduces variations either in numerical patterns of syllables or in the rhythm. The verse rhythm is fused with the variable rhythm of the natural speech,

a measure is repeated. Reguiarly enough to establish it as a pattern; but the pattern is disturbed by measures with a raying number of unstressed syllables.

12) There are other poems in which Cabaña maintains the numerical uniformity of syllables in a line but varies the stress patterns. In such poems stress, rhythm and intonation are determined more by the Punctuations of his emotions or the depth of his indolent in the subject matter than by any metrical considerations. They are thus more organically related to the theme. Variable stress patterns in these poems become a norm which is broken by the occasional introduction of regular rhythmic patterns.

13) In the poem **Iydahun ila Qarra Sha'ri [9]** represents a category of poems in which the poet breaks away from self-imposed convention of syllable- .count and freely varies the number of syllables per line. In this poem, the lines are variable both in terms of their syllabic length and stress patterns and the flexibility of free verse are exploited to the full. Section 54.1.4.2 discusses this dynamic aspect of Qubbani's verification.

14) Qabbani's colloquial style can be analyzed at the supra-segmental level by considering his poems essentially as 'performance texts'. As dramatic representation of speech

acts, they produce some noticeable stylistic effects due to Qabbani's skilful manipulation of supra-segmental features like tone- groups, tonics, and stress and intonation patterns. Qabbani often uses rhythmic and intonational parallelism in an onomatopoeic way to phonologically enact the underlying emotion. (The devices are illustrated in sections 5.4.1 and 5.4.2)

15) Many times Qabbani achieves significant effects through interplay between 'verse' and other strata of linguistic parallelism like morphology, syntax and graphology. Rhythmic patterns appear as concurrent feature of parallel decreasing elastically structured words, compounds, phrases and clauses. Even the poems in which Cabaña uses variable stress patterns sound 'highly patterned' because of this device. The effect of 'communicative dynamism' is very often created by coordinating the supra segmental with the graph logical and syntactic features. Section5.1.4.3 attempts to give a reading performance' of s9ome part of his poems, manipulating the tone-groups in tune with the increasing or decreasing intensity of an emotional underlying an utterance. The performance is based on the indications given by the clause structures and the punctuation marks used in them.

6.3 The Relevance of the Eclectic Model and Level- Focused Analytical Strategy.

The features of Qabbani's style discussed in the course of the thesis and summarized above have been obtained through the description of the textual data by focusing on a specific level of their language and by drawing the description of the specific linguistic level. This theoretical and methodological approach has proved to be of great value in certain other areas as well.

The level focused study of a text has enabled me to illuminate its ideational contents in a progressive manner. Interpretation has been sequentially a starting point for the stylistic analysis of an individual poem. A poem is first introduced as a text as well as a discourse in Chapter three in terms of its meaning based on my institutions and communicative and literary competence. The meaning is then validated by subjecting it to a rigorous lexical investigation. The initial statement of meaning in the third chapter provided a basis for the syntactic, phonological analyses of a poem performed in isolation with essential cross references. Such an analysis has resulted in a progressive understanding of the poem and in a deepen penetration of its significance. The several tributaries of meaning arising out of its independent analyses at different levels can be ultimately synthesized at this stage to give a single achieve meaning structures of the poem. This can be compared with the intuited meaning.

This progressive nature of interpretation can be illustrated with reference to the analysis of the poem **Qarati al Funjan [8]**, a poem

which has been analyzed extensively in terms of its lexis, syntax, phonology, semantic deviations and transitivity patterns. The general themes of the poem, an incompatible relationship and sexual inequality are rigorously examined first by deconstructing the lexical structure of the poem a long an increasing scale of deli cay. The general lexical set of 'relationship' is broken into three broad sets of 'man', 'woman' and the 'teller'. the man set is sub-divided into the further sets of 'domination', 'destiny' and manipulation and the 'woman' set into the sets of 'subjugation', 'nature' and 'rain' and the 'letter' set into the sets of 'observation' and 'expect ions'. The man's domination' set is found to extend into an 'imposition' set which is again sub divided into 'intellectual', 'emotional' and 'domestic' imposition. This lexical deconstruction reveals several binary contrasts and the man-woman relation ship and it also brings out many nuances of the woman's suppression at the patriarchal society.

In the third chapter the linear rather than 'deep' syntax of the poem is correlated with the peculiar identity of the speaking voice. Its 'retrospective' character is linked up with the tense structure, while its calmly reflective and lyrical tone is found to be bound up with the sequential clause structure. The Para tactical syntax is especially suitable for all owing a tree flow of imaginations, reflection and generalization at the lyric moment of perception. Smatter units like nominal group complexes and pronouns, too, are

found to have a share in the total emotional and stylistic impact of the poem. The segmental and supra segmental phonology of the poem is examined in the fifth chapter with a view to identifying its role in intensifying the gloom that pervades the poem.

There is another phenomenon, which adds to excitement of the interpretative process in the course of stylistic analysis. The same expressions get illuminated from different angles and in the process reveal their vast meaning potential, for example. The first four lines of **al-Qudsu [1]** when studied from a lexical angle describe the persona's sense of loss. When studied as a nominal group complex they reveal the climactic intensification of the 'loss' and when examined in terms of self generating metaphor they reveal the persona's sorrows of himself of to bring out the full extent of his frustration of 'loops' of the holly place Jerusalem. At a final synthesizing stage, the findings from the lexical syntactic and phonological analyses of the lines are combined and correlated to give a full view of the 'vision' encoded in the lines.

The contribution of the eclectic model adopted for analytical purposes in the thesis has, thus, proved to be an effective instrument in the description, interpretation and evaluation of Qubbani's poetry, besides being a natural corollary to the historical and theoretical developments in the field of stylistics.