

## **PREFACE**

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The present study is the first attempt to explore the style of the Syrian Arab poet Nizar Qabbani, through a systematic and comprehensive analysis of his twenty one representative poems in Arabic. The textual data are described by focusing on the specific level of their organization and by applying descriptive techniques drawn eclectically from modern linguistic theories. The linguistic approach of the study has been of great value in revealing some characteristic features of Qabbani's style.

Qabbani's linguistic choices are found to be motivated mainly by his desire to express his emotional experiences in their raw form with as much honesty and transparency as possible. In his selection and pattering of language, Qabbani is thus inclined towards primitivism rather than refinement. Repetition characterizes his language at all its formal levels and contributes to its romantic quality. Within the bounds of plain, contemporary vocabulary and normal, simple syntax Qabbani achieves significant effects through lexical and syntactic devices. Some examples of the devices are a fine organization of lexical sets and subsets, the use of unpredictable collocations and multiple connotations of words, free direct speech, rhetorical questions and avoidance of optional transformations like reduction. His syntactic style is marked by structural parallelism at the rank of nominal group, nominal group complex, clause and clause complex. His poems, in spite of their plain vocabulary and regular syntax, are rendered 'poetic' through

certain phonological and semantic devices. Music is interwoven with their structure through a profuse use of schemes like alliteration, consonance, assonance and internal rhyme. As performance texts, his poetic utterances are generally marked by natural rhythm of spoken colloquial Arabic. Imagery appears in his poems as an integral part of the process of conceptualization. Qabbani often defamiliarizes the familiar world and effectively communicates his complex experiences through metaphors. His poems are full of concrete, animistic and revolutionary metaphors which effortlessly communicate his characteristic perception of the world around him.

#### **Tentative chapter division of the thesis**

Chapter one is divided into four sections. The first section is Introduction. The second section deals with the notion of style as a traditional notion as well as with the linguistic notion of style as choice, deviation and as sociolinguistic competence. The third section deals with the historical perspective on stylistics by mentioning major intellectual movements like 'new criticism', 'Russian formalism, Prague school', and 'French structuralism'.

Chapter Two is an introduction to the poet's life and the political and social influences, which reflect in his poetry. The second section deals with themes in Qabbani's works. The first of the selection is about Qabbani and women, his narcissism, and his concept of freedom and his treatment of love themes in his

poetry and the second half of the section deals with the political condition in his time, the nature of his political poetry and the shift themes in his poetry.

Chapter Three: deals with lexical analysis of Qabbani's poetry. The first section deals with lexical categories. Poetry like other forms of literature, has come to be recognized as 'discourse' and a functionalist view of its language has been adopted by the modern linguistic critics who stress the communicative and interpersonal function of the language of poetry (Fowler, 1981).which includes the context and lexical meaning with the two major implication of the terms relevant to stylistic of co-text and situational context. The second section deals with the lexical cohesion, collocation, set, metaphor and imagery. The third section deals with implications of these aspects on the poetry of Qabbani.

Chapter Four introduces the grammatical model of the syntactic analysis of the selected poems of Qabbani. In keeping with the development in the field of stylistics, I have adopted an eclectic approach in my syntactic analysis of the current study. I generally adhered to the more 'traditional' grammar of Quirk et al (1972) and the Halliday's functional systematic grammar. I also used some ad hoc terms from TG grammar and some stylistic categories discussed by Leech (1969). In terms of: verbal repetition, verbal parallelism, structural parallelism, nominal group, clause parallelism, rank shift and depth and units below the group. These syntactic devices contribute to the meaning of the poems and made Qabbani's style significant.

Chapter Five is examines the importance of sound patterns like repetition, alliteration, onomatopoeia and sound symbolism used in poetry and its prosodic

features like rhythm and meter. Stylistic with its orientation in linguistics examines and study sound patterns as a phonological feature of poetry. Phonology is concerned in this chapter with the study of the inventory of phonemes within a language of Qabbani, their patterns and distribution, the poetic language of Qabbani at its phonological level is characterized by foregrounding of certain sounds through devices like repetition, alliteration, assonance, rhyme and meter. The sound patterns in Qabbani's poetry are studied at two levels: segmental and supra- segmental.