

## **CHAPTER THREE**

### **LEXICAL ANALYSIS**

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#### **3.1 LEXICAL CATEGORIES**

Lexis is the linguistic counterpart of what is traditionally known as diction or the vocabulary specially associated with a literary work, author or era. Diction has been an important element of poetry engaging the attention of literary critics. An orthodox critical view of poetry emphasized that poetry should have a vocabulary peculiar to itself. Poets were expected to have a mastery over 'poetic diction' which heightened the language of poetry thus distinguished it from the ordinary use of language. Both poets and critics have long relinquished this conformist and essentialist view of the language of poetry. Poetry, like other form of literature, has come to be recognized as 'discourse' and a functionalist view of its language has been adopted by the modern linguistic critics, which stress the communicative and 'interpersonal'(fowler 1981) function of the language of poetry. Accordingly, a poet is free to draw his vocabulary from all the possible resource provided it enables him to conceptualize his perception of life and communicate them effectively to his readers.

The study of lexical patterns used in a text and their interrelationship with its meaning and effect is the linguistics oriented view of diction. It dies not distinct poetic register and is mainly interested in tracing the poetic effect to the poet's

deviant or creative use of vocabulary which may range from the archaic to the scientific and from the elevated to the banal. Lexical choices in poetry are open-ended. Yet the poet cannot escape the creative tension between freedom and constraint (Chapman 1973: 60) in the choice of his lexical organization as in other spheres of linguistic organization viz. syntactics, semantic and phonological. A choice of words is often determined by the phonological requirement like rhyme, rhythm or alliteration.

Lexical choice or the process of finding appropriate words for encoding his experience is an essential part of a poet's creative endeavor. A lexical study of poetic discourse involves the description, interpretation and evaluation of its lexis by employing the categories and analytical methods developed by modern linguistics. Some of the lexical categories which stylisticians have profitably employed in their study of lexical phenomena in poetry are: context and contextualization, collocations, lexical sets, collocation range and connotative and associative implicatures of words. Halliday (1976, 1994) has done significant work in the sphere of lexis. The categories of lexical analysis developed by him have been of great value in describing the cohesive function of lexical items in literary discourse.

### **3.1.1 Context and lexical meaning**

The core of the meaning of a word is often modified by the context in which it is used. Poets have invariably exploited the vulnerability of a word to its context thus creating a fertile area for stylistic exploration. The word (context) itself has a comprehensive range of meaning. Leech (1974) has enumerated six

ways in which the conceptual meaning of a word is modified by conceptual factors, accordingly breaking the general 'sense' of a term into seven types of meaning: conceptual, connotative, social, effective, reflective, collocative and thematic. The two major implications of the term relevant especially to stylistic are co- text and situational context.

The verbal context or co- text is the meaning of lexical items depending on the other lexical items used in its linguistic neighborhood. The consideration of co- text or verbal context is of crucial importance in stylistic study of poetry because, as McFarlanhas has rightly pointed out, the separate words in a poem are "themselves equally contexts for each other, modifying each other and combining with each other to evoke a coherent response" (quoted by Nowotny 1962: p30) Halliday (1979) views the phenomenon from the point of view of linguistic cohesion and says that it is the occurrence of the item in the context of related lexical items that provides cohesion and gives the passage the quality of text.

Situational context refers to non-linguistic environment of a lexical item. The same lexical item can be used in a variety of situation or contexts with different shades of meaning .The item 'court' for example, signifies different things depending on its use in the context of lawyer, judge, jury, witness, trial, conviction ...etc. This power of a lexical item to suggest or evoke more than one context is a source of another lexical phenomenon called connotation. Connotation of a word may range from the very obvious and objective to the most subtle and subjective.

A juxtaposition of lexical items which evoke this disparate context is a prominent feature of poetry. Through the interplay of lexis and the interplay of context they evoke. Linguistic criticism has become progressively pragmatic in its approach to literature and tends to study literary work as discourse (Widdowson 1975, Fowler 1981). It has come to appreciate the importance of context in understanding the meaning of a word and in the process has widened the scope of context. Cummings and Simmons (1983) demonstrate how the scope of context can be enlarged to include not only the situational and co-textual context but also the collocational, grammatical, phonological, graphological, registeral, historical, social and cultural contexts of the use of word.

### **3.2 Lexical cohesion, collocation and set.**

Cohesion is an important concept in discourse analysis. Halliday and Hassan (1979) have discussed in detail lexical cohesion as one of the means of achieving cohesion in a discourse, the other being phonological, grammatical and semantic. A text can have lexical cohesion through the overt use of repetition, synonyms, superordinates and collocation. According to Halliday cohesion is a result of some recognizable lexico-semantic relation between any pair of lexical items. Not only synonyms and near-synonyms but also pairs of opposites and complementaries can be cohesive. Halliday and Hassan (1976) also provide a framework for the description of lexical cohesion and for the analysis of lexical patterning.

Collocation is the tendency of words in a language to occur in a close proximity to each other (based on logical and meaningful relationships between

them, patterns of association and usage, etc.) Collocation can be ascertained by experience, reading and study of dictionaries that give multiple examples in the form of quotations, such as Oxford English Dictionary. The same word can have very different collocations. Poets can draw on collocations to create special effects and nuances of meaning. The span of collocates may extend to a clause, sentence or even beyond. The expected and predictable collocates gives the denotative meaning of an item whereas the less predictable and unexpected items produce the connotative meaning. A list of lexical items which collocate with the nodal item constitutes its collocation range. Sometimes the collocation ranges of certain nodal items overlap. Such nodal items can be grouped together as forming a(set). This category of lexis accounts for the tendency of items to share part of their collocation range and to have a collocation overlap.

### **3.2.1 Lexical approach to Diction, Metaphor and Imagery**

Literary criticism uses diction, metaphor and imagery as traditional terms. These can be redefined and reformulated in modern linguistics theories (see Cummings and Simmons, 1983). In literary criticism, diction signifies a selection of vocabulary in a literary work or author or situation, whereas in linguistic terms diction in a text consists of lexical items, which share a range of collocation, and which form lexical sets. These lexical items are present in linguistic context and associated to the utterance in a particular situation. Metaphor in terms of lexical items consists in certain colligation of items of different meaning. In poetic discourse it depends largely on metaphoric expressions. The Interpersonal function consists on activating the mind of the reader to recognize a tie, which justified the colligation of unexpected items and accept them as members of the

same set. Thus, the denotatively different items connotatively fit together in the context of the poem. According to Cummings and Simmons (1983), "poetry infuses originality and freshness in our tired perception" (p 181). The term image in literary work can be redefined as a lexical set in which different items share a range and provide a context which can be visualized.

In this section I have discussed some major categories of lexis which form the essential part of the stylistic analytical method. In the next section I will demonstrate on their usability in understanding and evaluating Arabic poetry by attempting lexis focused analysis of some poems by Nizar Qabbani as a case of study.

### **3.3. A stylistic study of some lexical features of the poetry of Qabbani.**

One of the most creative aspects of Qabanni's poetic language is his imaginative exploration of expressive resources of the lexis of Arabic. He takes ordinary words and infuses them with power and miracles to suggest color and movement Expression like "her hair in my hand...a water fall in black light" or "my love of the colour of the fire" abound in his verses, (Nufal, 1985).

Let us begin with the poem **Habibi [6]** (My love), which is one of Qabanni's most celebrated poems. As it is evident from the title, it is a revolutionary poem of a woman's body and soul. The absence of the erotic contemporary woman poet, where the ecstasy seems to arise solely from the sheer beauty of the man addressed and is therefore a purely aesthetic rapture, is foreign to Qabanni's poetry.

The lexical item '*Habibi*' and not '*Habibati*' highlighted by its elevation to the title position denotes a restricted freedom. It brings forth its freedom. It revolts against the cultural taboos imposed on women and their expression of love. It begins rather abruptly declaring the persona's restricted freedom and by not mentioning the lover's name, and then emerges on becoming increasingly self-revelatory until the persona unravels her soul.

In the course of *Habibi*, the poet narrates, speaks from woman's point of view, describes, revolts, bursts out, and asserts himself strongly. He adopts a variety of tones, imagination, challenges and emotions. The poem starts on a denial note and goes on revealing multiple identities of the persona - ends with denial note.

Let us know this multiple identity which lends the poem its textuality, and which is realized through the peculiar patterning of lexical sets used in the poem. Throughout the poem we see the persona endeavoring to the lover in a variety of contexts: politics, language expression, man-woman relationship and ultimately the larger context of the persona as it finally emerges. It is a sum total of his political, linguistic, social, sexual, emotional and human identities. Every context of his identities generates its own distinct lexical set and in spite of retaining its separate identity is integrated with other contexts by virtue of being originated like theme. In the introduction by the lexical item *La* 'don't 'of the poem, it easily glides from context to context, from set to set and consequently gives a multi-dimensional picture of the poet. A glance at the diverse lexical sets and each evoking its own specific context will reveal how multi-dimensional is the descriptive image created by the poet. The distribution of lexical sets which



represent aspects of his personality can be roughly given under the heading *hubb* 'love', *Khu* 'fear', *Mahasnun* 'charms' and challenging. As we probe deeper into these broad sets we realize that these broad sets freely overlap and are themselves structured on a number of sub-sets. The deeper penetration brings forth a number of subtly interwoven sub-sets which reveal some of the poets message to women to revolt for soul and body freedom.

The following lexical analysis is centered round lexical sets which are foregrounded by virtue of extension. They can be organized in order of their extensiveness *Habibi*, *Khuf*, *Mahsan* sets. The 'Habibi' set comprises about twelve items. Among his multiple identities it is the love identity which seems to dominate the persona's consciousness at the moment of Introduction. The nodal item (*Habibi*) and its synonyms (*asmuhu*) his name the pronoun '*hu*' (him) the suffix attached to the verbs '*tarkat*' (left), '*tara*' (see) line (1, 7-9). The '*habibi*' set yields a number of sub-sets. '*mahasn*' which are specified by the item '*thaghr*' (lips), '*maqlata*' (eyes), *khasr* (waist), '*sadar*' (chest), '*nahar*' (throat). This collection reveals the persona's charms. The items '*akhsha*', '*dawata*' (fragrance) '*altywab*' (perfume), '*gharanqtu*' (drowning), '*atar*' (scent), '*farasha*' (butterfly), '*dorub*' (paths), '*ghurub*', '*sawaqi*', '*La'aub*', '*Marasi*', '*Sakub*', '*Katab*', reveal a personal choice of the language expression which is perceptive, sensitive, close to everyday life.

The lexical item '*zaqqu al 'abir*' (contained in a bottle) denotes the freedom of restriction and as the poem goes and develops. We have the lexical item *hatamutumuhu* (you smashed it) which denotes the encouragement to women to revolt against the culture restriction and taboos and symbolizes

freedom. The freedom set yields a number of sub-sets which reveal the personas, sensitivity of freedom, and the poet's choice, and also his linguistic stance of Arab writers.

The sub-set which goes into making the freedom set can be briefly laid out as follow. The freedom set brings to the surface certain contrasts both in the personal and social contexts. He distinguishes between certain appearances of freedom: *taraktuhu* (I left him), *yajri* (run), *dahkat* (laughter), *raffat al-farashah* (flutter of butterfly), '*al-Baḥar*' (sea), and '*tanaffus*' (breathing, '*ghana*' (song) and "*andalib* (nightingale) All these items make a future freedom set, by way of describing the usefulness of his concept of freedom. This set gets extended into a fauna set the number of which are '*sawaqi*' (doves), '*frashah*' (butterfly), '*andalib*'. By way of elaborating his concept of (senses) sets which includes items like '*tasal*' (ask), '*baḥa*' (croaked), '*tabhath*' (looking for), '*tara*' (see), '*akhsha*' (fear), '*gharaqqa*' (drowning). The poet sub-divided the feature/freedom into nature '*ghurowb*' (sunset), '*bahr*' ('sea), '*shata*' (winter), '*dimat*' (cloud), '*shata*' 'shore'.

Let us now see what aspects of his freedom identity are revealed through the lexical analysis of these lines. This poem begins with a matter of negative lexical item *la* (do not).

*Akhsha 'alikum daw'at altiub*

*Zaqqu al'abir m hatamtumuh*

The statement brings to the fore a categorization of freedom and how it is restricted based on the mood of using them for *akhsha*, *hatamtumhu*, *zaqqu al-abir*. The lexical item *hatamtumhu* is the key word or the toner to revolt against

the culture and society taboos, the result denotes by the lexical item “*atarin sakib, altiub*’. The repetition of the negative lexical item *la* in line 1, 7, 15 addressed to the people and women in particular, divided the whole poem into three themes, starting with describing the restricted freedom with lexical words like ‘*akhsha*’, ‘*hatamtumhu*’, ‘*buhta*’. These denote the restricted freedom and oppression imposed on Arab women. As we said earlier this poem has been written from a woman’s point of view and the tone of this poem is to encourage women to revolt against the oppressors to achieve her freedom. In the second stanza, the lexical items ‘*la tabhathu*’ symbolized freedom by lexical items, like names of flying creatures and words denoting nature. In the third stanza the lexical item again is a denotation of the lover’s charms and emphasis that the poem is written by a man to express woman’s point of view, lexical like ‘lips, eyes, waist, chest, throat’, serves the description of woman more than a man. The word ‘*falan*’ (I want) shows the inability of a woman in the Arab society to express her soul and body freely. The use of metaphors, symbols to express feelings, ideas, etc. The use of the lexical item Allah ‘God’ is to denote challenge of croaking one teller only will lead to the pile up on the path [Imagine if she would croak her lover’s name (full name) what expression or image the past would have used. This image explained the woman position in a society.

The very fact that Qabanni can find the analogies and contrasts to describe love and freedom from women’s point of view in the far flung contexts of birds, scent, sea, clouds, rain, justifies his claim that it is freeing women to express their love ‘*tarktuhu*’, ‘*tarununhu*’, ‘*frashah*’, ‘*sawaqi*’, ‘*bahr*’, ‘*Ghana*’ ‘*al’andalib*’, ‘*adma*’, ‘*shata*’, ‘*dimat*’- all these lexical items integrated and

associated to form a lexical cohesion with freeing women to express their love, and are the locations of the woman lover, by using these aesthetic images but without mentioning the real name of the lover. The lexical set that follows in lines 15-21 shows Qabanni as an external poet, as a painter or a photographer who tries to draw or take the best picture for the lover by listing the merits and attractive parts of the lover. Items like '*thaghra*', '*anaqat*', '*muqlat*', '*khasr*', '*mahasan*', '*sadr*', '*nahar*' denote how charming and elegant the beloved is.

A few of Qabanni's poems reflect his ability to infuse simple and ordinary words with power till the poem transcends from a unit of verse into a unit of sentence, a clause into a word. It becomes a symphony played with different key sounds. The poems **Kalimat** [5], **Aghtasabtu al-galam fi Kalimat** [10], are concerned with his success to acquire the woman's heart across the Arab world by using a pattern of lexical set and sub-set to provide pleasure and happiness to the Arab woman mentality at one point of time. **Kalimat** deals with his creativity in turning an ordinary word into a miracle word through his movement and imagination. The poet reflects the needs of the Arab woman for love, emotion, action through words. It deals with his success in communication both through movement, 'dance', and poetry. At the surface level the poem appears to be concerned only with his poetic success, but at the deeper level the poem also reflects his joy and happiness at the profitable exercise of the romantic, seen as the power of love words as well.

The strategy he adopted through his poetic career to win the hearts of the readers and women in particular was based on his metaphysical image of love. The poem looks like a performance of dance of short duration. And throughout

the dance the miracles of words bring a persona alive in an imaginary world with joy and pleasure. By the end of the poem the dance ends and only words remain with a persona. This type of metaphysical image is known to be used by Nizar but for a short period of time.

The tripartite theme of the poem lay before us through the juxtaposition of three major lexical sets of the poem, namely, dance or movement, words and metaphysical images. The lexical sets *yurqisuni* (moves me) *yakhudhuni, min tahta dhirra'i* (takes me from under my arms), *yahmiluni* (carries me) *Ka al-tifali* (as a child), *fi yadih* (in his hand), *tahmaluhu* (carries) *al-Nasamat* (winds), *Al-marqasa* (dance), *khatawat* (steps), *a'urdu* (return) denotes the first theme of 'dance'. The other lexical set *Yusmi'u* (listen) *Kalimat* (words), *Yukhbru, yarui* (tells), form a collection of the set (*Kalimat*). The third lexical set of *Yuzra'uni* (planted), *ghaimat* (cloud), *Al-Mataru* (rain), *al-aswad* (black), *'ayni* (my eyes), *Ka altafalati* (like a child), *Ka al-rishati* (like a feather), *Sab'ata aqmar* (seven moons), *huzmata ughnyyat* (bundle of songs) *yahdini shamsan* (he gives me sun), *sayfun* (summer), *Qati'u sunawnuwwat* (flock of swallows), *allaf al najmat* (thousands of stars), *kunzun* (treasure), *lawhat* (painting) denote the metaphysical images the poet uses to compare the persona with.

The sub-lexical set of the metaphysical denoting *Kalimat* (words) ... *taqlabu tariki* (overturn my history), *taj'alani amratan* (make me woman), *fi lahazat*, (in seconds). Connotations to the power of the words choose by the poet, and how these words can be miracles of overturn someone's history and realization of gender 'feminine'.

The very first line of the poem initiates the theme of joy and the power of words, with the general term *yusmi'uni* the ad verbal phrase *hiyna yuraqisuni* and the Juxtaposition of the lexical item *Kalimat*.

The first line creates the image of the poet's capability to make his words to reach his addressees, (the suffix '*ni*' attached to all the verbs refers to the persona). The answer in the second line is the feedback of the persona, the words which are given to her are not like any other words. The poet helped the Arab women enter into an imaginary world in order to feel free to express feelings, ideas, and sexual experience through the unreal world. She enters the spectrum world in the third line. He carries her and flies to plant her in a distant cloud where there is peace and freedom. In the fourth line the persona begins to feel her freedom. The key word is '*aswad*'. The black rain in her eyes starts to fall in torrent which denotes that she starts getting released of her restricted social taboos. The lexical item *zakhatin* (torrents) denotes the oppression and pain on Arab women. Line 7-18 denote the capability of the poet and his style of choosing words by entering the woman into a heaven where she feels herself as a child carried by his hand, as a feather carried by wind. These lexical images denote peace and innocence. Expression referring to an evening of perfume balconies, song, moon, sun, summer are the key words of light, brightness which denotes freedom. Lines 19-24 shows Qabbani as a master who can overturn history and make women realize their feminism through his language and choice of words. The lexical item *lahozat waham* denotes fantasies in a short duration of time. The collection of the three major lexical sets provides evidence of Nizar

as a master of his language (see chapter II) Nizar wins a woman in a language and loses her in a language.

In '**Kalimat**' there are lexical contrasts like the lexical item *aswad* symbolizing darkness, oppression, anguish, restriction and contrasting with other lexical items like *qamar* 'moon' *shams* 'sun', *najan* 'star', which connote the white color, suggesting the transcendence from darkness into light. In last two lines, the repetition of the lexical item *a'udu ... a'udu* with the prepositional phrase *litawalti* 'to my table' denotes an abstract object in a location 'disco', where the table as an object denotes the end of the metaphysical images, the spectrum, returning to reality. The lexical sets which denote the theme of dance show the contradiction within the poet himself. In Chapter II we saw the 'woman' metaphysically as one of the important cards for Qabanni to play on the table of the Arab poetry. We find at the same time Qabanni as a defender poet of the woman's position, right and freedom. In this poem we find him addressing as an Aristocratic woman. Such women across the Arab world do not need any one to encourage and liberate them, because they are already free. They can do whatever they want without any restriction. In this poem a lexical item like *yuraqisuni* 'make me dance' denotes this class of women, who can go and visit these places and are free to dance. So these lexical sets are integrally associated with the poet's life style since he also belongs to this class of society. The sub-set of lexical items like, 'sense' are used metaphorically by the poet to transcend the persona from the present into the absent, from darkness into light.

The poem **Aghtasabu al'alam bi-al-Kalimat** also deals with the power of words. In the previous poem, we saw how Qabanni is master of using language

that can express a woman's point of view. This poem is a near-synonym in its theme of the power of using words. The poem reflect the poets self-confidence and his narcissism. The poem is composed of nine lines, full of creativity, challenges and capabilities which reflect the poet's personality.

The two major lexical sets can be listed under the nodals 'language' and 'creativity'. The lexical set *Kalimat* 'words', *laghat* 'language', *laghat al-um* 'native language', *nahu* 'grammar', *sarf* 'inflection', *al -af'al* 'verbs', *al-asma* 'nouns' allocates to the nodal *laghah jaddidah* 'new language' , preceded by the repetition of lexical set of verbs like *aghtasubu* 'conquer' denotes the function of conquering the world by words, *ajtahu* 'sweep', *aushakalu* 'compose', *audyu* 'light', *uqifu* 'stop', *amhu* 'wipe', the suffix 'u' attached to the verbs at as a subject 'I' which reflect the personality of the poet. Qabanni is the only Arab poet in the latter half of the twentieth century mange through overwhelming present to effect reconciliation between poetry and 'the people'. The lexical items in line 5 explain this feature. Line 4 denotes the real challenge that a poet faces, is that to reach as many people as possible. A lexical item in line (6) denotes the characteristics of a new language 'the third language'. The lexical item *sarru alnur* 'message or secret of fire' denotes the ardency, bravery of the people. It contrasts with *sarru al ma* 'music of water'. It symbolizes the language of academics and poetry. The last line denotes this feature as well. The phrase *Al-zamana al-ati* 'coming age' with the preceding verb *udyu* 'light' feature/function of the future. The lexical sets of verbs conquer, sweeping, composing, lighting, stopping, wiping reflect the typographical arrangement. This made Qabanni the most present poet in the collective hearts of the Arabs, the poet who wrote the most-listened-to poem, a



poem that incited anger, love and respect for beauty. Qabanni's words are irresistibly echoed in our first love teller and memories.

**Habla [12]** is one of Nizar Qabanni best poems. It deals with depicting the inner feelings and promptings of women. It shows that the poet is increasingly concerned with the position of woman, which he finds deplorable in the third world. The conflicting forces with Qabanni's essential nature not within his own person but outside him in one if the oppressive woman '*hubla*'. The man-woman relationship presented in the poem suffers from sexual inequality and oppression. The meek submissive woman thoroughly domesticated in the domineering man to minister to his sexual pleasure.

The central conflict of the poem and the tension involved therein come to surface through patterns of blamable statements by the persona. Underlining the statement is another pattern, the pattern of lexical sets. The general theme, incompatibility and sexual inequality, are directly traceable to the lexical patterns woven through the poem. Let us explore these lexical patterns. The theme of incompatibility emerges in our consciousness mainly through the juxtaposition of lexical sets which are contrastively related to one another.

The entire lexis of the poem constituting the general 'relationship' set divides itself into the two sets of 'man' and 'woman'. These sets get further divided into their 'characteristic' sub-sets which are themselves made up of a number of sub-sets. The core of the relationship between 'man' and 'woman' in the poem is the child. The sets like the suffixes '*ta*' line (5,8,9), '*ka*' in 12, the direct negative *Kala* 'No', *Nadhla* 'rotten', '*afani* 'filth', *Maluh* 'his money', *aban*

'father' denotes the addresser with whom the persona communicates. The lexical set or the collection of the addresser is a connotation of domination and imposition in the context of a man. The other major lexical set is *Ini* 'I', *hubla*, *ni* 'me', *li* 'me', *ana* 'I'. These lexical items are connotations of injustice and oppression of a woman. The incongruity involved in the relationship and oppression on women is also reflected in the lexical patterns based on the juxtaposition of antonymous items like *sarakhta* 'shouted', *mazziq* 'tear', *tatrudu* 'throw out', *tashtuma* 'abused'. The subjugation of the persona by domineering and manipulative is described in terms of the domestication of *liyratuka* 'your money' and the synonym *al-nuqudu* 'money' which gives a rise to a 'price' set constituted the items *Liyratuka-al-Khamsun*, *nuqud*, *thamn* 'price', *Maluka* the of the synonyms set is used to evoke the power structure in their life together which is obviously dominated by the man. The image of the man emerges through scattered reference to him like lines 5, 6, 8, 9, 10, 12, 17, and 18, and a reference in the concluding part of the poem to the archetypal male egoistic '*Nadhla*'. The set is used to evoke the power structure in their life which is obviously dominated by the man. The interrelationship between the man and the woman as it emerges through the poem is based on certain oppositions: he the pleased, she the pleasure, he the pourer, she the receptacle, he the master, she the servant, he the terrifier, she the terrified. The analysis of their relationship in terms of such binary oppositions reveals that it is the man who invariably plays the role of an imposer while the woman is always the one who is imposed upon.

The man 'domination' set thus gets extended into 'imposition' set which begins with the persona feeling '*Ini la ash'ur anani hubla*', that feeling of

pregnancy and her domestication by the man under the grab of 'love'. For him she was an instrument of gratifying his sexual desires. As against the man's 'domination' we have the woman 'subjugation' set. She is presented as a victim of the patriarchal relationship through the references to her as *hubla*, *ajhad* 'abortion', *asqat* 'abort'. The lexical item *kala*, line (6) contrasts with the lexical item *hubla* line (4), a connotation of the refusal of pregnancy and the juxtaposition of the lexical sets follows in lines (7-10) connotation to the refusal and oppression by the man with the concluding lexical item *Nadla* 'rotten' line 11 to show the characteristic of a man. As we go deeper into a poem we discover more connotations to the characteristic of a man. The lexical set *tudhukani*, *shukran* describes the persona's ironic way of mocking of the master connotation of the woman as a selling object or material with a price. The lexical sets *thaman*, *khamsun lira*, *nuqud*, emerge with other lexical set as price for abortion through *ajhad* 'facit'. The lexical items in line (17) contrast with the juxtaposition of lexical items 'burt al 'afani'. The faithfulness price contrast with the (heap of filth).

Qabbani encourages women to revolt and urges them to express their feelings, ideas, points of view and all the oppression and restriction which had been imposed on them. Lines (1, 7-21) explore this idea. The lexical items in the last five lines change the phase of the poem. In the beginning of the poem we saw the lexical item *Kala* denotes the refusal by the man and at the end of the poem the lexical items '*la aridu lah abau nadhla*' denote the refusal by a woman that she do not want a rotten father for her child coherent with the preceding lexical items *sa usqatu* 'I will abort the child'.

The synonymous lexical set *hamla, lah, altafla* form a lexical cohesion and connote the interrelationship between the man and woman. The lexical set collocates with *thaman* 'price' with the connotation to the Aristocratic man, and how this class of society is benefited by his class position to practice oppression and injustice to woman, where women cannot object, express, complain due to the restriction and taboos imposed on them. Qabanni through his poetry wants them to object, refuse and express their human rights. This feature can be explained through the lexical set which collocates expressions like *nadhla, burta al'afam, Aban nadhla* and the lexical item used by a persona *la uriydu*, she do not want, she will abort, which shows refusal and the feeling of freedom that she can do and accept what ever she want, she scarifies her child for achieving her freedom. The situational contrast used by the poet like the lexical item '*ta<sub>du</sub>hkanī*' makes her laugh instead of cry. This suggests what the poet wants to convey to the Arab women that they should be strong in defending their rights and not weak by giving up or committing suicide (liberation)). The word '*shukran*' connotes to the woman's strong position and realization of her freedom.

The poems **Rasalah min tahata al-ma [4]** (Letter from under the sea) and **Al qasidah al bahriyah [11]** (maritime poem) deal with the poet's success in love by way of using words and the success of his poems as painting composed of words and colors. They show his deep emotional involvement in love through his dream and specter. Both the poems share many synonymous lexical items and near – synonyms. We will deal with the first now and the latter will be taken up in the following section. **Al qasidah al bahriyah**, from the collection of **(Painting with Words)** deals with his dream and fiction and color will be

highlighted in this poem. Let us investigate how Qabbani used words containing the word color and its connotations, denotations, collocations forming lexical sets to present us a painting of an art world. The poem begins with a location set *fi marfa 'ayniki* (harbor of your eyes), followed by the lexical item *al-azraq* (blue) to describe the color of the location. This lexical set is repeated seven times in the poem to highlight the importance of the location *'ayniki*, the woman's eyes, as the centre of attraction, as the key entry to love, and as a conceptual key to his painting. In the previous chapter we learnt how the poet devoted forty years of his life writing on/for love and woman. He was concerned about his interest centred around the woman's body and her external appearance, of body was the breast, the mouth or lips, eyes and other parts, described according to their level of importance.

Let us see the variety of colors that colored this art work. The lexical sets *daua* (light), *shamsun* (sun), *thaljun* (snow), *azraq* (blue), *firuz* (turquoise), *amtar* (rain), *aqmar* (moons), *lulau* (pearls), *allil* (night), *bahr* (sea) feature/ function for color collocation. This collocation gets divided into sets. Collocation shows four different color through mentioning the name of color it self (*azraq*), (*firuz*) and through the connotation to the other tow ,the nodal items (*daua*), (*shamsun*), (*thaljun*), (*aqmar*), (*lulau*), share a set of collocates whose members are 'bright', 'shine', and 'light', which connote (white color). The nodal items *'allil* ', *mughlaq* (closed), *'kabba* (hidden), share a set of collocates whose members are 'secret', 'vague', and 'darkness' which connote (black color). The lexical set (*fi marfa 'ayniki al azraq*) occupied seven lines of the poem through repetition to describe and highlight the location of the color. A woman

eyes are considered as one of the most attractive parts of her body. Throughout the history of the Arabic love poetry (pre-Islamic till the twentieth century) as the most attractive parts of woman's body, infinite number of poems have been written for the eyes, Qabanni, however, was not satisfied with only the eyes, he but indeed was more brave and courage to go into other parts of the woman's body, which have more sexual attraction and excitement like the breast, lips and other organs. Qabanni thus has a different place in the Arab world and in women's world in particular. The reiteration of the phrase (*fi marfa 'ayniki al azraq*) is to gain the conceptuality of the poem. Qabanni devoted his poetry to the woman and presented his image of her by employing color as the most importance element in his images. He focused on color, as he believed that color is the most important object dominating the woman's world. By its external brightness, it is a more effective instrument for expressing her emotions and perceptions. Therefore, he made color occupy the highest position in his poetic images.

The 'color' set first emerges in our consciousness through the use of its synonymous lexical items *azraq*, *firuz* and its connotation set including the words *daua*, *shamsun*, *amtar*, *bahri*, *thaljun*, *amtar*, *aqmar*, *allil*, which describe brightness , peace, emotion and vagueness, denotative of the theme of love. The sub-set containing the words *daua*, *shamsun*, *lau lau* signifies the characteristics of the white color, which occupies a special place in Qabanni's poetry. The lexical item *thaljun* contrasts with the lexical item *tamuz* (July). Both the lexical items contrast with the opposition of their members (cold) and (hot) which brings cohesion and denotation of serenity, clarity, purity and warmth which reflect the

poet's emotional and comfortable feelings in love, the extended connotation to the lexical items *thaljun*, *shamsun*, *aqmar* to the whiteness body of a woman. The item *baḥar* appears in different forms in the poem. It appears as an adjective *baḥri* (line 6), object *baḥar* (line12), construct *al -baḥri* (line15), prepositional phrase +conjunction phrase replacing the direct object *bi -al-baḥr wa al abḥar* (line 18), derived noun in subject position *baḥar* (line25). All these are integrated under the nodal *azraq* to highlight the color of location, and to bring the connotation of dream, specter and perspicuity of love. The nodal items *amṭar*, *juzrin*, *tiur*, *firuz* share a set of collocates whose members are peace, hope and serenity, and are connotative of the compound color of blue and green. The nodal items *allil*, *mughlaq*, *khhabba*, *masa*, share a set of collocates whose members are dark, hidden, and vagueness. These emerge at the end of the poem to bring out the vagueness of love, which needs to be discovered yet and the connotation of 'black color', which is used in a positive sense in contrast with its literal meaning to cohere with the theme of the poem. The lexical items *shubakun bahriun maftuh*, *tiur fi al ab'ad taluh* collocate to express freedom and perspicuity of love. The first image of the sea window which has been left open describes the romantic environment of the poet and tranquility. The second image of birds appearing in far distance is denotative of clarity of vision and pure love. There is a contrast brought by the poet through the lexical items (*thaljun*) 'snow', 'drawing' and 'aghraqī'. The word *Thaljun* is associated with cold and frozenness. It contrasts with a neighboring lexical item *tames* 'July' denoting warmth. The item *aghraqī* contrasts with the negative item *la* 'not' indicating safety and tranquility. The set of verbs in the present tense (lines13-19) *arkudu*, *astanshuqu*, *a'udu*, *ahlumu*, *asidu* indicates dream, confidence and freedom. The

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juxtaposition of these words with other words in the lines is part of the characteristic style of Qabanni as an poet of external reality running on scattered rocks, breathing the fragrance of the sea, returning, catching and dreaming. The lexical nodal items *ka-altifli* 'as a child' and *ka-'usfurin* 'as a bird' reflect the poet's perspicuity. The poem consists of a recurrent live, the port is able to express with slight but crucial subtle meanings. Consider line 23,

*Fi marfa 'ayniki al-azraq*

*Fi daftiri 'ayniki al-mughlaq*

The change from *fimarfa* to *fidhaftiri*. The set *allil, mughlaq, khabba* describes the dark, unknown world of love hidden in the eyes. The last four lines in the poem containing item (*law anni ...law anna bahar*) denote the wishes and desires of the persona (as a sailor, with a boat), reflecting the poet's understanding of love and show him as an painter-poet who draws his images, like a piece of painting from a distance.

The Three poems from the collection of **Wild Poems**, namely **Quarta al-funjan** [8], 'the fortune teller', **Rasalah min Tahta al-Maa** [4] 'teller from the under the sea' and **Qadisat al-Husan** [3] 'the epic of sadness', deal with the suffering of love, and reflect the poet's pain, sorrows and fear in love. Salma Khadra Juyyusi ( ) writes, "During the twentieth century, Arabic culture has grown several writers who made it their mission to transform the world around them. The Arab a wakening to modern life at the opening of the century created a new a wave-ness of many possibilities. But because of the tenacious force of traditions and inherited attitudes, these possibilities remained for too long.

only partially explored. It took the work of a number of major thinkers and creative writers to throw off some of psychological shackles and inject new refreshing ideas and attitudes that set free again the sources of life and vitality in the Arab Nation". Among those thinkers and writers is Qabanni, whose major battle, for which he will be long remembered, has been against the taboos imposed on women and love. This vociferous and persistent campaign had been able to touch the hearts and mind of thousands of women all over the Arab world.

Let see how these three poems express three different views of the poet. The first poem describes the future of love and the second and third poems describe the Individual experience by man and woman. **Qarata al-Funjan** deals destiny of love, which is accompanied by sorrow and pain.

The selection of the lexical item *funjan* 'Cup', is the key component in the poem which divides the poem into set items *kufa* 'fear', *maktub* 'destin', *hubbu* 'love', *amratun* 'women', *huzan* 'sorrows'. The *kufa* 'set', *Mur`aabatun* 'scary'. *Mata* 'died', *Hurub* 'wars', *Maghlaub* 'lost', connote the suffering which goes with the poem falling in love which reflects the poet's awareness of love and the dangers inherent in it. The *Muklub* 'set', *fa al hubbub* 'love', *hayatujka* 'your life', *asfarun* 'sorrow', *huruab* 'wars', *satuhubbu* 'you will love', *ta`shaq* 'admire', *tarju* 'return', *amratun* 'woman', *tamshi* 'pass', *wahidan* 'lonely', *hazinan* 'sad' expresses the destiny of the 'lover' persona. This sets emerges in the poem to form subsets under the nodals *amratan* and *huzan* sadness. The sub sets, *aynah* 'her eyes', *famuha* 'her mouth', *dihkatuha* 'her smile', *habibtu* 'beloved', *amiratu* 'princess', describe the characters of the women he is searching for a companion and reflect the poet as a worshipper of beauty. The erotic

involvement for him is a positive pursuit and alive with passion. His sense of feminine beauty is linked with corporeal desire, the sub-set *shahidan* 'martyr' *asfarun* 'sadness' *Masdud*, '*maghlab*', '*mafqud*', '*wahidan*', '*maklu*' describe pain, suffering and sorrows in love. The poem gains contextually by the lexical cohesion and lexical synonyms. The poem is divided into three characters; the 'poet' (lover), 'the fortune teller' who is playing the major role, and the character of the 'beloved'. The poet separates his treatment of them with the choice of different lexical sets.

The repetition of the lexical item *funjan* in different collocations, such as *maktub*, *maq dura+ka*, *dunya mar`abating* 'scary life' *aslarun* 'sadness', *huurb* 'wars', *shahidan* 'martyr' *fidaan* 'sacrifice' *tamutu* 'die', *maghlub* 'defeated' *makhlu* 'removed' refer the suffering of love on account of the social restrictions in the Arab society, which does not recognize the freedom of love due to the cultural taboos, ideologies and beliefs.

The path of the lover is blocked. He is bound to experience the frustration if he tries to enter his beloved's room or approach her garden wall or propose to her or tries to unite her braids. This frustration is highlighted through the repetition of the lexical items '*masdud*' and '*mafqud*' repeated four times to reflect the restricted freedom and oppression imposed on the beloved. The two lexical items collocate with the words *masud* 'guarded', *kilab*, *junud* which reflect the social taboos and restricted freedom in the society. The set contrasts with '*habibt+a*' '*amirat-u*', *namatun*, which show the lack of awareness of the women's beauty, soul and position. Qabanni implores them to be aware of their body and soul. The poem describes at the end (line 29-41) the loveliness, anguish,

suffering, and pain of a lover, through the choice of the lexical items *basar+tu*, *Najam+tu*, *agra*, *a'ruf* associated with the fortune teller. He is predestined to sail forever in the sea of love. His life is forever destined to be a book of tears and he will be imprisoned between water and fire. Despite all its pain, sadness and natural disasters love will be his best fate. One of the features of Qabbani's poetry is the device of this poem lexical repetitions, as for example, in *ya waldi* 'my son' (seven time), Adverbial time *kathiran* (thrice) *hubbu* (thrice), *masdud* (twice), *funjan* and its derivation (five times), *Mata* (thrice), *mafqud* (four times), *hazan* (four times), *malik* (twice), and *namah* (twice). The synonymous items 'khuf-marab', *tahubbu-ta'shaq*, *tatammalu-basaratu*, *tamishi-tamdi*, *asfaarun ahzunan*, are integrally associated to gain contextuality and build the cohesiveness of the poem. Through the contextuality and cohesion the poem transcends into a song which could reach the hearts of people across the whole Arab world, women in particular.

In *Qiraratun fi Nahadin ifriqiyyan* [13] 'Reading on two African breasts' Qabanni as a specialist poet is concern is the knowledge of women. It is his belief that the breast is crucial to knowing a woman. The poem can be seen as having two sets of lexical items, dealing with man and woman. The man set consists of *asmi* 'my name', the suffix pronoun with an object case *ni* (me), which has been repeated fifteen time in the poem to highlight man. The word *ana* (I), denotes the speaker in the poem. The man the set gets divided further to form a sub-set of verbal expressions: *astaqbal+u* 'welcome', *atadhokkar+u* 'memorize', *atajannab+u* 'escape', *a'rata* 'recognize' *saub`ath+u* 'ravine' *adras+u* 'study', *yunsi+ni* 'forget', *atafada* 'avoid', *otanbbu* 'prophecy', *astu'aba* 'catch', *altaqot*

'pick', *aktashafa* 'know', *aqna`u* 'convinced', *aḥtarfu* 'made to'. *Aumna* 'blaspheme', *aḍkhala* 'enter', *amshya* 'walk', express the characteristic actions of man. The words for 'knowledge', *a`raf* (line 8-10), *adrasa* (line 17-16), *atadhakkar*, *atanabba*, *aktashfa*, reflect the poet's desire to know a lot about women.

The woman set consisting of *asmuki* 'your name', *al-wajha* 'face', *sawt* 'voice', *sayyidati* 'my lady', the suffixes pronouns *ha* 'her' (line 28) *ka* 'you' (line 29), *ti* 'you' (line 30), *alnahad* 'breast', *khasr* 'waist', *qadamaki* 'your feet', *yadaki* 'your hand', *baṭan* 'abdomen', *fakḥdhiha* 'her thighs' their focus on women's external appearances and show the poet as a 'sculptor', poet who is concerned about the woman's body more than her soul, he is 'Grecians' as opposed to the 'Pharaohs'. The set gets divided into lexical subsets. The lexical item (*nahad*) repeated three times (line 32, 34, 52) and the sub-set *muhr* (colt), *karawyyan* (rounded), *badawi* (Bedouins) *al quhut* (coffee) *ruman* (pomegranate) *hububi al-hal* cardamom seeds, *nahas* 'brass' *ma'abd* 'temples', *noḡṭa* 'dot', show the Important position of the lexical item *Nahd* in Qabanni's poetry. Arab poets did not treat breasts as a common object in their love poetry. In Qabbam's poetry, it came to occupy the center of attention. There are approximately 200 symbols related to woman's breast. The treatment of the breast in Arabic poetry is a beginning of the women's revolution and its liberation from fear, illiteracy and laziness. *Nahd* in Qabanni's beliefs is the center point of the social oppression and center point of the social revolution. The poetic images '*Al-Nahda al-rakaḡ Nahui mathla al-mahr... badaui Muthla hububi al-hal... 'karawyyan Mathla al-nagṭati fawq al-satr) ...qadiman mathla nuhas al-shami... qadiman*

*mathla ma'abdi masar...yatakkalm sab`a lughat... al-'asaf, al-jarf, al-waqaf, tawafan*, Connotation to a new entry of the sentimental love poetry through (*Nahd*) 'breast' which brings a new poetic images, no one could reach it before Qabanni which do not provide any thing to the Arabian women it rather added the pure esthetic poetic imagination. It regarded as an artistic credit for the poet has no relation with what he said about the Arab women and her freedom. The beauty of these poetic images come from reflect Qabanni's ability of relating the human body, with Nature and its beauties. He integrated these two aspects into one, leading the reader to artistic pleasure. This view differs from the general view about Qabbani that he is a woman poet. He is a poet of woman's body. The nodal items *shajar al nasyan* 'trees of forgetfulness', *alrihi* 'winds', *al-mawji* 'waves', *karatatu alkaljain* 'map of bays', *al-ati* 'future', *kutubi alssih* 'books of magic', *nathran* 'prose', *al-shi'ri* 'poetry', *al-samaka al-sabha* 'swim fish' *wabr al-sujjadi* 'carpet', *al-najma* 'star', *Nakhl* *fi alshra* 'desert palm', *balahu al-ashqara* 'golden dates' collocate with the set consisting of *sihr* (magic) *sujjadi* (carpet) *aqnd'a* (convinced) *auran* 'blaspheme', which reflects the poet's ability to transcend a woman's body. It reflects also Qabanni's superior achievement. His aim was well-honed at the most sacrosanct taboos in Arab traditional culture. He called for the liberation of both body and soul from the repressive injunctions imposed upon them through the countries, awakening women to a new awareness of their bodies and their sexuality wrenching them away from the taboos of society.

The nodal items *Nuhas* (Egyptian brass temples) reflect the poet's strongest attraction to the Grecian sensual arts. Qabanni is one of the best poets

who portrayed the Arab woman's breast not as he saw it in the body of the Arab women, but as he saw it in Rome and in Louvre museum through the work of the Grecians Artists. The lexical items in lines (19-23) *andalsyya* (Andalusia repeated thrice to collocate the sub set of *wajah* (face) *sawt* (voice), *maut* (death), which describe the Andalusian period where the Arab women continued to inspire men. There was also a period, the Golden Age of Andalusian poetry (ninth- eleventh century AD) when women poets would break through the taboos to announce the merging of virtue with desire. It encouraged Arab women to revolt against the oppression of their body and soul. The lexical item (*huzan*) *maut* describes the end of the Golden Age of Andalusia poetry. The items (*Nathr*) and *sha`ar* collocate to express the creativity and importance of women. Earlier the world was 'prose', and after the revolution, the world become poetry, full of fiction and specter which suggest pleasure and imagination.

In the following poems we deal with Qabbani as a political poet. I have already introduced the concept of political poetry and political poet in chapter II. Let us see what we can discover through the lexical analysis of the poet's political poems. The later poems of Qabbani included a strong strain of antiauthoritarianism. Since the beginning of his career and up to the 1967 war, only a few poems with socio-political themes were written by him. The criticism of the Arab leadership in poems written after the Jun defeat (when the Arab lost the war against Israel )was evident through his poem **Hawamish 'ala Dafter al Naksah [18]** Marginal note in the book of the 1967 setback. This poem was born under the shock of the six day war. It deals with the poet anger, frustration and hope for a wider political and social transformation. The June setback

circumscribes Qabbani's shift from love and women themes to political ones dealing mainly with Arab –Israel conflict and the Palestinians movement for liberation. Some critics said that Qabbani being a poet of erotic themes, having devoted all his poetry to woman and love, is unqualified to write about a national theme. The Jun defeat led to shift of his themes to social and political issues. It was a painful testimony to many upheavals the Arab world has experienced in the last years. The poet of ecstasy and celebration, of joy and bliss was forced out of the power of love into the open arena of Arab politics and immediately after the war , he said as much:

*Ah my country! You have transformed me*

*From a poet of love and yearning*

*To a poet writing with a knife*

The lexical patterns in the poem are motivated by the underlying thematic defeat and oppression. Corresponding to this theme we have a juxtaposition of lexical set 'oppressor', the sultan as dictatorship, 'oppressed' which is shown by the poet is persona itself as a victim and other items, and the 'hope' of the new generation.

The 'oppressor' set first emerges in our consciousness through the use of its synonyms and their repetition, 'sultan', *sayyidi* 'my master', the objective case *lahu* 'him' (line3), *hadrata* 'his majesty'(line 12). Its predominance manifests itself through its association set 'guard', the members of which are *kilabu+ka* 'your dogs' (noun + possessive pronoun), *mukhbur+ka* 'your informers', *junda+ka* 'your soldiers', and its synonyms word of *junda* , 'askar. The set gets farther



divided into subset; the lexical item *mukkbuka* describes itself through its association sub-set of 'body' the number of which are '*uyunhum* 'their eyes', *unufhum* 'noses', *aqdamuhum* 'steps', *yastajubuna* 'interrogate', *yaktubuna* 'listed'. The lexical morphemes of '*ka*', '*hum*' and '*una*' play an important role in distinguishing gender and lend the text its cohesion.

The *ka* is connotative of control and tyranny and dictatorship, when attached to lexical nouns. The plural nouns to which *ka* is attached in line 5, 6, 16 and the other patterns of nouns form a sub-set 'hum' whose members are '*uyun*', '*unuf*', '*aqdam*'. These build lexical agreement with line 24 *sultan* and *askar* that describe the agreement and cohesion between direct speech and in direct speech. The other lexical agreement can be seen through verb-noun agreement. Lexical items like *kasar+ta* 'lost +you', (line18, 26), *infasal+ta* 'separated +you' with past tense denotes the past and reflect the poet's criticism of the leadership. In (line10, 11) '*yastajub+una*' (verb +noun), '*yaktub+una*' connotation to the action interrogation and listing by the order of the sultan and describe the restricted freedom and dictatorship imposed on Arab societies by their regimes. The 'oppressor' set is co-textually interwoven with other sets.

The set gets extended into 'oppressed' set via *mazzaqat* 'torn', *durbt+u* 'being beaten', *argham+ni* 'forced me', *huzn+i* 'my sadness', *bala+i* 'my disaster', *akula min hidha+i* 'eat from my shoes', *muhasrun* 'besieged', *dakhal* 'inside', *judran* 'walls'. These reflect the poet as a victim who had been oppressed by the sultan and his soldiers. The set further divided into two sub-sets. The persona of the poet himself as a victim emerges through two categories, the verb of action where the persona is an object of action and their juxtaposition with verbs like

'torn', beaten', 'forced to eat', modified by 'ni', 'u' and the reflexive case 'i' connotation to the persona in whom the oppression is imposed. These describe the pain and physical torture of the persona by ripping his clothes, beating him by shoes, forcing him to eat from his shoes. Mental torture is described through the expressions for chasing and interrogating lines 6-11. The poem expresses a strong strain of antiauthoritarianism indicated with the use of a couplet in particular line 4, 5, often quoted by Arabs as connotative of their frustration of life under dictatorship.

The 'oppressed' set in the poem gets further divided into 'anger' and blame' after Jun defeat. The 'blame' set describes through *kasarta* 'you lost', *infasaft* 'walled' *al harb* 'war', *bala lisan* 'without tongue', *namal* 'ants', *jurdhan* 'rabbits' the poet's criticism of the leadership. He blames them for losing both the wars. The repetition of the lexical item *marattin* 'twice' refers to the two wars the Arab lost with Israel, the 1948 war and 1967 war. It reflects the poet's belief that the defeat was shameful and blames the Arab rulers that they have denied the Arab people any chance of expressing their opinions freely and act as a free body in a free society. The poem, considered one of the most important that Qabbani ever wrote, caused a great deal of controversy in Arab literary circles. As we penetrate deeper in the poem, we notice lines 28-31 describe the sorrows and anguish in the words *lau anana lam* 'if we do not', modified by the lexical juxtaposition verbs *nadfan* 'bury', *numazziq* 'torn', *baqit* 'remain'. These the Arab reasons for losing the war against Israel that buried and tore the unity among the Arab countries mainly between Egypt and Syria. Line 31 describes laments the lack of unity among the Arab countries. The image of *dakhal al 'uyun wal ahdab*

(line 30), connotes safety. The items of lexical juxtaposition and the sets interwoven with line 31, reflect Qabbani's opinion – the bitter fact that the Arabs were defeated by their own defects rather by the strength of their enemy. The Jews have not come across over borders, but they crept in like ants through the Arab's weakness. Qabbani uses strong words and poetic images to express his criticism, like 'half our people are without tongue', and other 'half are like ants and rabbits within his walls'. As Qabbani was a 'narcissist' in his poetry of love and woman he is a 'sadist' in his political poetry, as most critics have noticed, as these expressions call up the horrified past, incite crying and instigate sadness.

The theme of the poem shifts in line 32-35 to 'hope/future' through the lexical sets consisting of the words *matar alrabi*, 'spring rain', *sanabla* 'spikes', *amaal* 'hopes', *bidhur* 'seeds', *alkhasb* 'fertile' *aljilu* 'new generation', *sayahzamu* 'vanquish' whose members are 'greenery', 'hope', 'revival', and victory, that reflect the poet as a political poet as an Evangelist by a good and safe future through the new generation.

**Khubzun WA Hashish WA Qamar [2]** 'Bread, hashish and moon' deals with impoverished Arab societies that lived in a haze of drug-induced fantasies. The title reflects the poet's views of the Arab society that lived in the world of dreams and narcotics.

The repetition of the lexical item '*qamar*' and its synonyms *qursu diya* 'luminous disc', *hilal* 'crescent', *badar* 'full moon', highlight the theme of 'dream'. The use of pun by the poet connotes the *qamar* in different situations. Modified by the lexical juxtaposition the *walladah* 'born' of the moon in the first line, it

develops to become *qursu diya* line 11. It becomes *hallal* in lines 47, 48, then finally become *badru* in line 56. In the first line, the poem begins with the birth of the moon and denotes the location through the lexical item *al sharq* 'the east' and the lexical items *taghfu* 'sleep', *khial* 'fantasies', *suar* 'images', the connote the dreams of the east with the birth of the moon. People leave their shops and march forth in groups to meet their dreams, line 8 describes their action of buying and selling fantasies and images. In Line 10, the poet reflects their views. They want to be in their dreams, which contrast with the reality when the moon comes to life. The set of *qamar* gets further divided into sub-sets, whose members are *dawu* 'light', *nab'u* 'cluster', *rakhamiyyu* 'marble', *al-shya* 'object', associated with the '*hashishun*' set of *al khaddar* 'narcotic', *madaghi* 'chewer', *altabgh* 'tobacco', *afiun* 'opium' *hashish*. These connote the Arab society that lives in a world of dreams and narcotics. As the poem emerges through the growth of the moon in the second stanza the moon becomes *gursu diya* which reflects the poet's anger through the interrogative question *ma* 'what' line 11. It is an indication of the end of their dreams and face the need to reality when the moon becomes a luminous disc, which connotes the people's awareness of the reality. The poet expresses his nationalism through the repetition of the lexical item *biladi* 'my land' and attacks the Arab people (line 11-15) for losing their valor and their surrender to God, ('*sama*', *gubur al awlia* 'saint tombs' *sajajid* 'carpet for prayer') and console themselves with an opium that they call fate and destiny. In the third stanza the poem the poet expresses the deep inner pain. Through the nodal items *tadffaq alduwa* 'streams of light', referring to the moon, the poet brings out the weakness, decay, weeping, inability of perceiving, living in resignation, which the real make up social situation of the Arab society after the

Jun defeat. The two lexical sets '*hashishun*' and '*qamar*' integrally associated with the lexical item '*khubzun*' connote the set 'impoverished' whose members are *razzqan* 'rice', *atfalan* 'children', '*uyun* 'eyes', *hawas* 'senses', *dawa* 'medicine'. Qabbani castigates the Arab society for their weakness, drug-induced fantasies and stagnation. The repetition of the lexical items *biladi* and *busata* 'simple' through out the poem reflect the poet logging of his land, the land of innocent people and prophets, the Middle East in general, and Palestine in particular. The items *alsadhajun* 'the stupid' *tujar al khaddar* 'drug dealers', *yaznun* 'fornicate', describe the poet's anger and criticism of the leaders of the Arab countries and puts all the responsibility of the Arab condition on them. The image of Abu zayed al hilali is to remind the reader of leaders like Abu Zayed who could uplift his people from pain sorrows and poverty into happiness and prosperity along with sacrifices. Abu Zayd brought his people out from a drought situation in the Middle East to Tunisia. He is as an example of courage, generosity, and a great leadership, who scarified his interests for the sake of his people. The collocations, sets, sub-sets, reiterations, and cohesion reflect the poet's concerns at the present Arab and their well being. He frequently dwells upon their socio-political problems with the same candidness that mark, his love poetry. Just as he celebrated love, he condemned with the equal passion the tragic flows in contemporary Arab culture, that he felt made defeat possible.