

## REPETITION IN ENGLISH AND ARABIC :

### A CONTRASTIVE STUDY

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#### Introduction-1

Generally speaking, language has certain means for rhetorical purposes, one of which is repetition. Repetition, as a linguistic phenomenon, is present in both English and Arabic, wherein it is of three main types: semantic (repetition of only meaning), formal (repetition of only form), and full (repetition of both meaning and form). Each type could have a set of patterns. In addition to the semantic level, repetition in both languages occurs at three other linguistic levels: phonological, morphological, and syntactic. Studying contrastively the different types and patterns of repetition on such linguistic levels in both English and Arabic is a problem which, to the best of our knowledge, has not yet been tackled, and which this study tries to fill part of its gap.

:The study aims at

1. Discussing repetition with its types and forms in English and Arabic.
2. Revealing points of similarity and dissimilarity of repetition in both languages.

It is hypothesized that English and Arabic are similar as to the types and patterns of repetition throughout the semantic, phonological, morphological, and syntactic levels.

:To fulfil the above aims, the following procedures are adopted

1. Investigating the types and patterns of repetition in English and Arabic on different levels.
2. Carrying out a contrastive analysis of repetition in both languages.

:The study will be limited to

1. Modern Standard English and Standard Arabic.
2. Verbal linguistic repetition, with no concern about narrative repetition of events, situations, scenes, and behaviours.

## The Concept of Repetition-2

### In English 2-1

Several scholars have defined repetition from similar or different perspectives:

Cudden (1982:564) defines it as “an essential unifying element in nearly all poetry and much prose”. Gray (1984:172) defines it as “a vital part of the language of literature both in verse and prose”. Professor Hawthorn’s definition (2000:301) is: “a .”key means whereby the technical rate of redundancy is increased in a work

Yet, there is no such a comprehensive definition of repetition in the technical sense i.e. a definition that covers all its types and levels. All the definitions found in the specialistic dictionaries – the linguistic and the literary ones – like the above ones, are almost functional definitions i.e. defining repetition with regard to its functions or its role in language. Therefore, repetition could inductively be defined as the recurrence of some unit of language in form, in content, or in both, usually for some more or less purposes. Repetition is a phenomenon deep-rooted in language. Kane (1983:305) points out that repetition was so much favoured by Greek and Roman rhetoricians who developed an elaborate set of terms – about two dozens – to distinguish various patterns of repetition which are still alive and employed by modern rhetoricians. Moreover, the language of the divine books (e.g. the Glorious Quran and the Holy Bible) is remarkable for a heavy use of repetition, which is a very .noteworthy phenomenon that attracted so many researchers

Language is valued other than for its usefulness for imparting information or meanings; repetition may convey no new information, but it has an aesthetic force and works on the reader in complex ways (Hawthorn, 2000:297). Often, repetition is not without some significance: even when it is artificial, repetition is regarded as “one of the fundamental devices of art” (Beckson and Gans, 1961:172). Moreover, repetition is described as a vital part of language in general, and of the rhetorical language especially, due to the fact that it involves any unit of a text such as sounds, .morphemes, words, phrases, and sentences as well

Repetition is a phenomenon that had attracted the attention of nearly all people who had been studying language in general e.g. critics, rhetoricians, linguists,

grammarians...etc. However, most grammarians such as Quirk et al. (1985) refer to repetition by the term ‘reinforcement’. Others, such as Halliday and Hasan (1976) prefer the term ‘reiteration’, whereas Knowles (1979) uses ‘iteration’. In this study, the term ‘repetition’ would be used for the sake of more consistency. Above all, it is the area of not only grammarians but also of rhetoricians

## In Arabic 2-2

The Arabic equivalent for the English term ‘repetition’ is either ‘التكرار’ or ‘التكرير’ (السجلماسي, 1980:476) both of which indicate hyperbole and multiplication, whereas ‘الكرّ’ is the infinitive from the noun ‘التكرار’ except that ‘التكرير’ is the infinitive from the verb ‘كَرَّرَ’ (ابن منظور, 1956: كَرَّرَ; الزبيدي, 1966: Vol.3/ 518). Thus, ‘التكرار’ is more common and ‘التكرير’ is semantically the same, though preferable.

In fact, there are several definitions of repetition in Arabic (المصري, Vol.2/375) defines it as the recurrence of an utterance for the sake of:1963) emphasizing a description, a praise, a satire, a magnification, or a threatening (المدني, Vol.3/ 345) defines it as the reiteration of one utterance or more in form and (1969) defines repetition as the renewing of an ‘السيوطي’ meaning for a particular purpose (vol.3/619). A further (الزبيدي, 1966: utterance, which serves as a sort of emphasis who defines repetition as the iteration of a (1980:476) ‘السجلماسي’ definition is that of single utterance or a single meaning in speech, either in number or in type, twice or more.

Repetition in Arabic is an inherent feature of the language (ابن فارس, states that repetition is one of the norms of the Arabs. This Arabic norm is (1963:176) as old as poetry itself; more likely, it is as old as language itself, for the oldest manuscripts of Arabic (such as the poems of the first Arab pre-islamic poets, like ‘المهلهل بن ربيعة’ and ‘امرؤ القيس’) contained a considerable amount of **repetition at all**.

### Levels of language: sounds, morphemes, words, phrases, and clauses

Repetition had been a distinct feature of Arabic: it was an art of which poets and writers were so fond that there could hardly be anyone who is unaware of repeating some or another word in his poetry or prose, and whenever their – the Arabs’ – speech is considered, it would be found characterized as such i.e. being

That is why the Glorious Quran, which represents the (الجلي, 95:1969-6). repetitive inimitable rhetoric and whose language is characterized by an obvious and continual use of a captivating miraculous repetition, was – and is – never disapproved or ill-favoured by the Arabs, since this particular characteristic – i.e. repetition – was not (الطيب, 1970) at all strange to them of repetition in the Glorious Quran that attracted the first writers and researchers of Arabic, especially those specialized in the Quranic studies: this, eventually, led to .studying repetition in general

However, the topic of repetition had been tackled by four classes of researcher:

grammarians, explicators of the Glorious Quran, rhetoricians, and writers of the Quranic inimitability. Grammarians were the first who tackled repetition, though in not much detail, dealing mostly with it as being just emphasis (such as 'ابن الفراء', and 'ابن جني'). Explicators of the Glorious Quran were also limited to the Quranic repetition and, to a considerable extent, to the grammatical framework made and by grammarians; the commonest of such explicators are 'الزمخشري', 'الفخر الرازي', 'البيضاوي'. Repetition had also been tackled by rhetoricians (such as 'ابن المعتز', 'ابو هلال العسكري', and 'ابن الأثير') and writers of the Quranic inimitability (such as 'السيوطي', and 'الزركشي') who dealt with the diverse occurrences of repetition and with .the various functions it could perform

### Comparison 2-3

Generally, all English and Arab scholars who defined repetition agree on the basic principle that repetition is the recurrence of some linguistic unit. As well, it is agreed upon that repetition is essential and plays a great role in literature. Moreover, in .both languages, it is grammarians and rhetoricians who mostly tackled repetition However, English scholars who dealt with repetition commonly lean toward functional definitions i.e. defining repetition by referring to one or more of its functions with little regard to the form i.e. types or levels. Arab scholars were a little more comprehensive in their definitions. On the other hand, although it is agreed upon in both languages that repetition plays an essential role in literature, repetition is not regarded as an inherent distinctive feature of English as it is in Arabic: repetition has not been a major norm of English or so a predominant feature that characterized a

great portion of its literature as it has continually been in Arabic. In addition, most studies of repetition in Arabic were greatly shoved and, in fact, reasoned by the Glorious Quran which is characterized by a heavy use of repetition and has always been regarded as the holy inimitable rhetoric, that is why repetition in Arabic is also tackled by the explicators of the Glorious Quran and writers of the Quranic inimitability: this particular property of Arabic is almost missing in English. English had no such heavenly book full of repetition which could have affected it; the Holy Bible – though full of repetition – is not an original English tongue, therefore it could not make that great difference and effect to the language. What is more, the original mother tongue of the Holy Bible is Hebrew which is an Eastern language; such language is very likely to have aspects which are somehow strange to English which is a western language: repetition may, possibly, be one of these aspects

### **The Semantic Level -3**

#### **In English 3-1**

On the semantic level, repetition, according to the way it occurs, is of three main types: semantic, formal, and full

#### **Semantic Repetition-1**

Repetition is defined as the recurrence of some unit of language. However, it may not be a full repetition: the recurrence may be just in content (i.e. in meaning) and this is particularly what is meant by ‘semantic’ repetition. Repeating the same – or almost the same – meaning may be attained through more than one way, such as ‘synonymy’, ‘paraphrasing’, and ‘reflexive pronouns’.

#### **Synonymy .1.1**

Synonymy means “sameness of meaning” (Palmer, 1981:88). Synonyms are

words whose meaning is the same – or almost the same. This is a common phenomenon in language and, thus, a common form of semantic repetition; the following extract from Lincoln Steffen’s ‘Autobiography’ (Watt, 1957:77-8) could serve as an example

**And there they were, the gifts, all sorts of wonderful things, mixed-up piles of -1 presents; only, as I disentangled the mess, I saw that my stocking was empty; it hung limp; not a thing in it; and under and around it – nothing**

Here, as it seems, the writer uses four synonymous expressions: ‘empty’, ‘hung limp’, ‘not a thing in it’, and ‘under and around it – nothing’ in order to reinforce the idea of emptiness

However, a noteworthy matter is that there is almost no exact synonymy: there are very little words that have exactly the same meaning. Moreover, though certain words could be synonymous, they are such only in certain contexts, not in all other contexts (Palmer, 1981:88-93)

### **Paraphrasing .1.2**

Paraphrasing can be defined as “the recurrence of content with a change of expression” (Beaugrande and Dressler, 1981:58), that is, “a restatement of an idea in such a way as to retain the meaning while changing the form” (Thrall and Hibbard, 1960:340). In a sense, thus, it resembles synonymy except that a paraphrase, as it seems, may be slightly less strict in the ‘sameness’ of meaning, and that one of the two sides in a paraphrase – usually the paraphrasing side – is often longer than the other one – i.e. the paraphrased side

**I had never seen a murderer ...the decent symbol which indemnifies the taker -2**  
(of life. ( Beaugrande and Dressler, 1981:58

### **Reflexive Pronouns .1.3**

Reflexive pronouns are nine in number: myself, yourself, himself, herself, itself, oneself, ourselves, yourselves, and themselves. The reflexive pronoun is coreferential with some preceding noun. Yet, this would not suffice for these pronouns to formulate a semantic repetition: as well, they should be omissible from their sentences without doing almost any syntactic damage for them. Therefore, only the emphatic use of the reflexive pronouns is a proper occurrence of semantic repetition. Such pronouns are added to sentences “for the sake of emphasis; generally, to point out a contrast (Eckersley and Eckersley, 1960:122-6), meaning “that person /thing and nobody else” (Swan, 1995:485

**.It’s quicker if you do it yourself -3**

**.The house itself is nice, but the garden is small-4**

**.I’ll go and see the president himself if I have to --5**

**(The manageress spoke to me herself. (ibid -6**

**Formal Repetition .2**

By 'formal' repetition it is meant the recurrence of form i.e. repeating some unit of language – mostly a word – just in form, that is, with a different meaning or referent. When some word is said to be repeated, it is usually meant that it is a repetition with the same meaning and referent. In this respect, Hatim and Mason (1990:199) think that it must be a repetition with the same meaning and referent. Therefore, formal repetition might not be treated as a real repetition that affects the text. Yet, the matter may not be so positive: Halliday and Hasan (1976:282) argue that a word could recur with a different referent, yet still said to be repeated, and affects the text

**.Why does this little boy have to wriggle all the time? Other boys don't wriggle-7**

Here, 'boy' is not coreferential with 'boys', yet it is – as Halliday and Hasan emphasize – an instance of effective repetition (or 'reiteration' as they call it), and still obviously attains coherence within the utterance

One common literary device that well illustrates formal repetition is known as 'pun' which is defined as "a play on words" (Gray, 1984:168). For each pun, there might be either a single occurrence of a word, or a recurrence of that word: the recurrence is particularly what concerns this study (i.e. repetition). Moreover, a pun may have its origin in either 'polysemy', 'homophony', or 'homonymy' (Leech, 1969:209-11) as illustrated below

**Polysemic Pun .2.1**

This type occurs when one polysemic word (i.e. having various dissimilar senses) recurs with two dissimilar senses (ibid: 209-14)

**In the base court? Base court, where kings grow base To come at traitor's calls -8  
and do them grace**

[Shakespeare's 'Richard II', III.iii]

Here, the first and second 'base' are used in the sense of 'low down', whereas (the third one is used in the sense of 'morally and socially contemptible' (ibid:214)

**Homophonic Pun .2.2**

It occurs when words spelt differently but pronounced alike are used wittily to convey different senses (ibid:210-1)

**I am too sore enpierced with his shaft  
To soar with his light feathers, and so -9  
bound**

[Shakespeare's 'Romeo and Juliet', I.iv]

### **Homonymic Pun .2.3**

It occurs when distinct words spelt and pronounced alike are used (ibid: 209-10). An example of this pun is taken to extremes in a piece of dialogue from :Shakespeare's 'Richard II

**.Surrey thou liest FITZWATER: -10**

**!Dishonourable boy**

**,That lie shall so heave in my sword**

**,That it shall render vengeance and revenge**

**Till thou the lie - giver and that lie do lie**

**.In earth as quiet as thy father's skull**

[IV. i]

Leech (ibid) observes that, despite the plethora of repetitions in this example, only one ambiguity is at issue here – the homonymy of the two words 'lie' (as in 'lie down') and 'lie' (as in 'tell lies'). This very example illustrates well formal repetition

### **Full Repetition .3**

The third type of repetition occurs when words or larger linguistic units are .repeated both in form and meaning.This is the commonest type of repetition

**O, now, for ever -11**

**!Farewell the tranquil mind, farewell content**

**Farewell the plumed troop and the big wars**

**!That make ambition virtue! O, farewell**

**,Farewell the neighing steed and the shrill trump**

**,The spirit-stirring drum, the ear-piercing fife**

**,The royal banner, and all quality**

**!Pride, pomp, and circumstances of glorious war**

[Shakespeare's 'Othello]

**,Tyger, Tyger, burning bright -12**



**In the forests of the night**

**Because I don't hope to turn again -13**

**,Because I don't hope**

**,Because I don't hope to turn**

**Because I don't hope to know again**

**,Because I don't think**

**[Because I know I shall not know.**

**[T.S. Eliot**

**In Arabic 3-2**

In accordance with the way it occurs, repetition in Arabic may be divided into

,three types: semantic, formal, and full repetitions

**Semantic Repetition .1**

Semantic repetition means the recurrence of just content (i.e. meaning) without

a collocating recurrence of utterances. This type is quiet common and is attained

.through several ways, as illustrated below

**Expressions of Semantic Repetition .1.1**

There are a limited set of semantically repetitive words that are used mainly to

,serve emphasis. Such expressions are seven major ones

، جمع ، and ، عامة : and four minor ones ، اجمع ، ، اجمع ، ، ابصع ، and ، ابتع (السيوطي،

Vol.3/136-9). Expressions of semantic repetition follow the emphasized element, :1975

and are inflected according to the syntactic status of that element (such as number,

Vol.3/392-3). Moreover, the major of these should be added: 1975 (حسن) (gender ... etc

to a pronoun which is also in agreement with the syntactic status of the emphasized

:(element (ibid

-14 ((وَإِنَّ جَهَنَّمَ لَمَوْعِدُهُمْ أَجْمَعِينَ)) (الحجر/43)-

-15 - صافحتُ الواليَ نفسه.

-16 - جالستُ الولاةَ أعينَهُم.

-17 - أحببتُ الوالدين كليهما.

-18 - أطعتُ الجدتين كلتيهما.

-19 - وصلَ الأولادَ كلُّهُم.

-20 - غرّدت العصافيرُ جميعها.

-21 - حضرَ الجيشُ عامته. [ibid:391-4]

The minor expressions of semantic repetition are not added to any pronoun (whether or not it is in accordance with the emphasized utterance) (ibid: 404). In addition, such expressions cannot occur alone: they should – according to most (ibid: 403). However, there is a) 'كل' (though not all) grammarians – be preceded by (fixed order for these expressions if they accumulate in one sentence (ibid: 404

- سافرَ الوفدُ كُلُّهُ أَجْمَعُ أَكْتَعُ أَبْصَعُ أَبْتَعُ. 22-

Moreover, 'اكتع', 'ابصع', and 'ابتع' cannot come directly after 'أجمع' without 'كل' in between (ibid: 403). The major expressions of semantic repetition also have a fixed order when they accumulate (ibid number, in particular the odd numbers, are also considered as expressions of semantic repetition (ibid: 398

23- - مَرَرْتُ بِالْإِخْوَانِ ثَلَاثَتِهِمْ.

24- - جَاءَ الْقَوْمُ خَمْسَةَ عَشْرَهُمْ.

1.2. الايضاح بعد الابهام

This is one form of 'الاطناب' wherein an overall expression is introduced then expounded (مطلوب, 1980: 231-3):

25- ((وَقَضَيْنَا إِلَيْهِ ذَلِكَ الْأَمْرَ أَنَّ دَابِرَ هَؤُلَاءِ مَقْطُوعٌ مُصْبِحِينَ)) (الحجر/66)

Here, the overall word 'الامر' is later expounded in the clause 'دابر هؤلاء مقطوع مصبحين'. One form of 'الايضاح بعد الابهام' is the realm of 'يُنْسُ و نِعْم' (ibid):

26- - نِعْمَ الرَّجُلُ مُحَمَّدٌ.

Here, the overall word 'الرجل' is specified with 'محمد', and both words refer to the same person. Another form of 'الايضاح بعد الابهام' is known as 'التوشيع' wherein a dual utterance expounded in two utterances comes at the second part of a speech or a (line of poetry (ibid

27- - يَشِيْبُ ابْنُ آدَمَ وَتَشِيْبُ مَعَهُ خِصْلَتَانِ: الْحِرْصُ وَطَوْلُ الْأَمَلِ.

28- - إِذَا أَبُو قَاسِمٍ جَادَتْ لَنَا يَدُهُ لَمْ يُحْمَدِ الْأَجُودَانَ: الْبَحْرُ وَالْمَطَرُ غُرَّتِهِ تَضَاعَلِ النَّيِّرَانِ: الشَّمْسُ وَالْقَمَرُ

[ابن الرومي]

1.3. ذكر الخاص بعد العام

It is another form of 'الاطناب' (i.e. having several superordinate word (i.e. having several hyponyms) occurs coupled with one or more of its specific hyponyms by means of the

i.e. and) usually for the sake of adding more peculiarity to) 'و' conjunction coordinator  
:(the specific hyponym(s) (ibid:233

-29- ((حَافِظُوا عَلَى الصَّلَوَاتِ وَالصَّلَاةِ الْوُسْطَى)) (البقرة/238)

Here, 'الصلاة الوسطى' is apparently included in 'الصلوات', yet is mentioned after it: this would add some peculiarity to it (i.e. to 'الصلاة الوسطى').

#### 1.4. ذكر العام بعد الخاص

Unlike 1.3, here the specific hyponym comes first in speech, conjuncted with the superordinate word by the conjunction coordinator 'و' (i.e. 'and'), usually for the sake of indicating generality, with some peculiarity for the specific (ibid: 234

-30- ((إِنَّ صَلَاتِي وَنُسُكِي)) (الانعام/162)

Here, 'صلاتي' is apparently included in 'نُسُكِي', yet is mentioned before it.

-31- ((فَأَوْفُوا الْكَيْلَ وَالْمِيزَانَ وَلَا تَبْخَسُوا النَّاسَ أَشْيَاءَهُمْ)) (الاعراف/85)

Here, the clause 'ولا تبخسوا الناس أشياءهم' is apparently more general than – and 'فأوفوا الكيل والميزان' thus includes – the meaning of its preceding clause.

#### 1.5. Synonymy

Synonyms are words whose meaning is the same – or almost the

same. Synonymy is a common form of semantic repetition in Arabic

-32- نُهُوضٌ بِثِقَلِ الْعِبَاءِ مُضْطَلَعٌ بِهِ وَإِنْ عَظُمَتْ فِيهِ الْخُطُوبُ وَجَلَّتْ [أبو تمام]

Here, 'ثقل' is synonymous with 'عبء'.

-33- الْكَاعِبِ الْحَسَنَاءِ تَرُّ قُلِّ فِي الدَّمَقْسِ وَفِي الْحَرِيرِ [المنخل اليشكري]

Here, too, 'الدمقس' and 'الحرير' are synonyms.

#### 1.6. Paraphrasing

Another form of semantic repetition is paraphrasing in which an utterance is restated in another – usually longer – utterance in such a way as to retain the meaning while changing the expression

-34- ((أَمْوَاتٌ غَيْرُ أَحْيَاءٍ وَمَا يَشْعُرُونَ أَيَّانَ يُبْعَثُونَ)) (النحل/21)

Here, 'غير أحياء' is a paraphrase of 'أموات'.

-35- ((فَمَنْ لَمْ يَجِدْ فَصِيَامُ ثَلَاثَةِ أَيَّامٍ فِي الْحَجِّ وَسَبْعَةٍ إِذَا رَجَعْتُمْ تِلْكَ عَشْرَةٌ كَامِلَةٌ)) (البقرة/196)

Here, 'عشرة' is, in a sense, a paraphrase of both of 'ثلاثة' and 'سبعة'.

#### 2. Formal Repetition

Formal repetition is the recurrence of only form, without a collocating repetition

of meaning .This phenomenon is quite common in Arabic, and is usually used intentionally by writers for some more or less purposes. The commonest form of which is defined as the 'الجناس' (also called 'المجانسة' and 'التجنيس') formal repetition is similarity between certain utterances in particular formal aspects, with difference in meaning (العلوي, Vol.3/103:1914). 'الجناس' is of five main types, each type forms a sub-type of formal repetition, as illustrated below

## 2.1. التام

This type of 'الجناس' occurs when utterances are similar in the letters' type, number, order, and manner of the diacritical marks (السيد, 1986:217):

36- - فَأَنَعَ الْمُغِيرَةَ لِلْمُغِيرَةِ إِذْ بَدَتْ شَعْوَاءُ مُشَعَّلَةٌ كَنَبِجِ النَّابِجِ [الصلتان العبيدي]

Here, the first 'المغيرة' is a proper noun, whereas the second refers to horses

'الجناس التام' is of three sub-types: 'المماثل', 'المستوفي', and 'المركب'.

### 2.1.1. المماثل

This type occurs when the elements of repetition are of the same part of speech

((ibid):

37- ((وَيَوْمَ تَقُومُ السَّاعَةُ يُقْسِمُ الْمُجْرِمُونَ مَا لَبِثُوا غَيْرَ سَاعَةٍ)) (الروم/55) -

Here, both the first and second 'ساعة' – nouns are of the same part of speech

### 2.1.2. المستوفي

This type occurs when the elements of repetition are of different parts of speech

((ibid):

38- - ما ماتَ مَنْ كَرَّمَ الزَّمَانَ فِائَتَهُ يَحْيَا لَدَى يَحْيَى بْنِ عَبْدِ اللَّهِ [أبو تمام]

Here, 'يحيا' is a verb whereas 'يحيا' is a proper noun

### 2.1.3. المركب

It occurs when one of the repeated elements is composed of more than one word

This type is of further three sub-types (ibid: 318): 'المرفوف', 'المتشابه', and 'المفروق'.

-a 'المرفوف': it is that wherein one of the repeated elements is composed of one word

(and a part of another (ibid):

39- - وَلَا تَلَّهْ عَنْ تَذْكَارِ ذَنْبِكَ وَإِبْكَهِ بَدْمَعٍ يُحَاكِي الْوَيْلَ حَالَ مَصَابِهِ

وَمِثْلَ لَعِينِكَ الْحِمَامِ وَوَقَعَهُ وَرَوْعَةً مَلْقَاهُ وَمَطْعَمَ صَابِهِ [الحريري]

the last letter of – م' Here, the second element of repetition is composed of

‘مطمع’ – and the word ‘صابه’.

b- ‘المتشابه’: it is that in which one of the elements of repetition is composed of two or

:(more words with the same script as the other element (ibid

40- - إذا ملكَ لم يكُنْ ذا هبةٍ فدعة فدولته ذاهبة [ابو الفتح البستي]

Here, the first element of repetition is composed of two distinct words and ‘هبة’.

c- ‘المفروق’: it is that wherein one of the elements of repetition is composed of two or

:(more words, with a script different from the other element (ibid

41- - لا تعرضن على الرجال فصيده ما لم تبلغ قبل في تهذيبها

فمتى عرضت الشعر غير مهذب عدوه منك وساوساً تهذي بها

[المطوعي]

Sometimes, both elements are composed of two or more words: this is the most

pleasant and palatable, and the hardest type of ‘الجناس’ (المدني, 1969:126/Vol.1):

42- - وإن تغرس الإحسان تجن الثمار من مغار سعود لا مغارس عود [ابن الصفدي]

2.2. الناقص

It is the second main type of ‘الجناس’ that occurs when the elements of repetition

differ in only the number of letters (السيد, 1986:219):

43- - يمدون من أيد عواص عواصم تصول بأسياف قواض قواضب [ابو تمام]

44- - فيالك من حزم وعزم طواهما جدي البلى تحت الصفا والصفائح [البحثري]

2.3. المختلف

It is another main type of ‘الجناس’. It occurs when the elements of repetition

differ in only the type of the letters (الفضلي, 111: - nd. - :

types: ‘المضارع’ and ‘اللاحق’.

2.3.1. المضارع

It occurs when the two elements of repetition differ in one letter for each, but

the two letters – of both elements – are similar or the same articulation i.e. having

a similar or the same place of articulation (السيد, 1986:219):

45- - ((وَهُمْ يَنْهَوْنَ عَنْهُ وَيَنْأُونَ عَنْهُ)) (الانعام/26)

Here, the ‘ه’ in ‘ينهون’ and ‘أ’ in ‘ينأون’ have a similar place of articulation

46- - ((الْخَيْلَ مَعْقُودَ فِي نَوَاصِيهَا الْخَيْرِ)) [الرسول محمد (صلى الله عليه وآله وسلم)]

have a similar place of 'الخير' in 'ر' and the 'الخيال' in 'ل'. Here, too, the articulation

### 2.3.2. اللاحق

It is that wherein the two elements differ also in one letter for each, but – unlike the two letters – of both words – are not the same or at least similar – 'المضارع' (regarding the place of articulation (ibid

47-- (( كُلُّ شَيْءٍ يَغْزُرُ حِينَ يَنْزُرُ، وَالْعِلْمُ يَغْزُرُ حِينَ يَغْزُرُ )) [الإمام علي بن أبي طالب (عليه السلام)]

Here, the 'ينزر' in 'ن' is not similar in the place of articulation to the 'غ' in 'غ'.

48-- لا يُذَكِّرُ الرَّمْلَ إِلَّا حَنْ مُغْتَرِبٌ لَهُ بِذِي الرَّمْلِ أَوْطَارٌ وَأَوْطَانُ [الشريف الرضي]

Here also, the 'أوطار' in 'ر' is not similar in the place of articulation to the 'أوطان'.

### 2.4. المقلوب

It occurs when the elements of repetition 'الجناس'. It is the fourth main type of This type is of further two types. (السيد, 1986: 220). 'قلب الكل' and 'قلب البعض'.

#### 2.4.1. قلب الكل

It occurs when all the letters of one of the two elements of repetition are (reversed in the other (ibid

49- - حُسَامَةٌ فَتُخَّ لِأَوْلِيَاءِهِ حَتْفٌ لِأَعْدَائِهِ.

#### 2.4.2. قلب البعض

This type occurs when some of the letters of one of the two elements are (ibid:221) as in 'عبدالله بن رواحة' (الرسول محمد(صلى الله عليه وآله وسلم):

50- - تَحْمِلُهُ النَّاقَةُ الْأَدْمَاءُ مُعْتَجِرًا بِالْبُرْدِ كَالْبَدْرِ جَلَّى نوره الظلما

#### 2.5. المحرف

wherein the elements of repetition differ in 'الجناس'. It is the fifth main type of (only the diacritical marks (ibid: 219

51-- ((وَلَقَدْ أَرْسَلْنَا فِيهِمْ مُنْذِرِينَ، فَانظُرْ كَيْفَ كَانَ عَاقِبَةُ الْمُنْذَرِينَ)) (الصافات/72-73) -51

Here, 'الْمُنْذِرِينَ' and 'الْمُنْذَرِينَ' differ in only the diacritical marks of the letter 'ذ'.

### 3. Full Repetition

It is the third type of repetition wherein utterances are repeated in both form and meaning .Full repetition is the commonest type of repetition in Arabic, and most of the patterns of repetition – except those of the phonological level – are of this particular type :

-((أولى لك فأولى, ثم أولى لك فأولى)) (القيامة/34-35) -52

53-- أَخَاكَ أَخَاكَ إِنَّ مَنْ لَا أَخَا لَهُ كَسَاعٍ إِلَى الْهَيْجَا بِغَيْرِ سِلَاحٍ [مسكين الدارمي]

54-- لَيْتَ شِعْرِي هَلْ تَمَّ هَلْ آتَيْنَهُمْ أَوْ يَحُولَنَّ مِنْ دُونِ ذَلِكَ حِمَامٌ [الكميت]

55-- (( وَ لِلْخُفَاءِ عِمَّةٌ ، وَ لِلْفُقَهَاءِ عِمَّةٌ ، وَ لِلْبَقَالَيْنِ عِمَّةٌ ، وَ لِلْأَعْرَابِ عِمَّةٌ ، وَ لِلصُّوَصِ عِمَّةٌ ، وَ لِلأَبْنَاءِ عِمَّةٌ ، وَ لِلرُّومِ وَ النَّصَارَى عِمَّةٌ ، ... وَ لِكُلِّ قَوْمٍ زِيٌّ ، فَلِلْقُضَاةِ زِيٌّ ، وَ لِأَصْحَابِ الْقُضَاةِ زِيٌّ ، وَ لِلشَّرْطَةِ زِيٌّ ، وَ لِلْكَتَّابِ زِيٌّ ، وَ لِكَتَّابِ الْجُنْدِ زِيٌّ ... ))  
[الجاحظ, 1968:314/Vol.3]

### Comparison 3-3

Having three main types: semantic, formal, and full, repetition is almost the same in English and Arabic. However, in their details there might be some distinctions, as shown below

#### 1. Semantic Repetition

Semantic repetition is present in both of English and Arabic taking various forms, some of which are similar, others are unique in favour of one language

##### A- Synonymy

This form of semantic repetition is shared by both languages. Furthermore, what is called ‘hendiadis’ in English synonymy is also present in Arabic, though not as a distinguished set of a separate term nor is it connected especially with the legal register as in English; example of such expressions in Arabic are العون و المساعدة, ‘يتهدد و يتوعد’, and ‘لا يعد ولا يحصى’.

##### B- Paraphrasing

It is another form of semantic repetition that is equally shared by both languages

#### C-Reflexive Pronouns vs. Expressions of Semantic Repetition

Expressions of semantic repetition are an Arabic form of semantic repetition which is only partially resembled by the English reflexive pronouns. Such English

of the Arabic 'عين', and, maybe 'نفس' pronouns may best be compared to only expressions of semantic repetition; all other expressions, including those of number, have no equivalents within the English reflexive pronouns, i.e. in the sense which attains semantic repetition. However, such Arabic expressions, together with the .English reflexive pronouns, are all basically used to serve emphasis

#### D- الايضاح بعد الابهام

Such an Arabic form of semantic repetition, as a distinguished pattern, has no :equivalent in English, though it may take a similar form

#### 56- The rumour that Jane is dead is untrue

Here, the overall expression 'the rumour' is later expounded in 'Jane is dead';

this is similar to 'الايضاح بعد الابهام'.

#### E- ذكر العام بعد الخاص; ذكر الخاص بعد العام

Both of these two Arabic forms of semantic repetition have no whatever

.English equivalents; they are purely Arabic

#### 2. Formal Repetition

Formal repetition is present in both English and Arabic. Yet, it may differ in the forms .it takes in each language, as elucidated below

#### A- Polysemic Pun

It is an English type of formal repetition which has no Arabic equivalent in the sense which achieves repetition; polysemy is present in Arabic, yet, to serve punning, .an Arabic polyemic word may occur once, never more as in English where it may be

#### B- Homophonic pun

Such type of English formal repetition is altogether missing in Arabic since

homophony is impossible in Arabic: there are no whatsoever two Arabic distinct .letters or sequences of letters – let alone words – alike in pronunciation

#### C- Homonymic Pun vs الجناس التام

in Arabic ; such an 'الجناس التام' English homonymic pun is partially similar to of which homonymic , 'المركب', 'المستوفي' and 'المماثل': Arabic pattern is of three types which forms a ('المركب') .pun is comparable to the first two, while the third (i.e graphical wittiness is wholly missing in the graphic of English, let alone its further .three sub-types



**D- الجنس الناقص**

Such an Arabic scheme is also missing in English both in the sense of a distinguished pattern and natural linguistic manifestation

**E- الجنس المختلف**

This further Arabic scheme is also wholly missing in English, let alone its further sub-types

**F- الجنس المقلوب**

This Arabic scheme which needs a special graphical system and elaborate vocabulary is also missing in English

**G- الجنس المحرف**

Based on the difference of words' diacritical marks, this Arabic type of 'الجناس' is impossible in English since such marks are eccentric to the graphical system of English

**3. Full Repetition**

As a distinguished type of repetition, full repetition is equally present in both English and Arabic

**The Phonological Level-4**

**In English 4-1**

The phonological level deals with repetition of sounds (or phonemes). There are several schemes of sounds repetition, the commonest of which are: alliteration, assonance, and rhyme

**1. Alliteration**

It is a figure of speech in which consonants at the beginning of words, or (stressed syllables, are repeated (Cudden, 1982:27

**Time drives the flocks from field to fold -57**

**When rivers rage and rocks grow cold**

**– And Philomel becometh dumb**

**The rest complains of care to come**

[Sir Walter Raleigh's 'The Lady's Prudent Answer to her Love]

**After life's fitful fever he sleeps well. [Shakespeare's 'Macbeth', III. Ii -58**

**2. Assonance**

This is known as the “similarity in sound between vowels followed by different consonants in two or more stressed syllables” (Thrall and Hibbard, 1960:37).

.Therefore, it is the vowel equivalent of alliteration

**:The Lotos blooms below the barren peak -59**

**:The Lotos blows by every winding Creek**

**All day the wind breathes low with mellow tone**

**,Thro’ every hollow cave and alley lone**

Round and Round the spicy downs the yellow Lotos-dust in below

[Tennyson’s Lotos-Eaters]

Here, the /əu/ vowel sound is repeated throughout the above lines, adding a kind

.of drowsy sonority to them

**An old, mad, blind, despised, and dying king -60**

[’Shelley’s sonnet ’England in 1819]

### **Rhyme .3**

Rhyme is usually defined as “the repetition of similar or duplicate sounds at regular intervals” (Beckson and Ganz, 1961: 175). Verse has not always made use of rhyme – ‘blank’ and ‘free’ verse have no rhyme. In fact, some poets (e.g. Milton) have spoken against it, yet, rhyme is “one of the most striking and obvious differences between verse and prose, and the most easily identified common aspect of English versification” (Gray, 1984: 175). However, in English, there are many types of rhyme, having various patterns of sounds repetition, each with one distinct label or more, distinguished on the basis of various criteria, the commonest of these criteria are: .position, and number of syllables. In below are the commonest types of rhyme

#### **End-Rhyme .3.1**

This rhyme is also called ‘final’, ‘full’, ‘true’, ‘complete’, or ‘perfect’ rhyme and is defined as that in which “the final accented vowels of the rhyming verse and all succeeding sounds are identical while preceding sounds are different” (Beckson and :Ganz, 1961:176). This is the commonest rhyme

**,The Modest Rose puts forth a thorn -61**

[’The humble sheep a threat’ning horn; [Blake’s ‘The Lilly

#### **Rich Rhyme .3.2**

This is also known as ‘rime riche’, or ‘identical’ or ‘echo’ rhyme, and occurs when the rhyme words “have exactly the same sound but are spelled differently and  
:(carry different meanings [i.e. ‘homophonic’]” (ibid

**,The hooly blistful martir for to seke -62**  
**,That hem hath holpen when that they were seeke**  
**[’The prologue of Chaucer’s ‘The Canter-bury Tales]**

### **Half-Rhyme .3.3**

This rhyme is also called ‘consonance’ or ‘slant’, ‘near’, ‘oblique’, ‘approximate’, ‘imperfect’, ‘inexact’, or ‘embryonic’ rhyme and is defined as that in which “the final consonant sound of an accented syllable is repeated without the  
:(correspondence of the vowel sound” (Cudden, 1982:300

**,Thus Pegasus, a neares way to take -63**  
**;May boldly deviate from the common track**

[’Pope’s ‘An Essay on Criticism]

### **Internal Rhyme .3.4**

It is also called the ‘leonine’ rhyme and occurs when “two or more words  
:(rhyme within a single line of verse” (ibid: 332

**,An attachment a’ la Plato, for a bashful young Potato -64**  
**.or a not too French French bean**

[’W.S Gilbert’s libretto for ‘Patience]

### **Pararhyme .3.5**

This type of rhyme occurs when “the consonants both before and after different  
:(vowels are identical” (Beckson and Ganz, 1961:177

**,Through granites which titanic war had groined -65**  
**Yet also there encumbered sleepers groaned**

[’Wilfred Owen’s ‘Strange Meeting]

### **Masculine Rhyme .3.6**

It is also called ‘male’ or ‘single’ rhyme, and occurs when “the correspondence of sound is restricted to the final accented [i.e. stressed] syllable” (Thrall and Hibbard,  
:(1960: 419

**,Gather ye Rose-buds while ye may -66**

**:Old time is still a flying**

**,And this same flower that smiles today**

**.Tomorrow will be dying**

[’Herrick’s ‘To the Virgin]

### **Feminine Rhyme .3.7**

This rhyme is also called ‘female’ or ‘double’ rhyme and occurs when the correspondence of sound is in two respective syllables, the second of which is unaccented (i.e. unstressed) (Gray,1984:175) as in the rhyme words ‘flying’ and ‘dying’ in the previous example

### **Triple Rhyme .3.8**

It is that where “the correspondence of sound lies in three consecutive

:(syllables” (Thrall and Hibbard, 1960:419

**,I’ve got new mythological machinery -67**

**.And very handsome supernatural scenery**

[’Byron’s ‘Don Juan]

However, it is noteworthy to observe that there are various schemes of rhyme (or rhyme schemes): a rhyme scheme is the way rhyme is arranged in a unit of verse.

The rhyme scheme of a poem may be an essential aspect of its structure (Gray, 1984:176): sonnets, especially, are remarkable for distinct rhyme schemes, and it is on the basis of this latter (i.e. rhyme scheme) that we have sonnets that are Petrarchan, Spenserian, Shakespearean...etc

### **In Arabic 4-2**

.In Arabic, there are several schemes of sounds repetition, as illustrated below

#### **1. القافية**

‘القافية’ is a sound or a group of sounds at the end of lines of poetry which ‘القافية’ According to (خلوصي, 1987:213). ‘الخليل بن أحمد الفراهيدي’, ‘القافية’ the limits of, ‘preceding this vowelless first vowelless one that precedes it, together with the diacritical mark of the letter (ibid) affirms that this is the right definition of) ‘خلوصي’ : ‘القافية’:

68-- كُنْ بَلْسَمًا أَنْ صَارَ دَهْرُكَ أَرْقَمًا      وَحَلَاوَةً أَنْ صَارَ غَيْرُكَ عَلْقَمًا  
 إِنَّ الْحَيَاةَ حَبْتُكَ كُلُّ كُنُوزِهَا      لَا تَبْخُلَنَّ عَلَى الْحَيَاةِ بَعْضُ مَا  
 أَحْسِنُ وَإِنْ لَمْ تُجْزَ حَتَّى بَالْتَنَّا      أَيَّ الْجَزَاءِ الْعَيْثُ يَبْغِي إِنْ هَمَا  
 مَنْ ذَا يُكَافِي وَرْدَةَ فَوَاحَةٍ      أَوْ مَنْ يُثِيبُ الْبُلْبُلَ الْمُتَرَنَّمَا  
 عُدَّ الْكِرَامَ الْمُحْسِنِينَ وَقِسْهُمْ      بِهِمَا تَجِدْ هَذِينَ مِنْهُمْ أَكْرَمَا  
 يَا صَاحِ خُذْ عِلْمَ الْمَحَبَّةِ عَنْهُمَا      إِنِّي وَجَدْتُ الْحُبَّ عِلْمًا قِيَمًا  
 [إبليبا أبو ماضي]

is the commonest feature of the Arabic poetry; the Arabic poems, in 'القافية' i.e. the same end-sound(s)) even if a) 'قافية' general, are supposed to abide by only one poem is so long to have hundreds of lines or more. However, there are two common the 'القافية': types of the Arabic poetry which are not committed to the above order of .free, and the blank

## 2. السجع

and occurs when prosaic utterances resemble in the last, 'التسجيع', It is also called s saying to his' (الرسول محمد (صلى الله عليه وآله وسلم) as in (1989:393) (القزويني, (sound(s grandson 'الإمام الحسن (عليه السلام)' (مطلوب, 1986:146): (( أَعْيَدُهُ مِنَ الْهَامَةِ وَالسَّامَةِ وَكُلَّ عَيْنٍ لَامَةٍ ))

69-- Or, in 'الإمام علي (عليه السلام)' s description of the pious people' (ابن أبي طالب, :2000:351

70- (( أَجْسَادُهُمْ نَحِيفَةٌ، وَحَاجَاتُهُمْ خَفِيفَةٌ، وَأَنْفُسُهُمْ عَفِيفَةٌ )) [خطبة (193)]

Many 'السجع' in prose is the same as 'القافية' in poetry (السكاكي, 1981:203). is the oldest form 'السجع' researchers of the history of the Arabic literature argue that of priests, which was originally used for mystical 'السجع', of poetry, for, simply is a predominant feature of the 'السجع'. purposes, was the basis for the Arabic poetry of 'السجع' insist on terming (الأشاعرة) 'السجع' the Glorious Quran, though some writers (especially in order to distinguish it and deem it far above the 'الفاصلة' the Glorious Quran as common 'سجع' of the normal writings (مطلوب, 1986:149-50):

71- (( إِنَّا أَعْطَيْنَاكَ الْكُوْثَرَ , فَصَلِّ لِرَبِّكَ وَانْحَرْ , إِنَّ شَانِكَ هُوَ الْأَبْتَرُ )) (الكوثر/1-3)

72- (( قُلْ هُوَ اللَّهُ أَحَدٌ , اللَّهُ الصَّمَدُ , لَمْ يَلِدْ وَلَمْ يُولَدْ , وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ )) (الاخلاص/1-4)

## 3. التصريح

(الفضلي, 116: - nd.): It occurs when the two hemistiches of a line are rhymed

73-- أَرَاكَ عَصِيَّ الدَّمْعِ شِيمَتُكَ الصَّبْرُ      أَمَا لِلْهُوَى نَهْيٌ عَلَيْكَ وَلَا أَمْرُ      [أبو فراس الحمداني]

74-- بِأَطْرَافِ المَثَقَفَةِ العَوَالِي      تَفَرَّدْنَا بِأَوْسَاطِ المَعَالِي      [أبو فراس الحمداني]

4. الترصيع

‘الترصيع’ occurs when each word of the first hemistich rhymes with another of

the second one (الحموي, 515: - nd.):

75-- فَحَرِيقُ جَمْرَةٍ سَيْفِهِ لِلْمُعْتَدِي      وَرَحِيقُ خَمْرَةٍ سَيْبِهِ لِلْمُعْتَفِي      [ابن النبيه]

76-- كَمْ رَصَعُوا كَلِمًا مِنْ دُرِّ لَفْظِهِمْ      كَمْ أَبَدَعُوا حِكْمًا فِي سِرِّ عِلْمِهِمْ

[الشيخ عز الدين الموصلي]

5. التسميط

It occurs when a line is composed of four parts, the first three of which are

rhymed together so as to differ – in rhyme – from the fourth rhyme-part (الجندي, 1951:

90):

77-- وَتِلْكَ هَيْكَلَةٌ خَوْدٌ مُبْتَلَةٌ      صَفْرَاءُ رَعْبَلَةٌ فِي مَنْصِبِ سَنَمٍ      سَوْدٌ ذَوَائِبُهَا بَيْضٌ

تَرَائِبُهَا      مَخْضٌ ضَرَائِبُهَا صِيْفَتْ عَلَى الكَرَمِ. [أبو صخر الهذلي]

6. التشطير

It occurs when each hemistich of a line is divided into two parts rhymed

together, but the two hemistiches are dissimilar in rhyme (المدني, 1969: Vol.6/310):

78-- تَدْبِيرُ مُعْتَصِمٍ بِاللَّهِ مُنْتَقِمٍ      لِلَّهِ مُرْتَعِبٍ فِي اللَّهِ مُرْتَقِبٍ      [أبو تمام]

7. ما لا يستحيل بالانعكاس

and occurs when ‘مقلوب الكل’, ‘العكس المستوي’, and ‘المقلوب المستوي’,

a clause, a hemistich, or a whole line could be read reversely (i.e. from the end to the

beginning) and still gives the same words and meaning together (الحموي, 293: - nd.):

-79      ((كُلٌّ فِي فَكِّ)) (يس/40)

-80      ((رَبِّكَ فَكْبَّرْ)) (المدثر/3)

81-- مَوَدَّتَهُ تَدْوِمٌ لِكُلِّ هَوْلٍ      وَهَلْ كَلَّ مَوَدَّتَهُ تَدْوِمٌ      [القاضي الارجاني]

This scheme of reverse repetition is described as being arduous and, as a result,

rare (السيد, 1986:234).

Comparison 4-3

The phonological level is present in both languages, each with a set of patterns of sound repetition which may or may not have equivalents in the other language, as illustrated below

### A- Alliteration

Alliteration is a popular English pattern. Arabic does not have a distinguished pattern comparable to alliteration. Yet, the notion of such pattern could manifest naturally in Arabic

كجلمودِ صخرِ حطه السيلِ من عل 82-      - مكرّ مفرّ مقبلٍ مندبرٍ معاً  
[امرؤ القيس]

### B- Assonance

This further English pattern is also as a distinguished pattern missing in Arabic.

Nevertheless, as with alliteration, the concept of such pattern has a wide representation in Arabic, perhaps more than in English itself, for the Arabic vowel set with some little other variations in) 'ي' and 'و', 'أ', 'ـ' – composed of three basic vowels 'ـ', 'ـ', 'ـ' (pronouncing such vowels) in addition to the comparable three diacritical marks 'ـ', 'ـ', 'ـ' is much less than the English one (numbering twenty). Therefore the 'ـ', 'ـ', 'ـ' - Arabic vowels are very likely to recur much more than the English ones; in fact, there could hardly be an Arabic line which contains no vowel repetition i.e. assonance

ونحنُ العازمونَ إذا عُصينا      ونحنُ الحاكمونَ إذا أطعنا  
ونحنُ الآخزونَ لما رَضينا      ونحنُ التاركونَ لما سَخَطنا  
وكانَ الأيسرينَ بنو أبينا      وكنا الأيمنينَ إذا التقينا  
[عمرو بن كلثوم]

### C- Rhyme vs القافية

Rhyme is an English poetic common pattern which is partially similar to the Being the most conspicuous feature of the 'القافية'. Arabic equally common pattern However, these two patterns differ 'القافية'. English poetry, rhyme is utterly the same as in the system of sound repetition; the Arabic poem, whatever long, usually abides by a i.e. the same end-sounds, whereas the English poem does not – or 'قافية' single perhaps, for one or another reason, cannot – for the sameness of sounds in the English rhyme is mostly restricted to couple or three respective lines. Furthermore, rhyme is of

below is a contrastive illustration of) 'القافية' eight types, a division which is missing in (such types

Interestingly, the English two types of poetry which are not committed to rhyme and 'الحر' i.e. free and blank verses are fully comparable to the Arabic two types 'المرسل' respectively.

### **End-Rhyme -1**

in Arabic with the 'القافية' This type of English rhyme might best be compared to 'القافية' difference in the system of sound repetition between rhyme and

### **Rich Rhyme -2**

Having its origin in homophony, such English rhyme is totally missing in .Arabic simply because homophony is impossible in Arabic

### **Half-Rhyme -3**

.The notion of such English type of rhyme is altogether missing in Arabic

### **Internal Rhyme vs -4 التصريع**

in Arabic ; the two 'التصريع' This English rhyme type is a good comparable of patterns are almost identical, except perhaps that the form of the poetic line differs in the two languages; the Arabic line is normally composed of two hemistiches, whereas .the English one is of only one

### **Pararhyme -5**

As a distinguished pattern, such type of English rhyme is missing in Arabic.

However, the notion of pararhyme is not impossible in the Arabic graphical system; words beginning and ending with the same consonants with different vowels in yet, as rhyme words of 'قال', 'قول', and 'قيل', such as 'respectively lines, such words are rare

### **Masculine and Feminine Rhymes -6**

Distinguished on the basis of stress i.e. on whether or not the final syllable is stressed, those two types of English rhyme are missing in Arabic for, simply, such a 'القافية' criterion is not applied to .in Arabic

### **Triple Rhyme -7**

This last type of English rhyme is missing in Arabic; yet, Arabic natural

:examples of such a pattern are available



-84      يَقْرُ بَعَيْنِي أَنْ سُهَيْلٌ بَدَا لِيَا      أَقُولُ لِأَصْحَابِي أَرْفَعُونِي فَاتْنِي  
 بِرَابِيَةِ انِّي مُقِيمٌ لِيَالِيَا      وَيَا صَاحِبِي رَحْلِي دَنَا الْمَوْتُ فَانزِلَا  
 [مالك بن الريب]

#### D- السجع

This old common Arabic pattern is altogether missing in English; English has no whatsoever prosaic sound- repetition pattern which is, in a sense, comparable to .rhyme in poetry

#### E- التشطير; التسميط; الترصيع

All these three Arabic patterns are missing in English both in the sense of distinguished patterns and examples; the Arabic two-hemistich system of poetry on .the basis of which such patterns are distinguished is definitely missing in English

#### F- ما لا يستحيل بالإنعكاس

Such Arabic highly elaborate and arduous scheme is totally missing in the .graphic of English

### The Morphological Level-5

#### In English 5-1

Morphology is usually defined as “the branch of grammar which studies the structure or forms of words, primarily through the use of the morpheme construct” (Crystal, 1997:244). The main area of morphology is, then, morphemes and single words: a word could be one morpheme – the smallest meaningful unit of language – or more than one. Morphemes are of two types: bound and free, and these two, in addition to the single words, will be dealt with insofar as they are a subject of .repetition

#### Bound Morphemes .1

A bound morpheme is one that is “incapable of standing alone as a word” (Brown and Miller, 1980:176). However, although affixes are not the only type of bound morphemes, they are the only common type with regard to repetition. Moreover, affixes are of three types: prefixes, infixes, and suffixes, yet, only the latter could be found naturally repetitive in language: instances of the other two types are rare. There is one recognized type of bound-morpheme repetition which is known as

‘homoioteleuton’, and is defined as “the repetition of the same derivational or (inflectional ending on different words” (Leech, 1969:82

**Not for these I raise -85**

**;The song of thanks and praise**

**But for those obstinate questionings**

**,Of sense and outward things**

**,Fallings from as, vanishings**

**Blank misgivings of creature**

**...Moving about a world not realized**

**[’Wordsworth’s ‘Ode: Intimations of Immortality]**

**[I awaited a belated train. [R.G. White -86**

## **Free Morphemes .2**

A free morpheme is one “that can stand alone as a word” (Brown and Miller, 1980:176). In effect, however, a free morpheme is not always a word in itself: it may combine with other morphemes to form a single word – therefore, the word would be given a sub-title in itself

Affixes are further subdivided into two types: ‘inflectional’ which comprise: plural morphemes; possessive {s’}; {’s}; present participle {-ing}; past {-ed} and past participle {-en}; comparative {-er}; and superlative {-est}, and ‘derivational’ affixes, comprising all other affixes (Stageberg, 1981:92-4). There are two patterns of free-morpheme repetition, as illustrated below

### **Polyptoton .2.1**

This is defined as “the repetition of a word with varying grammatical inflections” (Leech, 1969:82). This means that the repeated element is a free morpheme attached to varying inflectional suffixes i.e. the same word is repeated but in various grammatical forms

**.And singing still dost soar, and soaring ever singest -87**

**[’Shelly’s ‘To a Shylark]**

### **Paregmenon .2.2**

This is defined as the repetition of “words of one root” (Shipley et al. 1955:339). This means that the repeated element is a free morpheme attached to varying derivational morphemes i.e. the same free morpheme is repeated in different words

**,The Greeks are strong, and skilful to their strength -88  
;Fierce to their skill, and to their fierceness valiant**

[Shakespeare’s ‘Troilus and Cressida’, I. i]

### **The Word .3**

A word could be one free morpheme or a combination of morphemes – whether free or bound. It is the most repetitive element in language. There are many patterns of word repetition, most of which are distinguished on the basis of the way (or place) in which words recur. However, a word-repetition pattern may not strictly be such; some patterns of word repetition could also include repetition of larger-than-word linguistic units, e.g. ‘anaphora’ (in below) is mainly a pattern of word repetition, yet, repetition of phrases and even of clauses could be included under this pattern. In below are the commonest patterns of word repetition

#### **Anaphora .3.1**

It is also called ‘epanaphora’ and could be defined as the repetition of a word at the beginning of successive lines or clauses (ibid); most if not all rhetoricians include phrase repetition under this title. Anaphora is common in the English literature in general

**How long shall I be patient? Ah how long -89  
?Shall tender duty make me suffer wrong  
,Not Gloucester’s death, nor Hereford’s banishment  
,Nor Gaunt’s rebukes, nor England’s private wrongs  
The prevention of poor Bolingbroke  
,About his marriage, nor my own disgrace  
Have ever made me sour my patient cheek  
.Or bend one wrinkle on my Sovereign’s face**

[Shakespeare’s ‘Richard II’, II. i]

**Dead, your majesty. Dead, my lords and gentleman. Dead, Right Reverends -90  
and Rong Reverends of every order. Dead, men and women born with heavenly  
.compassion in your hearts**

[Charles Dickens' 'Bleak House', Chapter 47]

### **Epistrophe .3.2**

It is also called 'epiphora' and is defined as the repetition of a word at the end of a line or a clause (Leech, 1969:81). This type could also include phrase repetition.

:Therefore, epistrophe is, in a sense, the opposite of anaphora

**,If you did know to whom I gave the ring -91  
,If you did know for whom I gave the ring  
,And would conceive for what I gave the ring  
,And how unwillingly I left the ring  
,When naught would be accepted but the ring  
.You would abate the strength of your displeasure**

[Shakespeare's 'the Merchant of Venice, V. i]

### **Symploce .3.3**

It could also be spelt as 'symploche' and may be defined as "initial combined with final repetition" of words (ibid) i.e. words at the beginning and end are repeated in the same order in succession of lines or clauses. Thus, symploce is, as it were, a  
:combination of anaphora and epistrophe together

**Those who sharpen the tooth of the dog, meaning -92  
Death  
Those who glitter with the glory of the humming bird, meaning  
Death  
Those who sit in the sty of contentment, meaning  
Death  
Those who sutter the ecstasy of animals, meaning  
Death**

[T.S Eliot's 'Marina]

**;I will recruit for myself and you as I go -93  
.I will scatter myself among men and women as I go**

[Walt Whitman's 'Song of the Open Road]

### Epanados .3.4

This is defined as that in which a word is repeated at the beginning and  
:(middle, or at the middle and end of a line or clause (Cudden, 1982:224

**?Hear you this soul-invading voice, and count it but a voice -94**

[Sir Philip Sidney's 'Arcadia]

### Anadiplosis .3.5

It is also called 'epandiplosis' and is defined as a repetition whereby the last  
word of one line or clause is repeated at the beginning of the next one (Leech,  
:(1969:81

**Charmed magic casements, opening on the foam -95**

**.Of perilous seas in faery lands forlorn**

.....

**Forlorn, the very word is like a bell**

**!To toll me back from thee to my sole self**

[Keat's 'Ode to a Nightingale]

**Labor and Care are rewarded with success, success produces confidence, -96**  
**confidence relaxes industry, and negligence ruins the repetition which diligence**  
**.had raised**

[Dr Johnson's 'Rambler', No.21]

### Epanalepsis .3.6

This is defined as the recurrence of a word at the beginning and end of a line or  
:(clause (Corbett, 1956:436

**:Blood hath bought blood, and blows have answer'd blows -97**

**Strength matched with strength, and power confronted power**

[Shakespeare's 'King John', II. i]

### Epizeuxis .3.7

This is known as the repetition of a word (or a phrase) without any break at all  
(Chapman, 1973:80). Leech (1969:77) calls this pattern of repetition also 'immediate'  
:repetition i.e. repetition of words without others between them

**And when he falls, he falls like Lucifer -98**

**Never to hope again**

[Shakespeare's 'Henry VIII', III. ii]

**In Arabic 5-2**

The area of morphology is single words and parts of words (i.e. morphemes). A word could be one morpheme or more than one. The morphological classification and terminology of English will be applied to Arabic (for the sake of consistency). Thus, the division of morphemes into bound and free will be followed since, for both types, there are natural repetitive manifestations in Arabic. Single words, however, will be given a distinct sub-title.

**Bound Morphemes .1**

A bound morpheme is one that is incapable of standing alone as a word .

Regarding repetition, affixes are the commonest type of bound morphemes. All three types of the affix i.e. prefix, infix, and suffix are commonly naturally repetitive

99- ((لَا تَحْسَبَنَّ الَّذِينَ يَفْرَحُونَ بِمَا أَتَوْا وَيُحِبُّونَ أَنْ يُحْمَدُوا بِمَا لَمْ يَفْعَلُوا  
تَحْسِبْتَهُمْ بِمَفَازَةٍ مِّنَ الْعَذَابِ وَلَهُمْ عَذَابٌ أَلِيمٌ))  
(آل عمران/188) فَلَا

Here, the imperfective prefix {-ي-} recurs in 'يفرحون', 'يحبون', 'يحمدوا', and 'يفعلوا'.

100 - ((إِنَّ الْمُسْلِمِينَ وَالْمُسْلِمَاتِ وَالْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ وَالْقَانِتِينَ وَالْقَانِتَاتِ

وَالصَّادِقِينَ وَالصَّادِقَاتِ وَالصَّابِرِينَ وَالصَّابِرَاتِ وَالْخَاشِعِينَ وَالْخَاشِعَاتِ وَالْمُتَصَدِّقِينَ وَالْمُتَصَدِّقَاتِ

وَالصَّائِمِينَ وَالصَّائِمَاتِ وَالْحَافِظِينَ فُرُوجَهُمْ وَالْحَافِظَاتِ وَالذَّاكِرِينَ اللَّهَ كَثِيرًا وَالذَّاكِرَاتِ أَعَدَّ اللَّهُ لَهُمْ مَغْفِرَةً وَأَجْرًا عَظِيمًا))  
(الاحزاب/35)

Here, the infix {-ا-} recurs in 'القانتين', 'القانتات', 'الصادقين', 'الصادقات', 'الصابرين',

'الصابرات', 'الخاشعين', 'الخاشعات', 'الصائمين', 'الصائمات', 'الحافظين', 'الحافظات', 'الذاكرين', and

'الذاكرات'. As well, the accusative masculine plural suffix {-ين} recurs in 'المسلمين',

'المؤمنين', 'القانتين', 'الصادقين', 'الصابرين', 'الخاشعين', 'المتصدقين', 'الصائمين', 'الحافظين', and

'الذاكرين'. Moreover, the feminine plural suffix {-ات} recurs in 'المسلمات', 'المؤمنات',

'القانتات', 'الصادقات', 'الصابرات', 'الخاشعات', 'المتصدقات', 'الصائمات', 'الحافظات', and 'الذاكرات'.

**Free Morphemes .2**

A free morpheme is one that can stand alone as a word .To form a single word,

a free morpheme could quite commonly be attached to (an)other morpheme(s),

according to whose type, free morphemes are divided into two types: those which attach to inflectional morphemes, and those which attach to derivational ones

### 2.1 Repetition with Inflectional Morphemes

Free morphemes could recur attached to various inflectional morphemes,

:though not in the sense of a distinguished pattern

-101 ((الْخَبِيثَاتِ لِلْخَبِيثِينَ وَالْخَبِيثُونَ لِلْخَبِيثَاتِ وَالطَّيِّبَاتِ لِلطَّيِّبِينَ وَالطَّيِّبُونَ لِلطَّيِّبَاتِ أُولَئِكَ

مَبْرُؤُونَ مِمَّا قَالُوا لَهُمْ مَغْفِرَةٌ وَرِزْقٌ كَرِيمٌ)) (النور/ 26)

are attached once to the accusative masculine 'الطيب' and 'الخبث' Here, both of and a {-ون} once another to the indicative masculine plural suffix {-ين} plural suffix are {-ات} and {-ون} both {-ين} third to the feminine plural suffix {-ات} inflectional morphemes

### 2.2 Repetition with Derivational Morphemes

Free morphemes could also be attached to derivational morphemes to form single words. This is a common use in Arabic, represented in two patterns: the cognate accusative and 'جناس الإشتقاق'.

#### 2.2.1 The Cognate Accusative

It is defined as an infinitive derived from a preceding verb (الانصاري, 1963:224):

-102 ((وَكَلَّمَ اللَّهُ مُوسَى تَكْلِيمًا)) (النساء/ 164)

Here, the cognate accusative 'تَكْلِيمًا' is an infinitive derived from the verb 'كَلَّمَ'

which is a free morpheme

#### 2.2.2 جناس الإشتقاق

This pattern occurs when two words that are derivationally similar come in an

utterance (السيد, 1986:221):

103-- تَمَنَّى الْأَعْدَاءِ وَالْغُرُورُ مَنَاهُمْ فَكَانُوا كَمَنْ ظَنَّ السَّرَّابَ شَرَابًا

Here, 'مَنَى' in 'مَنَاهُمْ' and 'تَمَنَى' are derivatives

### 3. The Word

It could be argued that the word is the most repetitive element in Arabic. At the word level, there are two types of repetition: that wherein the morphological forms of words are repeated, and the other type where words themselves are repeated

#### 3.1 The Words' Morphological Forms

There are a set of morphological forms on the manner of which words are formed: such forms could intentionally be repeated for some purpose. There are two patterns of repeating such forms: 'الموازنة' and 'المماثلة'.

### 3.1.1. الموازنة

'الموازنة' occurs when the final words of two or more clauses or of both hemistiches of a line resemble in the morphological form without being rhymed (الجندي, 1951:43):

104 - (( فَاصْبِرْ صَبْرًا جَمِيلًا ، إِنَّهُمْ يَرَوْنَهُ بَعِيدًا ، وَنَرَاهُ قَرِيبًا )) [المعارج/ 5-7 ] -

### 3.1.2. المماثلة

This pattern occurs when all or most of the words of a clause, or one hemistich, have the same morphological forms as those of another clause, or the other hemistich, without necessarily being rhymed (ibid:44); this means that both clauses or hemistiches have the same syntactic structure, since words of the same morphological form are normally of the same part of speech

105) - ((وَإِذَا الْجِبَالُ سُيِّرَتْ، وَإِذَا الْعُشَّارُ عَطَّلَتْ، وَإِذَا الْوُحُوشُ حُشِرَتْ، وَإِذَا الْبِحَارُ -

سُجِّرَتْ، وَإِذَا النُّفُوسُ زُوِّجَتْ)) (التكوير/3-7)

106-- وَ أَفْرَحُ فَمَا يُلْقَى لَسَدِّكَ هَادِمٌ وَامْرُخُ فَمَا يُلْقَى لِحَدِّكَ ثَالِمٌ فإِذَا سَخَّوَتْ فَإِنَّ

سَيْبِكَ عَارِضٌ وَإِذَا سَطَّوَتْ فَإِنَّ سَيْفَكَ عَارِمٌ

فَلِذَاكَ تَخْشَى مِنْ قَنَاقِ مَطَاعِنٌ وَلِذَاكَ تَغْشَى مِنْ قَرَاكِ مَطَاعِمٌ [الباخرزي]

In 'المماثلة', words are not at all necessary to repeat as in the two examples

.above

### 3.2. The Words

More often, words themselves are repeated. Under this type of repetition, there

. are many patterns, in below are the commonest

#### 3.2.1. التصدير

It is also called 'رد الأعجاز على الصدور', 'رد العجز على الصدر', or 'رد الكلام على صدره',

and occurs in prose when a word recurs at the beginning and end of an utterance

.wherein it is either a full repetition (i.e. of form and meaning) or formal repetition (i.e.



‘الجناس’) or that the two words are from one stem, or seemingly one (المدني), (Vol.3/94:1969):

10 - ((وَتَخْشَى النَّاسَ وَاللَّهَ أَحَقُّ أَنْ تَخْشَاهُ)) (الاحزاب/37) -  
Here, it is a case of full repetition of ‘تخشى’.

108-- سائلُ اللَّئِيمِ يَرْجِعُ وَدَمْعُهُ سَائِلٌ.  
Here, it is a case of formal repetition of ‘سائل’.

109-- ((اسْتَغْفِرُوا رَبَّكُمْ إِنَّهُ كَانَ غَفَّارًا)) (نوح/10)

Here, ‘استغفروا’ and ‘غفارا’ are from one stem.

110 - ((قَالَ إِنِّي لِعَمَلِكُمْ مِنَ الْقَالِينَ)) (الشعراء/168)

Here, ‘قال’ and ‘القالين’ are seemingly from one stem – they are not indeed.

((ibid))

In verse, however, each of the four types of ‘التصدير’ could occur in four different positions of a line: one element of repetition is constantly at the end of the second hemistich (i.e. at the end of the line) and the other element could either be at the beginning of the first hemistich, in the middle of it, at its end, or at the beginning of the second hemistich (ibid). The ultimate outcome is sixteen cases of repetition as a result of multiplying the four types – of ‘التصدير’ – by the four positions each type – could occur at the line. Below are four examples of full repetition, in the above four positions:

- 111-- جَمَالٌ هَذَا الْغَزَالِ سِحْرٌ يَا حَبِّذَا ذَاكَ الْجَمَالِ [جابر الأندلسي] -- 112--  
وَلَمْ يَحْفَظْ مُضَاعَ الْمَجْدِ شَيْءٌ مِنْ الْأَشْيَاءِ كَالْمَالِ الْمُضَاعِ [أبو تمام]  
113-- وَمَنْ كَانَ بِالْبَيْضِ الْكَوَاعِبِ مُغْرَمًا فَمَا زِلْتُ بِالْبَيْضِ الْقَوَاصِبِ مُغْرَمًا [أبو تمام]  
114-- أَصَابَ الرَّدَى مَنْ كَانَ يَبْغِي لَهَا الرَّدَى وَجُنَّ النَّوَاتِي قُلْنَ عَزَّةَ جُنَّتِ [كثير عزة]

The following four instances are of formal repetition in the above four

positions:

- 115-- دَعَانِي مِنْ مَلَامِكُمْ سَفَاهًا فِدَاعِي الشُّوقِ قَبْلَكُمْ دَعَانِي [القاضي الجرجاني]  
116-- وَإِذَا الْبَلَابِلُ أَفْصَحَتْ بِلُغَاتِهَا فَانْفِ الْبَلَابِلِ بِأَحْتِسَاءِ بِلَابِلِ [الثعالبي] -- 117--  
زُرْتُ الدِّيَارَ عَنِ الْأَحْبَةِ سَائِلًا وَرَجَعْتُ ذَا أَسْفٍ وَدَمْعٍ سَائِلِ [جابر الأندلسي]  
118-- أَمَلْتُهُمْ ثُمَّ تَأَمَلْتُهُمْ فَلَاحَ لِي أَنْ لَيْسَ فِيهِمْ فَلَاحَ [القاضي الأرجاني]

The other four examples below are from the type whose elements are from one

stem, in the four variant positions:

- 119-- ضَرَانِبُ أَبَدَعَتْهَا فِي السَّمَاءِ حَ فَلَسْنَا نَرَى لَكَ فِيهَا ضَرِيْبًا [البحثري]

- 120-- يَقُولُ لِي أَنْتَظِرُ زَمَانًا وَمَنْ لِي بِأَنَّ الْمَوْتَ يَنْتَظِرُ أَنْتَظِرِي [أبو فراس]  
 121- فَدَعَ الْوَعِيدَ فَمَا وَعَيْدُكَ ضَائِرِي أَطْنِينُ أَجْنَحَةَ الدُّبَابِ يَضِيرُ  
 122-- وَلَكِنِّي فِي ذَا الزَّمَانِ وَأَهْلِيهِ غَرِيبٌ وَأَفْعَالِي لَدَيْهِ غَرَانِبُ [أبو فراس]

The further following four illustrations are from the type whose elements are

:seemingly from one stem, in the four positions too

- 123-- ثُنَيْنَا السُّوءَ عَنِ ذَاكَ التَّثْنِيَّ وَأَثْنِينَاهُ عَنِ تِلْكَ التَّثْنَايِ [الكافي العماني]  
 124- لَوْ اخْتَصَرْتُمْ مِنَ الْإِحْسَانِ زُرْتُمْ وَالْعَذْبُ يُهَجَرُ لِلْإِفْرَاطِ فِي الْخَصْرِ [أبو العلاء]  
 125-- وَمُضْطَلَعٌ بِتَلْخِصِ الْمَعَانِي وَمُطَطَّعٌ إِلَى تَلْخِصِ عَانَ [الحريري]  
 126-- طَيِّفٌ أَلَمٌ فَزَادَ فِي الْأَمِي أَلَمًا وَلَمْ أَعْهَدُهُ ذَا الْإِمَامِ [التهامي]

### 3.2.2. تشابه الأطراف

occurs when a line or a clause starts with the final 'التسبيغ', This type, also called

word of its preceding line or clause (المدني, Vol.3/45J:1969):

- 127- ((اللَّهُ نُورُ السَّمَاوَاتِ وَالْأَرْضِ مِثْلُ نُورِهِ كَمِشْكَاةٍ فِيهَا مِصْبَاحٌ الْمِصْبَاحُ فِي زُجَاجَةٍ الزُّجَاجَةُ كَأَنَّهَا كَوْكَبٌ دُرِّيٌّ)) (النور/35)

- 128-- إِلَى اللَّهِ أَشْكُو فَقَدْ لُبْنِي كَمَا شَكَا إِلَى اللَّهِ بَعْدَ الْوَالِدَيْنِ يَتِيمٌ نَحِيلٌ وَعَهْدُ الْوَالِدَيْنِ قَدِيمٌ [قيس لبنى]

### 3.2.3. التطريز

It occurs when the first hemistich of a line, or the first part of a clause, comprises three distinct nouns, and, in the second hemistich or part of the clause, an attribute for these nouns is repeated in the same number – i.e. thrice (الهاشمي),

:(2001:253)

- 129-- أَيَا قَمْرًا تَبَسَّمُ عَنِ إِقَاحِ وَيَا غُصْنَا يَمِينُ مَعَ الرِّيَاحِ جَبِينُكَ وَالْمَقْلُدُّ وَالتَّشَايَا صَبَاحٌ فِي صَبَاحِ فِي صَبَاحِ

The three attributes may not be for preceding three nouns but for a collective or

:a plural word

- 130- أَمُورُكُمْ بَنِي خَاقَانَ عِنْدِي عَجَابٌ فِي عَجَابِ فِي عَجَابِ [ابن الرومي]

### 3.2.4. التردد

It occurs when, in some utterance, a word occurs connected with one sense, (then the same word recurs in that utterance connected with (an)other sense(s) (المصري),

:(Vol. 2/253 :1963)

- 131-- وَقَدْ أَهْبَطَ الْغَيْثُ غُضًّا الِ جَمِيمِ غُضِّ الْأَسِيرَةِ غُضِّ النَّدَى [ابن هاني]

Here, each of the three 'غض' is connected with a distinct word 'الأسرة', 'الجميم', and 'الندى' respectively.

132- - أَلَا حَيٍّ مِنْ أَجْلِ الْحَبِيبِ الْمَغَانِيَا لِبِسْنَ الْبَلَى مِمَّنْ لِبِسْنَ اللَّيَالِيَا [ابو حية النميري]

Here, too, each of 'لبسن' is connected with a distinct word 'الليالي' and 'البلى'.

### 3.2.5. التعطف

It occurs when a word occurring in the first hemistich of a line, or in the first part of a clause, recurs in the second hemistich, or part of the clause, either in itself or in a derivative of it (المدني, 1969:144/6):

133- - فَلَا تَعْجَلْ عَلَى أَحَدٍ بِظُلْمٍ فَإِنَّ الظُّلْمَ مَرْتَعَةٌ وَخِيمٌ

وَلَا تَفْحَشْ وَإِنْ مُلْتَّ عَيْضًا عَلَى أَحَدٍ فَإِنَّ الْفُحْشَ لُؤْمٌ

[الأصمعي]

'التعطف' differs from 'الترديد' in that the elements of repetition in 'التعطف' should

should not. It also differs from 'الترديد' be each in a hemistich, whereas those of

'التصدير' should come at the 'التصدير' in that one of the two elements of repetition in

' end of the line; this is not true of

'التعطف'.

### 3.2.6. المزوجة

It occurs when – in a conditional utterance – two words are coupled by a third

whose sense is attached to – and resulted from – both of the two words (الهاشمي,

:2001:226)

134-- إذا ما نهى الناهي فلجَّ بيَّ الهوى أصاخَتْ إلى الواشي فلجَّ بها الهجرُ [البحثري]

Here, 'نهى' and 'اصاخَتْ' are coupled by the word 'لجَّ' which is attached to both

words and, as such, is repeated

### 3.2.7. الإيطاء

It is defined as the repetition of the rhyme word of some line in the rhyme place

of the following line, or in any of the following six lines (خلوصي, 1987:278):

135- - و واضع البيت في خرساء مظلمة تقيد العير لا يسري بها الساري

لا يخفض الرزق في أرض ألم بها و لا يضل على مصباحها الساري [النابغة]

136- في كل مكان يبكي صوت

هذا ما قد مزقه الموت

الموت الموت الموت

يا حزن النيل الصارخ مما فعل الموت

[نازك الملائكة]

### 3.2.8. المشاركة

and occurs when a poet uses a word connected – ,الإشتراك’ It is also called originally or conventionally – with two distinct senses (or referents) and so, the addressee catches the unintended sense, therefore the poet repeats (for the sake of disambiguation (المدني, Vol.5/320:1969):

137- فَأَنْتِ الَّتِي حَبَبْتِ كُلَّ قَصِيرَةٍ إِلَى وَ لَمْ تَعْلَمْ بِذَلِكَ الْقَصَائِرُ عَنَيْتُ قَصِيرَاتِ  
الْحِجَالِ وَلَمْ أَرِدْ قِصَارَ الْخُطَا شَرُّ النِّسَاءِ الْبَحَاتِرِ [كثير عزة]

Here, ‘قصيرة’ (i.e. ‘the short’) is quite commonly used to mean ‘قصيرة الطول (من النساء)’ (i.e. ‘the short woman’), while it is intended here to mean – as the poet makes clear – ‘المقصورة في الحجال’ (i.e. ‘women wearing anklets’) (السيد, 1986:273).

138-- وَلَوْ أَنَّ قَيْسًا، قَيْسَ عِيلَانَ أَفْسَمَتْ عَلَى الشَّمْسِ لَمْ تُطْغِ عَلَيْكَ حِجَابُهَا [ابن قنادة]

Here, too, the poet repeats ‘قيس’ in order to make it clear that it is ‘قيس عيلان’ which is intended here, not any other

### 3.2.9. المشاكلة

It occurs when one sense is referred to by the expression of another by virtue of closeness – in uttering – between the two senses (الهاشمي, 2001:226):

139- ((وَجَزَاءُ سَيِّئَةٍ سَيِّئَةٌ مِّثْلُهَا)) (الشورى/40)

Here, the second ‘سيئة’ is apparently used to refer to ‘جزاء’ (i.e. ‘penalty’) by virtue of closeness – in uttering – between this sense (i.e. ‘جزاء’) and the first ‘سيئة’ to by the second (السيد, 1986:261).

140- إخواننا قصدوا الصبوح بسحرةِ فَأَتَى رَسُولُهُمْ إِلَيَّ خُصُوصًا

قالوا افترخ شينا نجد لك طبخة فلت اطبخوا لي جبة و قميصا [ابو الرقمع]

Here, too ‘الطبخ’ (in ‘cooking’) is used to refer to ‘الطبخ’ (i.e. ‘cooking’) in order to make it clear that it is ‘الطبخ’ (i.e. ‘cooking’) which is intended here, not any other (ibid) because of closeness – in uttering – between the two words (ibid).

### 3.2.10. المراجعة

and occurs when the speaker tells what , 'السؤال والجواب' It is also called happened to him to (an)other person(s) in the form of question-and-response and its various ' قال ' Vol. 3/50) that is why recurrence is in the word:1969(المدني) inflectional forms

141- قالت: فَمَنْ أَوْلُ الْأَقْوَامِ صَدَقَهُ فَقُلْتُ: مَنْ لَمْ يَصِرْ يَوْمًا إِلَى هُبَلٍ  
قالت: فَمَنْ بَاتَ مِنْ فَوْقِ الْفِرَاشِ فِدَى فَقُلْتُ: أَثَبَّتْ خَلْقَ اللَّهِ فِي الْوَهْلِ  
قالت: فَمَنْ زُوِّجَ الزَّهْرَاءَ فَاطِمَةَ فَقُلْتُ: أَفْضَلُ مِنْ حَافٍ وَ مُنْتَعِلٍ  
[الصاحب بن عباد]

### 3.2.11. التوام

It is also known as 'التشريع' and 'التوشيح' basing 'القافية' on various words (السيد, 1986:280). What concerns repetition is a form of it called 'المربع' (which is of Persian origin) wherein each line of a quatrain is composed of four words; if the quatrain is put within a table composed of sixteen squares (as in below), each square comprising a word, then the quatrain could be read vertically (i.e. from (top to bottom) as well as horizontally (i.e. from right to left) (ibid

-142

فَوَادِي	سَبَاهُ	غَزَالٌ	رَبِيبٌ
سَبَاهُ	بِقَدِّ	كُفْصَنِ	رَطِيبٌ
غَزَالٌ	كُفْصَنِ	جِنَاهُ	عَجِيبٌ
رَبِيبٌ	رَطِيبٌ	عَجِيبٌ	حَبِيبٌ

[الوطواط]

### 3.2.12. التفريق

It is known as the creation of a distinction between two things of one sort: if the (two things are denoted by the same word, repetition, then, has occurred (ibid:284

143- ما نَوَالُ الْغَمَامِ وَقْتَ ربيعٍ كَنَوَالِ الْأَمِيرِ يَوْمَ سَخَاءِ فَنَوَالِ الْأَمِيرِ بَدْرَةَ  
عَيْنٍ وَنَوَالِ الْغَمَامِ قَطْرَةَ مَاءٍ  
[الوطواط]

Here, 'نوال الغمام' and 'نوال الامير' (i.e. 'النوال') are two things of one sort denoted (i.e. 'نوال') by the same word.

### 3.2.13. الجمع مع التفريق

It is known as the gathering of two things under one characterization or property, then creating a distinction between the two things in that very : (characterization or property (ibid: 286

-144 (( (الاعراف/12) - ((حَلَقْتِي مِنْ نَّارٍ وَخَلَقْتَهُ مِنْ طِينٍ

In this Quranic verse, the two persons denoted by the {ي-} in 'حَلَقْتِي' and {ه-} in 'خَلَقْتَهُ' then are differentiated as to this very 'الخلق' (i.e. 'creation') and the other is 'النار' (i.e. 'fire') thing (i.e. creation), in that one is created out of 'الطين' (i.e. 'clay').

3.2.14. السلب والإيجاب

It occurs when speech is based on negating something then affirming it or thus, the (العسكري, 1952:431), recommending something then disrecommending it :word denoting that thing would recur

-145 (المائدة/3) - ((فَلَا تَخْشَوْهُمْ وَاخْشَوْنِ))

-146 -- ولقد عرفتُ وما عرفتُ حقيقةً ولقد جهلتُ وما جهلتُ خُمولاً [المتنبي]

### Comparison 5-3

This level is shared by both English and Arabic. However, the English morphological system is not exactly the same as or even similar to that of Arabic. In Arabic (like other Semitic languages such as Hebrew) “words may be formed by modifying the root itself internally and not simply by the concatenation (i.e. linking together) of affixes and roots [like what happens in English]” (Katamba, 1993: 163). So, English is – with a few exceptions – a cocatenative language i.e. its morphemes, in forming words, are attached one after the other; Arabic normally is noncocatenative, for “infixing and modification of the root, rather than the stringing together of morphemes’ is the norm” (ibid). Here, ‘infixing’ is not limited to the common sense of adding a distinct morpheme to the middle of a word to form another. Rather, it is used in the wider sense of generally the word-formation processes happening inside words to form others, for in Arabic it may not often be possible to segment words simply into distinct morphemes as in English where it is normally possible. Nevertheless, it is still possible to apply segmentation to Arabic words though to a quite limited extent. However, for the sake of consistency, this level is similarly divided, in both languages, .into a number of sub-levels, as illustrated below

### A- Bound Morphemes

This sub-level is common in both languages. It is also common that affixes are the only commonly repetitive type of bound morphemes. However, of the affix three types (i.e. prefix, infix, and suffix) only the suffix could occur naturally repetitive in

English, whereas in Arabic all three types are naturally commonly repetitive. Additionally, the suffix in English is repetitive in the sense of a distinguished pattern, namely 'homoioteleuton' whereas in Arabic it is not, nor are the prefix and infix

### B- Free Morphemes

It is the second sub-level of the morphological level which is repetitively common in both English and Arabic. Free morphemes could repetitively attach the further two types of the affix, the inflectional and the derivational: this is also true of both languages as follows

#### Polyptoton -1

This English pattern of repeating free morphemes attached to varying inflectional ones is commonly present in Arabic though not as a distinguished scheme as it is in English

#### Paregmenon vs. the Cognate Accusative -2; جناس الاشتقاق

Free morphemes attaching repetitively to varying derivational affixes occur in

English in the scheme 'paregmenon'; in Arabic, such a notion manifests in two For English, such two Arabic 'جناس الاشتقاق' schemes: 'the cognate accusative', and patterns may look formally the same, in that both are formed by free morphemes attached to derivational affixes. But, in Arabic each of the two schemes has a distinct .identify i.e. having a distinguishable form and function

### C- The Word

Being the most repetitive element, this third morphological sub-level is similarly common in both languages. In Arabic, it is of two further sub-levels, the words' morphological forms and words themselves; in English, it is merely in the latter, as in below

#### The Words' Morphological Forms -1

is an Arabic peculiarity ;it is – ‘الموازنة’ and ‘المماثلة’ – eccentric to the morphology of English wherein words have no whatsoever sets of .morphological formats on the manner of which they are formed

## TheWords-2

Here, words are themselves repeated; it is common in both English and Arabic.

Within this sub-level, there are several patterns in each language, some of which are, to some extent, common in both languages, others are unique in favour of one of .them, as in below

### a- Anaphora

This English common pattern , as a scheme, is missing in Arabic, though

.examples of which are commonly available

- فَلَـسْطِـنِيَّةُ العَيْنِـنِ وَالوَشْمِ 147-

- فَلَـسْطِـنِيَّةُ الأَحْلَامِ وَالهِمِّ

فَلَـسْطِـنِيَّةُ المَنْدِيلِ وَالقَدَمِـنِ وَالجِـسْمِ

فَلَـسْطِـنِيَّةُ الكَلِمَاتِ وَالصَّمْتِ

فَلَـسْطِـنِيَّةُ الصَّوْتِ

فَلَـسْطِـنِيَّةُ المِـيْلَادِ وَالْمَوْتِ

[ محمود درويش ]

### b- Epistrophe vs .الايطاء

in Arabic except, ‘الايطاء’ The English pattern ‘epistrophe’ is almost similar to

.is only poetic ‘الايطاء’ maybe, that epistrophe is mostly prosaic whereas

### c- Symploce

It the sense of a distinguished pattern, such an English scheme is missing in

:Arabic, yet, examples could be sought

- فِي بَقَايَا نَاعِسَاتٍ مِّنْ سُكُونِ 148-

- فِي بَقَايَا مِّنْ سُكُونِ

فِي سُكُونِ

[ السياب ]

### d- Anadiplosis vs .تشابه الاطراف

are exactly the ‘تشابه الاطراف’ The English scheme ‘anadiplosis’ and the Arabic

.same



## e- Epizeuxis

This English scheme has no Arabic equivalent, though example of which are common in Arabic, may be more common than in English, for this succession-without- break of utterances – in ‘epizeuxis’ – is particularly what most vol. :1966 , (الزبيدي) Arabic grammarians necessitate in Arabic emphatic repetition (3/519).

## f- Epamalepsis; Epanados vs التصدير

The English pattern ‘epanalepis’ is similar to a part of the Arabic ‘التصدير’ namely to the first prosaic and poetic cases where words occur at the beginning and end of a clause (in prose) or a line (in poetry). On the other hand, ‘epanados’, the other all poetic positions (except the ‘التصدير’; English pattern is also partially similar to could be compared to one part of – ‘التصدير’ first) to the case of full repetition – in epanados, in particular that wherein repetition occurs at the middle and end of a line or clause; the other part, wherein words occur at the beginning and middle of a line or or any other Arabic pattern, though ‘التصدير’ clause, is, as a pattern, missing in :examples for it could be found

- 149 - فَسَاقَ الْيِّ الْعُرْفَ غَيْرَ مُكَدَّرٍ      وَسُقَّتْ إِلَيْهِ الشُّكْرَ غَيْرَ مُجْمَمٍ  
[المتنبي]

One more form of ‘التصدير’ is that of ‘الجناس’; this form, in its diverse poetic positions (except perhaps the first), could occur in English but not as a distinguished scheme (see example no.10, specifically the word ‘lie’ in the fifth line). A third form is that wherein the repeated words are derived of one stem; the positions ‘التصدير’ of (except the first) of such case are also resembled in English, though not in a where ‘التصدير’ distinguished scheme (see example no.89 and 90). The fourth case of the repeated words are seemingly of one stem, is missing in English. However, a noteworthy matter is that, in most points of similarity between English and Arabic, the Arabic side is more elaborate, mostly consisting of three various positions (throughout both hemistiches) vis-à-vis one in English; this is obviously owing to the two-hemistich system in the Arabic poetry, a thing which is missing in the English poetry.

g- التعطف

.Based on the two-hemistich system, this Arabic scheme is missing in English

**h- المشاركة**

Such an Arabic pattern is somehow related to punning which is common in English. Yet, to pun then disambiguate the punning through repetition is not at all common in English

**i- التريد**

This Arabic pattern, in the sense of a distinguished scheme, is missing in English though natural manifestations are available

**Sweet day, so cool, so calm, so bright -150**

[’Herbert’s ‘The Church]

**j- السلب والايجاب**

This Arabic pattern , as a distinguished pattern, is missing in English, though examples could be sought

**;For I do praise Thee, yet I praise Thee not -151**

[’Herbert’s ‘Justice]

**K- التطريز; المراجعة; التوأم**

Those three Arabic patterns, which are distinguished on formal bases, are missing in English; such formats of repetition as those patterns are eccentric to English

**l- الجمع مع التفريق: التفريق: المشاكلة: المزوجة**

All these are Arabic patterns elaborately recognized on semantic – rather than formal or positional – criteria; such patterns, along with the criteria, are missing in English

**The Syntactic Level -6**

**In English 6-1**

Syntax “deals with rules governing the combination of words in sentences”

(Crystal, 1997:249). Thus, syntax deals with larger-than-word linguistic units; such units are either grammatical structures or word strings as illustrated below

**The Structure .1**

A grammatical structure is the way words are appropriately grouped into larger units. Grammatical structures may recur within an utterance, or a text, for some more

or less purposes. There are two common patterns of structure repetition: ‘parallelism’ and ‘antimetabole’.

### **Parallelism .1.1**

Parallelism is known as “similarity of grammatical structures” (Sledd, 1959:291). This definition of parallelism is generally agreed upon by most rhetoricians and writers of literary dictionaries (e.g. Cudden (1982), Thrall and Hibbard (1960), and Gray (1984)) and some grammarians (e.g. Sledd (1959)). However, some critics (e.g. Hopkins and Jacobson (from Culler, 1975)) and some grammarians (e.g. Leech (1969)) argue that parallelism, in its widest sense, means ‘regularity’ in language and, thus, includes all patterns of repetition at all levels. Therefore, for Leech (and some others), parallelism in this study means what they call ‘syntactic’ parallelism. However, parallelism is one of the basic principles of grammar and rhetoric, where equivalent ideas or things are set forth in coordinate – or semi-coordinate – structures (Corbett, 1965:429). It is not, in any way, necessary that words are repeated in the parallelistic structures in order for them to be regarded such  
:(ibid

**If you prick us, do we not bleed? if you trickle us, do we not laugh? if you -152**

**?poison us, do you not die? and if you wrong us, shall we not revenge**

**[Shakespeare’s ‘The Merchant of Venice’, III .i]**

**:He spake me fair, this other gave me strokes -153**

**:He promised life, this other threatened death**

**:He won my love, this other conquered me**

**And sooth to say, I yield myself to both**

**[Kyd’s ‘Spanish Tragedy’, I. ii]**

**If of Dryden’s fire the blaze is brighter, of Pope’s the heat is more regular -154  
and constant. Dryden often surpasses expectation, and Pope never falls below it.**

**.Dryden is read with frequent astonishment, and Pope with perpetual delight**

**[(Dr Johnson’s ‘Life of Pope’ (1781)]**

When the parallel elements are similar not only in structure, but also in length (i.e. the same number of words and even of syllables) the form of parallelism is called :('isocolon' (ibid

**His purpose was to impress the ignorant, to purplex the dubious, and to -155  
confound the scrupulous**

### **Antimetabole .1.2**

It is also called 'antistrophe' and is known as a scheme where words are reversely repeated in parallel structures (ibid: 437-8).This means that, not only is the :structure repeated, but also the words reversely

**What is Hecuba to him, or he to Hecuba -156**

**[That he should weep for her? [Shakespeare's 'Hamlet', II. ii**

**['One should eat to live, not live to eat. [Moliere's 'L' Avare -157**

### **Word-Strings .2**

Here, word-strings (i.e. larger-than-word linguistic units) are repeated. This .includes phrase and clause

### **The Phrase .2.1**

A phrase is usually defined as a group of words which does not contain a finite verb and does not have a subject-predicate structure (Richards et al, 1985:39). A phrase contains more than a word; it is larger than a word and smaller than a clause or sentence. Phrases are of several types e.g. 'adverbial', 'adjectival', 'prepositional' :...etc. Phrases could be commonly found repetitive in language

**Lorenzo: ..., in such a night -158**

**,Troilus methins mounted the Troyan walls**

**,And sighed his soul toward the Grecian tents**

**.Where Cressid lay that night**

**Jessica: In such a night**

**.Did Thisbe fearfully o'ertrip the dew**

**,And saw the lion's shadow ere himself**

**.And ran dismayed away**

**Lorenzo: In such a night**

**Stood Dido with a willow in her hand**

**Upon the wild sea-banks, and waft her love**

**.To come again to Carthage**

**Jessica:**

**In such a night**

**Medea gathered the enclanted herbs**

**.That did renew old Æson**

[Shakespeare's 'The Merchant of Venice', V. i]

**When I was a child, I spoke like a child, I thought like a child, I reasoned -159**

**[like a child ...**

**[Saint Paul**

However, most of the word-repetition patterns (e.g. anaphora, epistrophe, epizeuxis) include, as said earlier, phrase repetition, such as the following extract from one of Pope's poems, where the anaphoric prepositional phrase 'for this' is repeated thrice

**Was it for this you took such constant care -160**

**?The bodkin, comb, and essence to prepare**

**?For this your locks in paper durance bound**

**?For this with fort'ring iron wreath'd around**

**,For this with fillets strain'd your tender head**

**!And bravely bore the double loads of lead**

## **The Clause .2.2**

This covers both the 'clause' and 'sentence' since the difference between those two terms is little. A clause is defined as "a group of words which form a grammatical unit and which contain a subject and a finite verb" (Richards et al, 1985:39) which makes it similar to the simple sentence

In fact, a clause – though never a phrase – could quite often be a full sentence

e.g. "I hurried home" (ibid). Moreover, some schools of grammar (e.g.

Transformational Generative Grammar) "make no formal distinction between clauses and sentences" (Crystal, 1997:62). There are three common patterns of repetition, as illustrated below

### **Refrain .2.2.1**

A refrain is "a line or lines repeated at intervals during a poem, usually at the end of each stanza" (Beckson and Gans, 1961:171). It could also be part of a line or

even a word (Gray, 1984: 171). Though sometimes it undergoes slight modification, a refrain is very often an exact repetition as in the tragic ballad ‘The Cruel Brother’ in  
:bellow

**,A gentleman came oure the sea -161**

**Fine flowers in the valley**

**And he has courted ladies three**

**With the light green and the yellow**

.....

**:Now does she neither sigh nor groan**

**Fine flowers in the valley**

**She lies aneath yon marble stone**

**.With the light green and the yellow**

However, refrains in songs, wherein the audience is expected to join in, are

.(called ‘chorus’ (Gray, 1984:171

### **Repetend .2.2.2**

This term is sometimes used a synonym for refrain, but the two terms are more often distinguished; “where a refrain appears without alteration at regular intervals, a repetend is often varied and does not appear at any predetermined point” (Beckson  
:(and Ganz, 1961:172

**!I fear thee ancient Mariner“ -162**

**!I fear the thy skinny hand**

**,And thou art long, and lank, and brown**

**As is the ribbed sea sand**

.....

**,I fear thee and thy glittering eye**

**–”.And thy skinny hand, so brown**

**!Fear not, fear not, thou Wedding Guest**

**.This body dropt not down**

[’Coleridge’s ‘The Rime of the Ancient Mariner]

### **Incremental Repetition .2.2.3**

This form of repetition is found frequently in the ballad. In this scheme, a stanza repeats a preceding one with variation but adds something to advance the story (Thrall and Hibbard, 1960:238-9). Incremental repetition is a rhetorical device of the ballad form, and has been widely used in ballads for hundreds of years (Cudden, 1982:327).

:’A nice example is in a popular British ballad called ‘Lord Randal

**?O where ha you been, Lord Randal, my son“ -163**

**”?And where ha you been, my handsome young man**

**,I ha been at the greenwood; mother, mak my bed soon“**

**”.For I’m wearied wi hunting, and fain wad lie down**

.....

**?An wha met ye there, Lord Randal, my son“**

**”?An wha met ye there, my hansome young man**

**,O I met wi my true-love; mother, mak my bed soon“**

**.”For I’m wearied wi hunting, and fain wad lie down**

.....

**?And what did she give you, Lord Randal, my son“**

**”?And what did she give you, my handsome young man**

**,Eels fried in a pan; mother, mak my bed soon“**

**”.For I’m wearied wi hunting, and fain wad lie down**

However, repetition at the clause level could also be found in language, but not

:in the sense of a distinguished scheme

**We shall fight on the beaches, we shall fight on the landing-grounds, we shall-164**

**....fight in the fields and in the streets, we shall fight in the hills**

**[Sir Winston Churchill]**

**In Arabic 6-2**

Syntax deals with larger-than-word linguistic units .These units are either abstract grammatical structures, or word-strings. In Arabic, repetition at the syntactic level is of both types, as illustrated below

## **The Structure .1**

A grammatical structure is the way words are appropriately grouped into larger units: a grammatical structure is, therefore, an abstract notion. Such structures could normally recur in some piece of language for a certain purpose. There are two common schemes of structure repetition in Arabic: 'التوازي' and 'العكس'.

### 1.1. التوازي

It is defined as the similarity of structures with difference of meanings (i.e.

(words) (مفتاح, 1997:259):

-165 ((فِيهَا عَيْنٌ جَارِيَةٌ، فِيهَا سُرُرٌ مَّرْفُوعَةٌ، وَأَكْوَابٌ مَوْضُوعَةٌ، وَنَمَارِقٌ مَصْفُوفَةٌ، وَزَرَائِبٌ

مَبْنُوثَةٌ، أَفْلا يَنْظُرُونَ إِلَى الْإِبِلِ كَيْفَ خُلِقَتْ، وَإِلَى السَّمَاءِ كَيْفَ رُفِعَتْ، وَإِلَى الْجِبَالِ كَيْفَ نُصِبَتْ، وَإِلَى الْأَرْضِ كَيْفَ سُطِحَتْ)) (الغاشية/12-20)

-166 ((فَأَمَّا مَنْ أَعْطَى وَاتَّقَى، وَصَدَّقَ بِالْحُسْنَى، فَسَنُيَسِّرُهُ لِلْيُسْرَى، وَأَمَّا مَنْ بَخِلَ

وَاسْتَغْنَى، وَكَذَّبَ بِالْحُسْنَى، فَسَنُيَسِّرُهُ لِلْعُسْرَى)) (الليل/5-10)

in its wide sense, refers to repetition at all, 'التوازي', However, it is argued that

In.(2004:15, (الحيايى) levels i.e. sounds, morphemes, words, phrases, and clauses

'التوازي', however, words are not at all necessary to repeat.

### 1.2. العكس

Also called 'التبديل' or 'المقلوب', 'العكس' occurs when some utterance is repeated repeating an utterance – with (2001:239, (الهاشمي) with the order of its words reversed :its words reversed – means repeating its structure as well

-167 (( تُولِجُ اللَّيْلَ فِي النَّهَارِ وَتُولِجُ النَّهَارَ فِي اللَّيْلِ وَتُخْرِجُ الْحَيَّ مِنَ الْمَيِّتِ

وَتُخْرِجُ الْمَيِّتَ مِنَ الْحَيِّ) ( آل عمران/27)

168-- إذا أمطرت منهم ومنك سحابة فوابلهم طلّ و طئتك وابل

[المتنبي]

### 2. Word-Strings

More often, word-strings are repeated at the syntactic level. Using the English

classification and terminology, this level can further be divided into two sub-levels:

.phrase and clause

### 2.1. The Phrase



A phrase is larger than a word and smaller than a clause. Not in the sense of a

:distinguished pattern, phrases could quite commonly recur in Arabic

169-- يا بَنِي تَغْلِبَ خُذُوا الحِذْرَانَا      قد شَرِبْنَا بِكَأْسِ مَوْتِ زُلالِ

بَنِي تَغْلِبَ قَتَلْتُمْ قَتِيلًا      ما سَمِعْنَا بِمِثْلِهِ فِي الخَوَالِي

[الحارث بن عباد]

170-- أَلَا عَمِ صَبَاحاً أَيُّهَا الطَّلُّ البَالِي      وَهَلْ يَعْصَنُ مَنْ كَانَ فِي العُصْرِ الخَالِي

وَهَلْ يَعْصَنُ أَلَا سَعِيدٌ مُخَلَّدٌ      قَلِيلُ الهُمُومِ مَا يَبِيْتُ بأَوْجَالِ

وَهَلْ يَعْصَنُ مَنْ كَانَ أَحَدَتْ عَهْدِهِ      ثَلَاثِينَ شَهْرًا فِي ثَلَاثَةِ أَحْوَالِ

[امرؤ القيس]

171-- كَمِ لِلْمَنَازِلِ مِنْ عَامٍ وَمِنْ زَمَنِ      لِأَلِ أَسْمَاءَ بِالفَقْفَيْنِ فَالرُّكْنِ

لِأَلِ أَسْمَاءَ إِذْ هَامَ الفُؤَادُ بِهَا      حِينًا وَإِذْ هِيَ لَمْ تَظْعَنُ وَلَمْ تَبِينِ

[زهير بن أبي سلمى]

## The Clause .2.2

This covers the 'sentence' as well. Repetition of clauses is so common that it

.takes several forms or schemes, below are the commonest

### 2.2.1. تكرار الأَشْطَارِ

It is a poetic form of repetition. It occurs in poetry whose lines consist each of

two hemistiches .تكرار الأَشْطَارِ ' means the repetition of the first hemistich of a line in

full (الشرع, 1998:29). For instance, 'أبو ذؤيب الهذلي' intermittenly repeats the first

:hemistich of a line thrice throughout one of his long poems

172-- وَالذَّهْرُ لَا يَبْقَى عَلَى حَدَثَانِهِ      فِي رَأْسِ شَاهِقَةٍ أَعَزَّ مُمَنِّعٌ

وَالذَّهْرُ لَا يَبْقَى عَلَى حَدَثَانِهِ      جَوْنُ السَّرَاةِ لَهُ جَدَائِدُ أَرْبَعُ

وَالذَّهْرُ لَا يَبْقَى عَلَى حَدَثَانِهِ      شَبَبٌ أَفْزَتَهُ الكِلَابُ مُرَوِّعٌ

وَالذَّهْرُ لَا يَبْقَى عَلَى حَدَثَانِهِ      مُسْتَشْعِرٌ حَلَقَ الحَدِيدِ مُقْتَنَعٌ

173-- بِأَيِّ مَشِيئَةٍ عَمَرُوا بَنَ هِنْدِ      نَكُونُ لِقِيلِكُمْ فِيهَا قَطِينَا

بِأَيِّ مَشِيئَةٍ عَمَرُوا بَنَ هِنْدِ      تُطِيعُ بِنَا الوُشَاةَ وَتَزُدُّرِينَا

[عمرو بن كلثوم]

Sometimes, this form of repetition is taken to extremes when a hemistich is

who, in an elegy 'المهلل بن ربيعة التغلبي' repeated many times. This is well-illustrated by

repeats the first hemistich of the first line twenty-five times , 'كليب' of his brother  
:respectively

174-- على أن ليس عدلاً من كليب إذا طرد اليتيم عن الجور  
على أن ليس عدلاً من كليب إذا ما ضير جيران المجير  
على أن ليس عدلاً من كليب إذا رجف الغضاه من الدبور

, 'الحارث بن عباد' In a poem threatening to avenge the death of his killed son

:repeats the first hemistich of the first line twenty-one times respectively too

175-- قريبا مربط النعامة مني لفتح حرب وائل عن حيالي  
قريبا مربط النعامة مني إن بيع الكرام بالشسع غالي  
قريبا مربط النعامة مني قرباها وقربا سربالي

, 'المهلهل بن ربيعة التغلبي' - 'الحارث' the killer of – 'the son – composes a

poem whose first hemistich of the first line "قربا مربط المشهر مني" is repeated

(thirty-nine times (ibid:31).

## 2.2.2. التخيير

It is also a poetic form of repetition in which one or more lines are fully  
repeated with changing one word or more in each line – usually the rhyme-word  
consists of a quatrain repeated more (المديني, 1969: Vol.3/149). 'ديك الجن' The poem of:

:than once, with changing only the rhyme-word in each repetition

176-- قولي لطيفك ينثني عن مضجعي عند المنام  
فغسى أنام فتتطفي نار تأجج في عظامي  
جسد ثقالبه الأكف على الفراش من السقام  
أما أنا فكما علمت فهل لوصلك من دوام  
قولي لطيفك ينثني عن مضجعي عند الهجوع  
فغسى أنام فتتطفي نار تأجج في ظلوعي  
جسد ثقالبه الأكف على الفراش من الدموع  
أما أنا فكما علمت فهل لوصلك من رجوع

عن مضجعي عند الهجوع

قولي لطيفك ينثني

نار تأجج في كبودي

فغسى أنام فتتطفي

على الفراش من الوعود

جسد ثقالبه الأكف

فهل لوصلك من وجود

أما أنا فكما علمت

2.2.3. تكرار التقسيم

this pattern is defined as the 'اللازمة الشعرية' (إلياس, 1988:132), Also referred to by repetition of a word or a clause at the end of each stanza (الملائكة, 1967:250):

177-- جُنْتُ لَا أَعْلَمُ مِنْ أَيْنَ وَلَكِنِّي أَتَيْتُ  
وَلَقَدْ أَبْصَرْتُ قُدَّامِي طَرِيقاً فَمَشَيْتُ  
وَسَأَبَقِي سَائِراً إِنْ شِئْتُ هَذَا أَمْ أَبَيْتُ  
كَيْفَ جُنْتُ كَيْفَ أَبْصَرْتُ طَرِيقِي؟  
لَسْتُ أَدْرِي  
أَجْدِيدٌ أَمْ قَدِيمٌ أَنَا فِي هَذَا الْوَجُودِ  
هَلْ أَنَا حُرٌّ طَلِيقٌ أَمْ أَسِيرٌ فِي فُيُودِ  
هَلْ أَنَا قَائِدٌ نَفْسِي فِي حَيَاتِي أَمْ مَقُودِ  
أَتَمَنَّيَ أَنْتَنِي أَدْرِي وَلَكِنْ  
لَسْتُ أَدْرِي

[إيليا أبو ماضي]

Sometimes, the whole poetic line at the beginning of the stanza is repeated

(إلياس, 1988:132):

178-- سَقْفُ بَيْتِي حَدِيدٌ رُكْنُ بَيْتِي حَجَرٌ  
فَأَعْصِفِي يَا رِيَاخَ وَانْتَحِبِي يَا شَجَرَ  
وَاسْبَحِي يَا غُيُومَ وَاهْطُطِي بِالْمَطَرِ  
وَاقْصِفِي يَا رُعُودَ لَسْتُ أَخْشَى خَطَرَ  
سَقْفُ بَيْتِي حَدِيدٌ رُكْنُ بَيْتِي حَجَرٌ

.....

مِنْ سِرَاجِي الضَّنِيْلِ أَسْتَمِدُّ الْبَصَرَ  
كَلَّمَا اللَّيْلُ جَاءَ وَالظَّلَامُ انْتَشَرَ  
وَإِذَا الْفَجْرُ مَاتَ وَالنَّهَارُ انْتَحَرَ  
فَأَخْتَفِي يَا نُجُومَ وَأَنْطَفِي يَا قَمَرَ  
مِنْ سِرَاجِي الضَّنِيْلِ أَسْتَمِدُّ الْبَصَرَ

[ميخائيل نعيمة]

could also occur at the beginnings of successive 'تكرار التقسيم' Repetition in

stanzas (الملائكة, 1967:251):

179-- صُدْفَةٌ كَانَتْ

وَكُنَّا اثْنَيْنِ فِي حَشْدٍ مِنَ الْمُتَفَرِّجِينَ

اثْنَيْنِ كُنَّا فِي زُحَامِ السُّوقِ

كَانَتْ بَيْنَنَا صُدْفٌ

وَأُزْمَنَةٌ

وَأَمْكَنَةٌ

وَأَلْفٌ مِنَ الْأَسْمَاءِ

أَلْفٌ مِنَ الْأَمْوَاتِ وَالْأَحْيَاءِ

كُنَّا اثْنَيْنِ مُبْتَدِعِينَ مُقْتَرِبِينَ

وَأَنْعَقَدْتُ خُيُوطَ بَيْنَنَا

وَأَنْعَقَدْتُ أَكْفٌ

.....

صُدْفَةٌ كَانَتْ

وَكُنَّا اثْنَيْنِ مُلْتَقِيَيْنِ مُفْتَرِقَيْنِ

وَأَنْفَرَطْتُ خُيُوطَ بَيْنَنَا

أَنْفَرَطْتُ أَكْفٌ

ثُمَّ انْطَفَأَتْ مَجَامِرُنَا

وَسِرْنَا فِي طَرِيقَيْنِ

وَأَفْتَرَقْنَا مِنْ جَدِيدٍ

[سامي مهدي]

undergoes a slight 'تكرار التقسيم' In certain other cases, the repeated clause in

:(modification each time it recurs so as to avoid monotony (ibid

180-- أَعْضَبُ أَعْضَبُ لَنْ أَحْتَمِلَ الْجُرْحَ السَّافِرُ

جُرْحٌ قَدْ مَرَّ مَسَاءَ الْأَمْسِ عَلَى قَلْبِي

جُرْحٌ يَجْتُمُّ كَاللَّيْلِ الْمُعْتَمِّ فِي قَلْبِي

يَجْتُمُّ أَسْوَدٌ كَالنَّقْمَةِ فِي فِكْرِ ثَائِرٍ

جُرْحٌ لَمْ يَعْرِفْ إِنْسَانٌ قَبْلِي مِثْلَهُ

لَنْ يَشْكُوَ قَلْبٌ بِشَرِّيِّ بَعْدِي مِثْلَهُ

الظُّلْمَةُ فِي أَمْسِي الْمَطْوِيِّ أَحْسَنُهُ

وَمَضَتْ تَهْمِسُ فِي صَمْتِ اللَّيْلِ: مَنْ الْجَائِي  
حَتَّى الْأَبْدِيَّةِ وَالْأَفَاقُ أَحْسَنَتْهُ  
وَتَنَاسَى، لَمْ يَعْبَأْ، لَمْ يَنْتَبِهْ الْجَائِي

أَغْضَبُ أَغْضَبُ لِلْجُرْحِ الْمُخْتَلِجِ الشَّاكِي أَغْضَبُ  
سَيَجُنُّ مَعِيَ الصَّبْرُ الْمَذْبُوحُ الْمُرْتَعِشُ  
سَتَجُنُّ مَعِيَ اللُّغَةُ وَالْحِفْدُ الْمُرْتَعِشُ  
سَتَتَوَّرُ مَعِيَ الذِّكْرَى سَتَتَوَّرُ وَلَا مَهْرَبُ  
لَا مَهْرَبَ مِنْ جُرْحٍ قَدْ مَرَّ عَلَى قَلْبِي  
[نازك الملائكة]

‘تكرار التقسيم’ is more suitable to poems whose general theme could be divided into several items than to those poems which have correlated, well-knit themes, and whose general unity contradicts the nature of ‘تكرار التقسيم’ (ibid: 253).

#### 2.2.4. التذييل

and occurs when a complete clause – whether prosaic , ‘الإطناب’ It is one form of or poetic – is annexed by another which comprises its meaning, with the same words (المدني, 1969:39/3):

-181 ((وَقُلْ جَاءَ الْحَقُّ وَرَهَقَ الْبَاطِلُ إِنَّ الْبَاطِلَ كَانَ زَهُوقًا)) (الاسراء/81)

Here, ‘إن الباطل كان زهوقا’ is regarded as ‘تذييل’ of its preceding clause ‘زهق الباطل’ due to the similarity of meaning and also of words between both clauses (السيد, 1986:255).

182-- يَفْنَى الْكَلَامُ وَلَا يُحِيطُ بِوَصْفِكُمْ أَيْحِيطُ مَا يَفْنَى بِمَا لَا يَنْفَدُ [المتنبي]

of the first (ibid: ‘تذييل’ Here, too, the second hemistich is considered as :257).However, repetition of clauses may occur but not in the form of a scheme

-183 ((فَإِنَّ مَعَ الْعُسْرِ يُسْرًا, إِنَّ مَعَ الْعُسْرِ يُسْرًا)) (الشرح/5-6)

#### Comparison 6-3

The syntactic level, where larger-than-word linguistic units are repeated is common in both English and Arabic. Here, repetition is of two types: repetition of structure and that of word-string.

### A- The Structure

The structure is an abstract notion referring to the way words are grouped into larger units; repetition of such a notion is common in both languages, having various schemes, as follows.

#### 1- Parallelism vs التوازي

Parallelism in English is the same as 'التوازي' in Arabic both in the common sense of structure similarity and the wide sense of regularity in language in general (referring to repetition at all levels and patterns). As well, words are not necessary to 'Isocolon' in English could best be compared to 'التوازي'. repeat in both parallelism and in Arabic except that the notion of the morphological forms of words 'المماثلة' to 'المماثلة' (indicated in 'العكس'). is missing in English.

#### 2- Antimetabole vs العكس

The English scheme 'antimetabole' is the same as the Arabic 'العكس' where both refer to structure repetition with the words also repeated but reversely.

### B- Word- Strings

This is the second type of repetition at the syntactic level which is common in both English and Arabic wherein it is of two levels, phrase and clause.

#### 1- Phrase

Repetition of such a linguistic segment is equally common in both English and Arabic.

#### 2- Clause

This sub-level is common in both English and Arabic having several schemes in both languages.

#### a- Refrain vs تكرار التقسيم

in Arabic; both 'تكرار التقسيم' Refrain' is an English scheme that is similar to 'refer to an utterance (usually a clause or a whole line, though may be a phrase or even a word) repeated usually at the end of a stanza. Moreover, both schemes are subject to a slight modification usually to avoid monotony

### b- Incremental Repetition vs التخيير

An English scheme, incremental repetition is somehow similar to 'التخيير' in Arabic; in both, a stanza recurs with slight variation. However, variation in incremental repetition usually includes several words or clauses from whichever part variation is usually limited to a single word a line 'التخيير' of the stanza, whereas in (often the rhyme word). Moreover, incremental repetition usually involves a stanza; in 'التخيير' it may be a stanza or more or less

### c- Repetend

Such an English scheme , as a pattern, is missing in Arabic, though examples

:are available

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- (سأهواك حتى) نداءً بعيد  
 - تلاشى على فهفات الزمان  
 بقاياها ... في ظلمة ... في مكان  
 وظل الصدى في خيالي بعيد  
 (سأهواك حتى ....سن) ... يالصدى  
 أصيخي الى الساعة النائية  
 (سأهواك حتى...) بقايا رنين  
 تحديق حتى الغداة  
 (سأهواك ...) ما أكذب العاشقين  
 (سأهوا...) نعم تصدقين

[السياب]

[

d- تكرار الاشطار

This Arabic pattern is totally missing in English, for the two-hemistich system

.on which such pattern is based is eccentric to the English poetry

e- التذييل

This is an Arabic pattern which is missing in English both as a distinguished

.pattern and examples

A general contrastive note should be made here about the limits of patterns in both the syntactic and morphological levels: most English word-repetition patterns, in effect, extend to include larger units such as phrase and even clause. The same is true of some English clausal patterns, namely refrain which includes phrase or even word repetition. In Arabic, this is mostly not the case; all Arabic word-repetition patterns are limited to this particular unit, and such are the clausal ones (with the clause), which, though is mainly clausal, may include phrase or word 'تكرار التقسيم' except repetition as well.

### Conclusions -7

:The following are the most important conclusions arrived at in this study

1. Repetition is a phenomenon common in both English and Arabic.
2. A comprehensive definition of repetition based on formal as well as functional basis is missing in English while present in Arabic.
3. Repetition has an essential role in the literature of both languages. However, it had been a conspicuous distinctive feature of Arabic, characterizing the majority of its literature, an extreme which is not true of English.
4. Most studies of repetition in Arabic are inspired and reasoned by the Glorious Quran (whose mother tongue is Arabic) for this heavenly book, full of repetition, had always been regarded as the divine miraculous rhetoric; English, on the other hand, is not affected to a similar extent by the Holy Bible which, though full of repetition, is not an original English manuscript.
5. Repetition in both languages is of three main types: semantic, formal, and full. Semantic repetition (recurrence of only meaning) is more elaborate in Arabic, taking forms which are either missing in English (such as 'ذكر الخاص بعد العام' and 'ذكر العام بعد الخاص') or more elaborate than in English (such as Arabic expressions of semantic repetition vis-à-vis English reflexive pronouns). The Arabic 'الإيضاح بعد الإبهام', as a scheme, is missing in English, though examples are available in it.
6. As for formal repetition (the recurrence of only form), it is common in both languages, though in Arabic, represented by 'الجناس', it is much more elaborate in that it takes five main schemes, some are of further sub-types, hence: 'التام'



مفروق'), 'الناقص', 'المختلف', and 'المركب' ('مرفوف', 'متشابه', and 'المماثل', 'المستوفي مضارع') and 'المقلوب', 'اللاحق', and 'المحرف' vis-à-vis three types of pun (which stands for English formal repetition) with no sub-types: 'homophonic', 'polysemic', and 'homonymic'. Excepting homonymic pun and 'الجناس التام', being partially similar, all the above patterns of formal repetition are unique in favour of their languages.

7. Full repetition (recurrence of form and meaning together), in both languages, is commoner than the semantic and formal, and is the type that is mostly intended in the levels and functions of repetition in general.
8. In addition to the semantic level, repetition, in both English and Arabic, is of three main levels: phonological, morphological, and syntactic, each with possible sub-levels and/or a set of schemes. In English, the phonological level is of three schemes; 'alliteration', 'assonance', and 'rhyme', the latter is of eight types: 'end', 'rich', 'half', 'internal', 'pararhyme', 'masculine', 'feminine' and 'triple'. In Arabic, it is of seven types; 'القافية', 'السجع', 'التصريع', and 'ما لا يستحيل بالإنعكاس'. 'القافية', 'التصريع', 'التسميط', and 'التشطير' is similar to rhyme, namely to the end-rhyme, as is 'التصريع' to internal rhyme; alliteration, assonance, and triple rhyme, as distinguished patterns, are missing in Arabic, though examples of them are common in it (Arabic examples of assonance may be much more common than in English); all the other five types of rhyme are completely missing in Arabic as are all the other five Arabic patterns in English. In summary, then, the phonological level is almost similarly common in both languages, each with the same number of common and unique patterns.
9. Repetition at the morphological level manifests, in both English and Arabic, in three sub-levels; bound morphemes (or affixes), free morphemes, and words. Of the affix three types, prefix, infix, and suffix, only the latter is repetitive in English (in the scheme 'homoioteleuton'), while all three are repetitive in Arabic owing to the difference in the morphological systems of both languages, the English one is (but for a few exceptions) wholly cocatenative, whereas the Arabic, being more flexible, is a mixture of noncocatenative – infixing – majority with a cocatenative minority. The free-morpheme level is almost

equally common in both languages, both the free attaching to inflectional (represented in English by the pattern ‘polyptoton’) and derivational ones (in English ‘paregmenon’ while in Arabic both the ‘cognate accusative’ and ‘جناس’ (‘الإشتقاق’). The word level is much more elaborate in Arabic, consisting of two main types; words’ morphological forms (totally missing in English) and words themselves which, in turn, is more intricate than in English, comprising fourteen schemes (vis-à-vis seven in English); ‘الجمع مع التفريق’, ‘التفريق’, ‘المشاركة’, ‘التعطف’, ‘المراجعة’, ‘التطريز’ (all distinguished on a semantic rather than formal basis, a criterion which is not depended in any English pattern of repetition), ‘التشابه’, ‘التصدير’ (which is similar to English both ‘epanalepsis’ and ‘epanados’), ‘الأطراف’ (the same as English ‘anadiplosis’), and ‘الإيطاء’ (similar to English ‘epistrophe’). All other English word patterns, ‘anaphora’, ‘symploce’, and ‘epizeuxis’, are common in Arabic though not as schemes, as are Arabic ‘الترديد’ and ‘السلب و الإيجاب’ (epizeuxix is perhaps more common in Arabic). Thus, the morphological level is more elaborate in Arabic than in English particularly in the bound morpheme and word levels.

10. At the syntactic level, repetition in both English and Arabic is of two types; structure (comprising English ‘parallelism’ and ‘antimetabole’ which are the same as Arabic ‘التوازي’ and ‘العكس’ respectively) and word-strings which consists of two levels; phrase (equally common in both languages) and clause which is more elaborate in Arabic, comprising four patterns (vis-à-vis three in English); ‘تكرار التقسيم’ (comparable to English ‘refrain’), ‘التخيير’ (comparable to English ‘incremental repetition’), ‘تكرار الأشرطة’, and ‘التذييل’ which are missing in English; English ‘repetend’ is present in Arabic but not as a scheme.

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