

Part One

Foundation

Introduction

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1.1. Preface.

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Modern Arabic literature has journeyed through various movements, but researchers have paid particular attention to the *Dīwān* group, due to several factors including the controversy associated with the emergence of the group and the confrontations and disagreements between the group and contemporary literary figures; and these are represented in *al-Dīwān fī ʿl-Adab wa ʿl-Naqd*.¹ Furthermore, this book is considered to have revealed a great moment of transformation, which some researchers describe as a transition from the traditional form of poetry to another that is more developed. In other words, it is a transition from the Classical to a romantic phase in modern Arabic poetry.²

At the same time, it could be said that we live in an era of communication and argumentation through various aspects of claims and arguments, so that an argument or a piece of information becomes the sinew of life for contemporary societies, in different fields such as publicity, education, politics, judiciary, economics, literature, philosophy and others. In addition, according to some studies, there is an incentive to find an argumentative discourse in poetic material based on a problem that boils down to whether argumentation is an idea or technique that is used in communicative, rhetorical, philosophical and pragmatic discourses. Also, the features of an argumentative structure in the poetic discourse, together with the most important of its characteristics configure these argumentative discourses. Therefore, it might be possible to reach a conclusion if it were possible to create a special term called the ‘Argumentative Poem’³ from all these aspects.

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¹ It should be pointed out that this was not the first book written by al-^oAqqād and al-Māzinī on literary criticism; however, it was one of their early attempts to develop a set of more cohesive and consistent literary values. Therefore, this book was a systematic attempt of the early revolutionary vision of life and arts. For more on this, see: Shukrī, Ghālī, *al-^oAnqāʿ al-Jadīda, Šīrā^o al-^oAjyāl fī al-^oAdab al-Mu^oāšir*. (Beirut: Dār al-Ṭalī^oa. 1st edn, 1977) p. 51

² Tawfīq, Majdī, *Mafāhīm al-Naqd wa Mašādīruhā ʿInd Jamā^oat al-Dīwān*. (Cairo: al-Hay^oa al-Miṣriyya al-^oĀmma li al-Kitāb. 1988) p.8

³ This term is more specific than argumentative discourse; what I mean by this term is the specific poem that comprises at least an argument and which is designed with some evidence to support the provided argument(s) and a conclusion. This argumentation process can be in a poem or in a stanza taken from the poem. It is something of a mathematical process, except that it deals with words.

However, throughout literary studies, Arabic literature has been examined by conventional means, but, whether the focus was to extract literary values, either through objective or artistic study, it did not manage to deepen the vision that was within the contextual significance of the text. Thus, although there are various readings and attempts to explain and interpret Arabic literature, most of the results were the same because the method of study was similar especially in academic researches.¹ However, once the cognitive tools used in the study of literature had changed and developed, the deep and rich vision was realised; and perhaps because the logic that lies beneath the structure of literature, especially in terms of poetry, was revealed as the genius of the imagination.

Some researchers believe that every literary movement had a constellation of poets who followed each trend passim, and defended it against all arguments. Thus, a conflict often occurs between the proponents of tradition who see the conventional Arabic poem as the supreme example to be followed, and the supporters of modernity who try to innovate in their poetic experiences by determining what literature and in particular, poetry, is.² The result of this conflict is the subject of this study, that is, it aims to examine the innovative interruption in Arabic lyrical poetry in the early twentieth century.

Hence, the idea behind this research is to examine poetry in the field of argumentative discourse³ through a modern perspective and will argue that it is a special, new born field in modern Arab studies. The study will explore what this poetry attempts to do as it leans on the most important types and characteristics of Arabic thought, and has been studied under different titles in various orientations of researchers.

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It is worth considering that modern theories regarding the explanation and interpretation of poetry call for an accurate understanding of the mechanisms of criticism. This thesis attempts

¹ To avoid generalisation that is usual in academic studies, most research considered both the thematic and artistic aspects.

² For more on this point, see: Diyāb, °Abd al-Ḥayy (1968) *Al-Turāth al-Naqdī Qabla Madrasat al-Jīl al-Jadīd*. (Cairo: Dār al-Kātib al-°Arabī. 1st ed, 1968) p.69, and *Shā°iriyat al-°Aqqād fī Mizān al-Naqd al-Ḥadīth*. (Cairo: Dār al-Nahḍa al-°Arabiyya. 1st ed, 1969) pp.11,12.

³ It should be mentioned here that the meaning of discourse in this study is: the synonym of speech, which is based on a communicative activity that fits with the nature of the study of argumentation. According to Émile Benveniste, it must be viewed in terms of speech, assuming a speaker and addressee, and that the speaker has the intention of influencing the addressee in some way. See: Benveniste, Émile, *Problems in General Linguistics (Miami Linguistic)*. (Miami: University of Miami Press. 1st ed, 1971) p.297.

to offer an important contribution to the study of modern Arabic poetry from the perspective of argumentation, as it is the art of persuasion. Therefore, this research, which is entitled *Argumentation and Poetry: A Pragmatic Literary Study of the Poetic Discourse of the Dīwān Group*, seeks to highlight how the Dīwān poets provided their arguments supported by the main Romantic principles in order to impact and persuade the reader. This poetic group consisted of three Egyptians poets; °Abbās Maḥmūd al-°Aqqād (1889-1964), Ibrāhīm °Abd al-Qādir al-Māzinī (1890-1949) and °Abd al-Raḥmān Shukrī (1886-1958).¹ It examines Argumentation, *al-Ḥijāj*, in their poems, and how they used this theory to persuade and influence readers.

It has been argued that the group's focus was on two aspects: the critical and the poetic. The critical side relies on the poets' critique especially that of the new-classicists, that clarifies the nature of poetry, and the impact of emotion on it, as well as portraying both Life and Self in various aspects. The poetic side was formed in the first fruits of the 'new poetry' and was an attempt to replace Classical poems with another focus related to emotion and Romanticism. According to M. Badawi, "the Dīwān poets set out as early as the first decade of the century to demolish in their polemic criticism the neo-classicism".²

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As the title suggests, this thesis is based on three main issues regarding the study samples of poetry and the specific field that is being examined. The first concern is simply the poetic discourse of the Dīwān group, that is, the three poets mentioned above, and therefore their prose will not be examined in this section except in terms of the critical vision that highlights the arguments as presuppositions. The second issue to be considered is the poetic discourse from the point of argumentation, and therefore, the aesthetic or stylistic points will not be discussed at this stage. The last point to be analysed in this thesis is the critical principles of the Dīwān group that drive the arguments to achieve the argumentative idea that lies within the poetic examples provided. It is worth noting that both influence and persuasion are the keywords when examining the Dīwān group's poetic discourse since they underpin the main purpose of the argumentative process.

¹ Biographies of their lives will be presented in the first section of the next chapter. See: p.48

² Badawi, Muhammad, *A Short History of Modern Arabic Literature*. (Oxford: Clarendon Press. 1st edn, 1993) p.37

So, the aim of this study is to facilitate a cognitive vision of modern Arabic poetry to elicit the argumentative aspects in the poetic discourse based on critical datum. In other words, this study, as far as possible, will link the poems of the group to the ideas in their prose in order to assert the argumentative application in their poems. As I have studied the group's poetic material, I have found that one of them can be regarded as a poet, writer and critic at the same time; and that argumentation was the ideal way for the poets to disseminate their ideas and principles.



1.2. The Importance of Studying the Topic.¹

Clearly, the importance of studying this topic lies in a general and a specific purpose. That is, the study refers to the general purpose behind the Dīwān group's vision and the poets' attempts to form a special background to the concept of poetry based on their vision. The specific purpose includes an analysis of every individual text in order to understand the poet's argumentative goal. Finally, the aim of the thesis is to confirm the applicability of the concept of argumentation and its assets, based on persuasion and building reasonable arguments, in the poetry of the group. In so doing, the purpose, originally planned by the researcher, will have been achieved.²

The Dīwān group is the first critical movement in modern Arabic poetry; and although its activities were built on the same technical and thoughtful foundations there is also an aspect of renewal in the poetry. Moreover, it is important to observe here, that the literary text is owned, not only by the creator, but also by the receiver, who opens the text to more than one reading and interpretation. Ultimately, this process is emphasised by the argumentation theory.

The aspiration of this study is to reveal the argumentative meaning in the group's poetic discourse by drawing attention to the root of the argumentative lesson in modern Arabic poetry.

¹ When al-^cAqqād presented his book entitled, *al-Taḥkīr, Farīḍa 'Islāmiyya* 'Thinking, an Islamic Obligation' in 1962, he drew attention to intellect and thought specifically in the lives of Egyptians; and as his writings presented the poets' approach he is truly the intellectual pioneer of the Dīwān group. Even with a brief look at this book, one can see ideas in the fields of logic, philosophy, science, knowledge and art unfolding. Accordingly, the book presents an advance indication of an interest in the argumentation theory as it offers an argument together with supporting evidence and some criticism of the intellectual trends that raised the Arab attention, such as Existentialism and Socialism.

² Coincidentally, this research was carried out exactly a century from the date of Shukrī's graduation from the University of Sheffield on 31-10-1912 after obtaining a Bachelor's degree in the Arts. Then, he returned from England in the Autumn of 1912 to Egypt at the age of 26.

This will be achieved by asserting that the discourse focused on every means available in order to persuade and influence. In this regard, it may be useful to borrow *al-Ma^ʿnā al-Murāwigh*'s phrase, 'the elusive meaning'. As Rasheed al-Enany argued, as long as the meaning is the purpose of literature, which is naturally difficult, criticism comes along as a tool to catch the meaning.¹

More importantly, it should be pointed out here that the Dīwān poets mentioned the significance of arguments in building any discourse, especially poetry. They all, particularly al-^ʿAqqād and al-Māzinī, believed that as well as being one of the pillars of discourse, the provision of arguments can easily lead the reader to be more persuaded. In a critique of Shawqī's poetic theme, al-^ʿAqqād argued that it lacked reason and arguments to support the meaning.² Moreover, the title of *Adab al-Ḍa^ʿf*'s 'The Literature of Weakness', suggests that there is a kind of literature that lacks argument and evidence to support the principles.³

Moreover, as a politician, al-^ʿAqqād, attacked political opponents by the power of logic, by facing an argument by presenting another contrary argument. He stated that when the Wafd party despaired of discussions conducted face to face and made with proof and argument, it resorted to writing in al-Balāgh, (the newspaper).⁴

Al-Māzinī, also mentions the impact of providing an argument when he returned to praise his colleague, Shukrī, after a stormy disagreement between them. Al-Māzinī wrote in *al-Siyāsa al-Uṣbū^ʿiyya* (the newspaper) that it was unfair to deny Shukrī,'s favour as he had been the first to show him the right way and to guide him to the obvious argument.⁵

For all the above reasons, the clear objective of carrying out a deep study of the Dīwān group's poetic discourse, stems from a desire to change the beliefs and views of the reader concerning the Dīwān group's poetry, as argumentation is considered to be a persuasive discourse directed to the addressee in order to place the Dīwān group in a new position on the

¹ For more, see: Al-^ʿAnānī, Rashīd, *al-Ma^ʿnā al-Murāwigh*. (Cairo: Maṭābi^ʿ Rawz al-Yūsuf al-Jadīda. 1st edn, 1993) p.8

² Al-^ʿAqqād and al-Māzinī (2000) *al-Dīwān*, vol.1 p.73

³ *ibid.*, p.119

⁴ Diyāb, ^ʿAbd al-Ḥayy, *al-^ʿAqqād Nāqīdan*. (Cairo: al-Dār al-Qawmiyya li^ʿl-Nashr. 1st edn, 1985) p.160

⁵ Some take the fight between al-Māzinī and Shukrī to eject Shukrī from the group. See: S. Moreh (1976) *Modern Arabic Poetry (1800-1970), the Development of its Forms and Themes under the Influence of Western Literature*. (Leiden, Brill. 1st edn, 1976) p.65. However, al-Māzinī denied all these critical attacks and a brief reading of their work especially the poetic, shows the special relationship between the three poets.

map of modern Arabic literature. However, the vision of applying argumentation cannot be examined logically without considering the poem as a rhetorical interaction to detect the argumentative mechanisms used by every individual poet.

This study seeks to consider argumentative discourse in poetry, and to attempt to detect the arguments in the light of the *Dīwān* group's principles. The study will not only consider the argumentative discourse explicitly, but it will also consider the argumentative meaning implicitly represented in the force of the words used to achieve the pragmatic dimension of highlighting the poet's purposes and their impact on the reader.

According to Adūnīs (b.1930-), a Syrian poet, critic and translator, the poetic text has specificity that is represented as being a linguistic work on the one hand, and an aesthetic work on the other. In other words, it is a qualitative method of using language, exploration and knowledge.¹ Moreover, Adonis tried to solve the problem of the reader's concept of himself, that is, he argues that the reader does not read the text purely for itself but rather, he or she searches through the text to confirm or deny what they are thinking and therefore the text assists in their understanding.²



1.3. Reasons for Choosing the Topic.

I would argue that the nineteenth century and the first half of the twentieth century attract the attention of literary researchers for two reasons. The first is that the renaissance that began in the previous century had not yet ended. Also, literary studies had not yet fulfilled the hopes behind its study and analysis.

Another reason lies in the fact that the *Dīwān* group was considered to be the first group of Egyptians to attempt to express their views on Western Romanticism together with its principles. Moreover, it was a literary movement that revolted against the prevailing approach to literature, specifically, Neoclassicism. The group consisted of, °Aḥmad Shawqī (1868–1932), Ḥāfiz Ibrāhīm (1872–1932) and Maḥmūd al-Bārūdī (1838–1904). The *Dīwān* group not only rejected the neo-classicists, but also called for renewal in poetic themes that would encompass

¹ Adonis, *Siyāsat al-Shi'r*. (Beirut: Dār al-°Ādāb. 1st edn, 1985) p.50

² *ibid.* p.57

Western literature. Thus, the creation of the Dīwān group's new poetic doctrine was a priority in order to enlighten a new generation with their ideas using different ways and different means. Hence, the theory of argumentation emerged and was constructed to inspire and persuade the public.

Moreover, the reason for the impact of the book, *al-Dīwān fī 'l-Adab wa 'l-Naqd* was that it explored social and ideological battles in terms of a literary criticism of classical poetry and that it argued for Romantic poetry. So, this book had a great impact on readers in the first quarter of the twentieth century, as did *Fī 'l-Shi'r al-Jāhili* written by Ṭahā Ḥusayn (1889-1973), an Egyptian intellectual and writer.¹

In addition to examining a new topic that combines philosophy and poetry by applying modern theories to the poetic discourse, this work is an attempt to read modern Arabic literature from yet another new angle. This exercise is based on the idea that thought and discourse are the mainstays in the exploration of the elements of beauty, and the special aspects of understanding what the poets are thinking, along with the function performed by the literature in terms of the receiver.

The originality and importance of the argumentation theme due to a desire to identify the most important concepts and the cognitive fields studied, is another reason for choosing this topic. This is because there is a lack of research relevant to the subject of argumentation and the pragmatic method.

The importance of the reader in the Dīwān group's principles is an obvious reason for the choice of topic since the reader himself is one of the elements of influence in the argumentation process. To prove this, the poets normally use the vocative style to address various kinds of people such as a friend, a poet, a beloved, a woman, a wise man, Arabs, and so on. Moreover, they often use the preposition 'to' in order to direct their poetic discourse to someone, as described above.

It should be pointed out that an examination of the poetic discourse of the group shows that the three poets adopt a contrary position to the classical poets through their Romanticism themes; and this is implicit in the poetic discourse concerning the repercussions of the unknown, expectations of the unseen, the realistic vision of love, creative imagination, the

¹ For this point, see: the foreword of the book *al-Dīwān fī al-Adab wa 'l-Naqd*, p.7

dynamics of meditation and the conversations with nature, arguments that are used in an argumentative act that employs all the Romanticism insights in the poetic text.

This study would attempt to answer questions relating to the specialty of pursuing argumentation, which is the art of influence and persuasion¹, in the poetic discourse of the Dīwān group. Both the rejection of the classical trend and the establishment of Romanticism principles are considered to be the instruments used by the three poets to impact and persuade the reader. Clearly, the background of the emergence of the Dīwān group cannot be separated from the idea of studying the arguments in the thesis, as will be shown.

A more logical reason for the study, is that according to the Dīwān group's principle, poetry relates to thought as much as it relates to the senses and the emotions.² So, while initially, it performs in terms of intellectual principles, it can, therefore, interpret the possibility of argumentation since this theory mostly concerns the defence of the principle of an argument, via a special structure.

Finally, one of the major topics for researchers of argumentative discourse includes the methods used to promote excitement, persuasion and dialogue. This leads us to reach ideas and achieve objectives which include both the speaker and the receiver.



1.4. Methodology

Methodology is one of the most important issues facing scholars in the literary field, because the practices used in research in the humanities are usually less accurately described than those of other sciences.³ Therefore, it is necessary for researchers to be aware of the problems surrounding methodology. These have been imposed by the nature of literary and critical work which tries to detect the possibility of using this or that method in an approach to the text. The aim is to achieve the purpose of the application of the methodology through a closer and deeper approach to the world of text by revealing its meanings.⁴ However, the

¹ This is a brief definition of argumentation by George Yule. See: Yule, George, *Pragmatics*. (Oxford: Oxford University Press. 2nd edn, 1996) p.8

² Al-Māzinī, Ibrāhīm, *Dīwān Ibrāhīm °Abd al-Qādir al-Māzinī*. Ed. by Nash°āt al-Maṣrī. (Cairo: Maktabat Miṣr, 1st edn, 2009) p.7

³ Al-°Arawī, °Abdallāh, *al-Manhajyya fi °l-Adab wa °l-°Ulūm al-Insāniyya*. (Morocco: Dār Tūbigāl. 1st edn, 1986) p.23

⁴ Al-Wād, Ḥusayn, *fi Manāhij al-Dirāsāt al-Adabiyya*. (Casablanca: Manshūrāt al-Jāmi°ah. 2nd edn, 1985) p.21

methodologies of literary and critical analysis have been developed in the twentieth century through contributions made by scholars in the humanities and the cognitive and linguistic sciences. They have opened up new approaches to researchers and the analysts of literary texts and discourses by offering new prospects and fields that are characterised by amplitude and diversity.

More specifically, modern literary methodologies can be divided into two main sections.¹ The first seeks to deal with external approaches such as the psychological, historical and social methodologies. The second section considers the internal approach of the text such as the stylistic, poetic, linguistic and semiotic directions. The pragmatics approach is one of the modern methods linked to the second section. This is established in the context of criticism that is focused on linguistics, especially structuralism and its principles that aim to achieve a reconsideration of Aristotle's project particularly in terms of rhetoric.

Pragmatics is a method derived from the science of semantics, which considers the position of enunciation as a criterion for reading the literary discourse and analysing its stylistic and semantic components. It is "the impact of the relationship between the speaker and listener in a specific linguistic context".² Moreover, the pragmatic method considers literary works as essential verbal works that have been expanded to encourage the addressee to a full persuasion. It can be seen that Pragmatics is based on studying the meaning that the speaker or writer wants to communicate and the listener or reader explains. So, this approach is related to analysing what humans mean by their utterances, more than its relation to single phrases.³ In this way, Pragmatics should be used in a specific context to show how it affects what is said.⁴

Critics' opinions vary in the definition of the term Pragmatics. Some realise that it is "a set of logical and lingual research, which also studies the concerns in using the language, and is interested in compatibility between symbolic expressions and referential contexts". Another definition explains that pragmatics is "a study that is interested in the language in discourse, and considers its specific signs in order to confirm the nature of communication". It is also,

¹ For this division, see: Miskīn, Ḥusayn, *Manāhij al-Dirāsāt al-Adabiyya al-Ḥadītha, Min ʿl-Tārikh ʿIlā ʿl-Ḥijāj*. (Beirut: Muʿasasat al-Riḥāb al-Ḥadītha. 1st edn, 2010) pp.12-18

² Ṣaḥrāwī (2005), p.30-31

³ Yule (1996) p.3

⁴ Ibid., p.5

“studying the language as a rhetorical, communicative and social phenomenon at the same time”.¹

Maḥmūd Naḥla, a Professor of linguistics at the University of Alexandria, explains some of the issues that led to the difficulty in establishing an inclusive definition of pragmatics, namely, that although the study of pragmatics is not purely linguistic, philosophers of language have a marked role in its upbringing and development. Also, pragmatics is not a branch or an analytical level of linguistic analysis, and finally pragmatics does not fall under a specific science which has a relationship with language in spite of its overlap with sciences in some aspects such as semantics, sociolinguistics, psycholinguistics and discourse analysis.²

So, Pragmatics is still a vital and prolific output that extends linguistic and cognitive studies due to its new ideas and concepts.³ Hence, as it is known to be rich and diverse, it is difficult to get a comprehensive idea about it. This is because there are many streams that are organised under Pragmatics and many scholars, who founded it philosophically and epistemologically.⁴ In addition, there are many researchers who practised it⁵ as well as linguists who criticised this approach. All of these are considered to be difficulties related to the Pragmatics approach.

Contemporary pragmatics is normally based on a number of concepts that are often considered by scholars: The Speech act, The Pertinence theory, Pre-supposition, Conversational involvement and Intentionality. Firstly, the *Speech act* is basically, “an utterance that has a performative function in language and communication”⁶ as introduced by

¹ Blanchet, B, *Pragmatics, from Austin to Goffman*. Translated by Ṣ. Al-Ḥabāsha. (Jordan: °Aālam al-Kutub al-Ḥadīth. 1st edn, 2012) p.10. in this regard, one should also consider the book of *Encyclopaedic Dictionary of pragmatics* by J. Moeschler and A. Reboul (French). Translated to Arabic by elite of scholars from Tunisia in 2007.

² Naḥla, Maḥmūd, °*Āfāq Jadīda fī °l-Baḥth al-Lughawī al-Mu°āšir*. (Cairo: Dār al-Ma°rifa al-Jadīda. 1st edn, 2002) p.10

³ More than one researcher concluded that Pragmatics is so wide that it is an ambiguous approach. For example, Blanchet (2012) p.9, and F. Armingaud, *The Pragmatic Approach*. Trans. by S. °Allūsh. (Beirut: Markaz al-Inmā° al-Qawmī. 1st edn, 1985) p.9

⁴ Such as J. Austin (1911-1960), a British Philosopher of language, and J. Searle (1932-), an American Philosopher and a Professor at California University, and L. Wittgenstein (1889-1951), an Austrian Philosopher, who clarified the pragmatic vision in the language philosophically, and O. Ducrot (1930-), a French Linguist and J. Gumperz (1922-2013), an American Linguist.

⁵ See for examples, Anna Jaubert in her reading some works of Jean-Jacques Rousseau as a pragmatic stylistic study.

⁶ Searle, J., *Speech Acts: An Essay in the Philosophy of Language*. (Cambridge: Cambridge University Press. 1999 a reprint of the 1969 edn)

J. Austin. Pre-supposition considers what is called implicit as a concept of pragmatic procedure. This term is linked to the range of phenomena related to implicit and subtle aspects of the discourse ruled by the general discourse conditions. Pre-supposition is the most important phenomenon of the implicit, which is defined in every lingual communication. There are data and suppositions that are recognised and agreed among those concerned. These assumptions compose the background of communication, which is necessary in order to achieve efficacy in the communication process.¹ A simple example is, ‘close the window’ (utterance 1), and ‘do not close the window’ (utterance 2). It can be seen in both phrases that there is a background Pre-supposition that emphasises their contents, that ‘the window is open’.

Historically, Charles W. Morris (1901-1979), an American Semiotician and Philosopher, is the father of Pragmatics in the modern era. His views were the starting point for studying this approach, specifically, his book entitled, *Foundations of the Theory of Signs*.² Morris is credited with introducing the term ‘Pragmatics’ to the dictionary of linguistics. Here, he identified what it is, that is, it is a part of semiotics and one of its components is that it is interested in the relationship between the signs and the users and also in determining the consequences of these signs³.

Morris suggested three levels when considering the sign; the first is the semantic level reached through looking at the sign in its relation to the meaning. The second is the compositional level, which considers the set of rules that controls a specific sign for another one. Lastly, and the most relevant, is the pragmatic level that is specified in considering the sign through its connection to its assets, and the impact of these assets and references on the receiver.⁴

Mas‘ūd Şaḥrāwī tracked the concept of Pragmatics for Arab scholars through his pragmatic study of the phenomenon of *Speech Acts* in the Arabic linguistic heritage. He aimed to prove that the Arabic heritage has contained visions and ideas of pragmatic trends and procedures through revealing the other face of Arabic linguistic thinking. Thus, Pragmatics is an appropriate entrance to an understanding of that heritage. It also acts as a reading tool as

¹ Perelman, Chaim and Olbrechts-Tyteca, L, *The New Rhetoric, A Treatise on Argumentation*. Trans. by John Wilkinson and Purcell Weaver. (Notre Dame, Indiana: University of Notre Dame Press, 2010, a reprint of the 1971 edn) p.34

² Published in 1938 by University of Chicago Press within the International Encyclopaedia of Unified Sciences.

³ Morris, Charles, *Foundations of the Theory of Signs*. (Chicago: University of Chicago Press. 1st edn, 1938) p.29

⁴ *ibid.* p.30

well as contributing to a definition in a modern linguistic format that is not available in the Arabic language due to the lack of an Arabic linguistic area based on specialised books in this field¹. However, the term, al-Tadāwuliyyāt is used in Arabic culture, in contrast to the Western term, Pragmatics, in plural, by Ṭāhā °Abd al-Raḥmān, a Moroccan Philosopher, in 1970.²

Significantly, it should be pointed out that there is a need to differentiate between two concepts: Pragmatics and Pragmatism because the first term, which is intended here, is used heavily in the linguistic field. The second is used widely in the field of philosophy, and in the American culture in particular. This was found by William James (1842-1910), an American philosopher, when he emphasised that utilitarianism is a norm of truth, used later as a general philosophical theory related to Rationalism and the fundamental interests of humanity.³

To consider the relationship between Pragmatics and Argumentation, it should first be said that argumentation is an essential branch of pragmatics. Moreover, in Methodology, it is important to be proportionate with the nature of the research and its material. Accordingly, the theory of argumentation cannot logically be studied without applying the approach of Pragmatics.⁴ In the other words, Argumentation is considered to be a sub-branch of Pragmatics, which means that the most important theme occupied by Pragmatics is Argumentation.

It is worth noting that both the Pragmatics approach and the theory of argumentation endeavour to throw light on the characteristics and implications of literary discourse in different genres, based on communication between two parties. As Wolfgang Iser (1926–2007), a German literary critic, stated, the achievement of the literary work is the result of the interaction

¹ Ṣaḥrāwī, Mas°ūd, *al-Tadāwuliyya °Ind °l-°Ulamā° al-°Arab, Dirāsa Tadāwuliyya li Zāhirat °al-Af°āl al-Kalāmiyya° fi °l-Turāth al-Lisāni al-°Arabī*. (Beirut: Dār al-Ṭalī°ah. 1st edn, 2005) p.11-15. Here, I should also mention the book of °Aḥmad al-Mutawakkil entitled *Al-Waḏā°if al-Tadāwuliyya fi °l-Luḡha al-°Arabiyya* in 1985, although it is merely a pragmatic and grammatical contribution that does not directly relate to the literary field.

² °Abd al-Raḥmān, Ṭāhā, *fi °Uṣūl al-Ḥiwār wa Tajdīd °Ilm al-Kalām*. (Beirut: Al-Markaz al-Thaqāfi al-°Arabī. 2nd edn, 2000) p.28

³ For more about this point, see: Blanchet (2012) pp.18-19

⁴ Most of the books that deal with the argumentation theory combined this theory and the Pragmatics approach either theoretically or procedurally. See, for examples, William Benoit (Ed), *Readings in Argumentation °Studies of Argumentation in Pragmatics and Discourse Analysis°*. (Berlin: Mouton de Gruyter. 1st edn, 1992). Also, Frans Eemeren and Rob Grootendorst, *A Systematic Theory of Argumentation: The pragma-dialectical approach*. (Cambridge, Cambridge University Press. 2009, reprinted of 2004 edn). Also, Douglas Walton, *Topical Relevance in Argumentation, °Pragmatics and Beyond°*. (Canada: John Benjamins Publishing Company. 1st ed, 1982). Lilian Lueg, *Giving Reasons: A Linguistic-Pragmatic Approach to Argumentation Theory*. (London: Springer. 1st edn, 2011). Also, Ralph Johnson, *Manifest Rationality- A Pragmatic Theory of Argument*. (Mahwah, New Jersey: Lawrence Erlbaum Associates, 1st edn, 2000).

between the two parties (the text and receiver). Hence, every literary work has two poles; the pole of art is the text of the author, and the aesthetic pole is the reader's realisation of this text.¹

Now, it should be noted that for some researchers the elected approach Pragmatics, is a new science of communication that studies the linguistic phenomena in the field of use. So, when seeking to apply this approach in the poetic work to be studied, essentially it would mean that the poem seeks to create a special meaning through language in the communicative process between the poet and the reader. This process is the essence of the theory of argumentation: to persuade the reader of the argument and reaching the desired result through justification and evidence.

Regarding the method and theory, the obvious question concerns how both could be used in the *Dīwān* group's poetic material. Three stages of application, which can be summarised as: collection and selection, reading and elicitation, and argumentative-pragmatic analysis, should be considered. The first step in the process of examining argumentation in the *Dīwān* group's poetic discourse is to collect their poetic material,² and select the specific poems that relate to the elements of the plan. This step leads automatically to the next step, which is to critically read the selected poems and then elicit the aspects of the argumentative process: the argument, the evidence and the conclusion. The last step is to analyse these aspects pragmatically, by considering the argumentative relation and force in order to reach the general aim of the poetic meaning through the extent of the impact of persuasion and sometimes mentioning the argumentative scale.³

This study, however, relies on three processes: the interpretation, (that is the deconstruction), criticism (that is, the evaluation), and the inference. This will commence with an extrapolation of the poetry in the collections of the three poets, and is followed by the classification of patterns of argumentation extracted from the source texts and the linguistic

¹ W. Iser, *The Act of Reading: A Theory of Aesthetic Response*. Trans. by H. Laḥamdānī and J. al-Kudyah. (Fas, Morocco: Maktabat al-Manāhil. 1st edn, 1995) p.55

² It should be said that the poetic works of the *Dīwān* group have not been collected in one book, but most of their poems have been published recently in different *dīwāns*. *Dīwān Shukrī* was found only online while searching for the paper version, published posthumously in 1960, and edited by Naqwlā Yūsuf over 700 pages. *Dīwān al-Māzinī* is found easily with various editions. *Dīwān al-ʿAqqād* is found hardly a copy that is not for loan in the King Saud University in Riyadh.

³ As the title of the thesis shown, I follow Argumentation Theory, which is based on influence and persuasion, which means that influence is the first stage, followed by persuasion as a second stage in the process of argumentative analysis. This theory, however, is commonly built by three aspects in discourse; an argument, evidence and conclusion.

techniques. This study will conclude with an examination of argumentation and a re-analysis of the poetic text to reconcile the intention of the poet and his audience in terms of their argumentative relationship. This involves linking the same argument and the result which often differs radically in its relationship to the logical conclusion, because the text is persuasive and is based on arguments that may be different from the intended purposes.

During the argumentative analysis, the argument should be identified through invention and understanding, whether explicit or implied, then the provided argument should be studied, according to the *Dīwān* group's intellectual background. Then the conclusions that led to the activation of these arguments through argumentative operators and connectors should be clarified. Moreover, presupposition¹ should always be considered to be an important task of Pragmatics. This can be done by deeply examining the critical principles of the *Dīwān* group in their main book entitled *al-Dīwān fī al-Adab wa 'l-Naqd*², or through the poetic features that are common amongst the three poets, that can ultimately be a specific vision that has been addressed by their poetry, or other critical works of the three members of the *Diwan* group could be presupposed to be 'ideal' and any poetic analysis is made in the light of this concept.

However, the poetic argumentation cannot consider the argument by itself because it may be a constant fact, but the argument can be considered in its poetic context. So, poems such as those of *al-Ward* 'The Rose' by Shukrī, *al-Māḍī* 'The Past' by al-Māzinī and *al-Ḥubb* 'Love' by al-°Aqqād are considered as facts in life, but the poet can deal with these themes by interpreting them in certain ways, which is done via the process of argumentation. Moreover, it should be pointed out that some of the arguments might be relative through considering imagination in poetry in general.

Consequently, the importance of pragmatic analysis stems from both the discourse and those who produce it, so that pragmatists attempt to approach the discourse as an external theme with a dialogic relationship between the sender and the addressee. Moreover, the discourse should always be based on three factors: the indicators of the person, the time and place, the

¹ This is a set of common principles in a certain group that is assumed implicitly before presenting an argument. Consequently, the argument can be analysed in the light of these principles.

² The *Dīwān* poets did not consider that this was the only book to disseminate their principles. They also wrote some books related to poetry. For example, al-Māzinī wrote *al-Shi'r*, *Ghāyātuh wa Wasā'ituh*, and *Falsafat al-Shi'r wa 'l-Naqd al-Adabī*. Al-°Aqqād, also, wrote some books related to the principles of poetry. Moreover, they included in their collections of poems, introductions concerning poetry and criticism.

modalities of utterance such as the position of ensuring, uncertainty and probability, and the indicators of the position that is not related to the act, but to the position of who said it.¹



1.5. Theory²

As can be seen, the focus of this research is Argumentation al-Ḥijāj, which is simply the presentation of arguments and the evidence leading to a specific result within a single speech, and its aim is to lobby the minds of others in order to influence them. This theory will also be the main object that focuses on the extent of logic in the poetic arguments included in the group's discourse.

If the goal of any argumentative discourse is, as Perelman and Tyteca said, “to provide the means conducive to convince the public and encourage them to ratification through diversification in the forms of expression of the idea”³, an analysis of the argument necessarily involves understanding the sender’s vision and his main idea, which he defends and tries to persuade. Moreover, the scholars of argumentation do not accept that the task of speech is to be descriptive, but rather it is meant to stimulate the addressee’s ideas and behaviour.⁴

Logically, the discourse is built and developed by finding and identifying the explicit and implicit arguments, then relocating them from one argument to another, according to a specific system that determines the purposes of the addressee of the discourse.⁵

Argument is a mental appearance, and a verbal image that does not rely on words, and which is coloured by the topic itself. The argument is also commensurate with the level of the speaker and listener alike, and thus it is loaded with tremendous energy of suggestion that would not be available in ordinary speech.⁶

¹ Faḍl, Ṣalāḥ, *Balāghat al-Khiṭāb wa ʿIlm al-Naṣṣ*. (Beirut: Maktabat Nāshirūn. 1st edn, 1996)p.125-126

² As this research is based on the theory of argumentation, it will examine it extensively in the second section of the next chapter through its definition, theoretical background of the term, the strategy of argumentative text-building and the controversy about poetry and argumentation. See: p.75

³ See: Perelman and Tyteca (1971) p.14

⁴ For more on this point, see: Perelman and Tyteca (1971) p.88

⁵ Ṣammūd, Ḥammādī (Ed), *ʿAḥamm Naẓariyyāt al-Ḥijāj fi ʿl-Taqālīd al-Gharbiyya min ʿAristū ʿIlā ʿl-Yawm (The most important theories of Argumentations in the Western traditions from Aristotle to today)*. (Tunisia: Jāmiʿat al-ʿĀdāb wa ʿl-Funūn wa ʿl-ʿUlūm al-Insāniyya. 1st edn, 1988) p.39

⁶ Ḥamām, Belqāsim. ‘Jamiʿat Wargilla, Algeria. ‘Al-Balāgha al-ʿArabiyya wa ʿĀliyyat al-Ḥujja’, *Majallat al-ʿAthar*. Issues 4, May 2005. pp.283-248.

If we consider that argumentation is based on two factors, the personal and poetic experience of the individual, and the processes of thinking and analysis, the most important conditions for argumentative discourse are characterised by cohesion, coherence and the sequence of ideas that encourage the receiver to acquiesce and be persuaded by the content of the subject. Therefore, this requires a logical and organic unity in one poem, which is the fundamental principle of modern poetry that the *Dīwān* group sought to emphasise.

Indeed, argumentology, which is the preferred term used by Erik Krabbe, a Dutch professor who specializes in Argumentation theory, is based on a set of perceptions, premises and assumptions adopted by evidential plans.¹ Due to these premises, the readers would be inclined to accept the argument and therefore they can persuade according to the principles of the *Dīwān* group. In the context of this theoretical dimension, the *Dīwān* group's poetic discourse is a rich source of the argumentative vision, because it embodies a critical discourse that carries the image of objection and disagreement with the revival school.

Accordingly, the knowledge of the cultural composition of the poets through studying their contributions and their relations with the ideological institutions or intellectual powers of their time are all important ways to reveal the systemic effectiveness of the poetic discourse.²



1.6. The Research Question.

This research is based on two main hypotheses. The first is that the *Dīwān* group's poetic material is not devoid of argumentative vision in support of its main objective; and the reason why it was so united was its determination to stage a revolution against the classic conservative trend. This required a serious attempt on the part of the poets to convince the public of the legitimacy of their beliefs and poetic style. The second hypothesis states how the *Dīwān* group can perform the argumentation process. However, based on the argumentative discourse and its linguistic techniques set out in the proposal, the question is: how do

¹ Krabbe, Erik (1982) *Theory of Argumentation and the Dialectical Garb of formal Logic*, in "Argumentation: Approaches to theory Formation", Ed., E.M. Barth and J.L. Martens. Vol.8, 18, pp.123-155. Containing the contributions to the Groningen Conference on the Theory of Argumentation, October 1978. John Benjamins Publishing Co.

² °Ulimāt, Yūsuf (2009) *Al-Nasaq al-Thaqāfi, Qirā'a Thaqāfiyya fi 'Ansāq al-Shi'r al-°Arabī al-Qadīm*. (Jordon: °Ālam al-Kutub al-Ḥadīth. 1st edn, 2009) p.11

argumentative ideas emerge? Also, we should ask how strong is the argumentative method in poetry, and how successful was the poet in the delivery of these ideas to the audience?

Consequently, the research question revolves around how we analyse the Dīwān group's poetic text in terms of dealing with Argumentation and its techniques. To answer this question we do not ignore the theory, but rather, we give priority to applying it to the group's poems in order to more clearly analyse and interpret the situation.



1.7. The Structure of the Thesis.

To achieve the desired goals of the research, the thesis will be divided into three parts, and every part will have two chapters. Although the chapters may vary in length they complement one another to form a certain vision about the theme of argumentation in poetry.

Part I is entitled **Foundation**, and provides some basic theoretical data concerning the group and its theory. This is important as it prepares the reader, by offering a proper background to the study. Part I contains two chapters as follows:

Chapter I is the Introduction which points out the importance of studying argumentative discourse in the poetry of the Dīwān group. This is followed by the reasons for choosing this topic and the research question. Then, both the methodology and the theory are presented, followed by the structure of this thesis, and finally, the literature review.

Chapter II considers the definition of both the Dīwān group and the background of the Argumentation theory. The first section will study the poets in detail through: the emergence of the group and its naming, the three poets' biographies, the concept of poetry with their poetic output, and the critical works by the three poets, and finally the influence of the group on the different literary groups in their time.¹ The second section seeks to highlight the term Argumentation (al-Ḥijāj) through: its definition, the theoretical background of the term, the strategy of argumentative text-building and finally a discussion about Argumentation and poetry.

¹ In the introduction to the definition of the group, the researcher tried to examine it differently by considering the points that had not yet been studied.

Part II, will examine **the Structure of Argumentation** by including two chapters as follows:

Chapter III is entitled **the Constituents of Argumentation** in the poetic discourse of the Dīwān group. These constituents can also be considered as the tributaries of Argumentation based on the Dīwān group's approach to poetry. This chapter examines the bonds of convergences between Argumentation and Romanticism through the Titles of poems and poetic symbol, and self-expression. This is followed by a discussion of the recurrence and insistence on the meanings through both repetition in meaning and verbal repetition (Diaphora). The final section of this chapter studies the poetic dialogue of its parts: the external dialogue and the interior dialogue (Monologue).

Chapter IV covers **the Patterns of Argumentation** that are found in the poetic discourse of the Dīwān group. These patterns include Syllogism, which is one of the most important mechanisms of argumentation and persuasion. This is because it is based on the strong pillar of reason and logic through the compliance of everyone. The second pattern is Paralogism (Fallacy), of which Aristotle warned when dealing with any discourse. Simply, Paralogism takes things as shown without attention to what critics have agreed upon. The last pattern, which is a notable phenomenon in the poetry of the Dīwan group, is Argumentation by Example through both characters and places.

Part III will examine **the Structure of Poetry** by including two chapters as follows:

Chapter V conducts a deeper analysis into **the Loci** or common-places where arguments are found in accordance with the poetic themes characterised by the work of the Dīwān poets. These topics are: Love, Meditation and Nature. However, these themes will be examined from an argumentative perspective and then poetically, taking into account the romantic movement and the principles of Romanticism in general.

Chapter VI examines **Argumentative Images** through both Metaphor and Simile. Argumentative image, however, is one of the most important aspects that can be included in the functions and sources of the image, when considering the impact of argumentation.

Chapter VII is **the Conclusion**, in which the most important points deduced from the study and the recommendations made are summarized.

The Bibliography¹ is based on a range of sources and references. These are either written in Arabic or English, or translated from other European languages, for example French or German. This includes various critical, rhetorical and philosophical references, especially those recently published.

Finally, it should be pointed out that any research cannot be free of constraints and difficulties. The most difficult problem is the lack of specialised sources and references with regard to this topic, especially when applying both the methodology and the theory to literary works; however, there is an expansion and variety of spheres of the research amongst the grammatical, rhetorical, philosophical and linguistic sources. Also, the difficulty with the available studies lies in the approach, as there is a variation from one researcher to another. That is to say, there is a lack of agreement on the methodology and vision, which is possibly caused by translation that negatively affects the formulation of fixed rules of studies such as these. However, the problematic of translation cannot stop at this point, where the poetry's translation is still one of the problems often raised by translators and researchers when they attempt to maintain close links between the accuracy of meaning and the originality of the text.²

In addition to the abundance of poetic examples in approximately 2000 pages, the diversity of the argumentative examples seen in the light of the poetic output of the *Dīwān* group was another difficulty that the researcher had to face. But it did mean that the poetic discourse could be examined within several structures and plans for research.³ Moreover, the multiplicity of the argumentative components of the Group's poetry could pose another problem because argumentation is naturally recursive and nested, that is, overlapping.

Furthermore, other constraints encountered in this study, were: the ambiguity of the argumentative perceptions, the differences in concepts and terms related to argumentation, the pragmatic method transposed from one researcher to another, and also argumentation's interference with other cognitive sciences all led to multiple connotations. Apart from these

¹ I follow the Harvard system in ordering the sources and references. This is in consideration of the nature of this thesis since primary sources not only include the poetic material of the *Dīwān* poets, but also all the sources containing critical views to support the argument provided.

² Regarding the translation method in this study, I used the way that Prof. Paul Starkey mentioned in a short clip uploaded by the British Centre for Literary Translation (BCLT) where he answered the question of 'how would you describe the process of translating?' by stating that the way is based on three stages; first is the rough draft stage and then tidying which is the longest and the final stage is polishing. For more on this interview, watch: <http://www.youtube.com/watch?v=eb9PdKn-Jz8> uploaded on 7 Dec 2011 accessed on 12 April 2012.

³ Because I believe that research, especially in literature, is based on literary material relevant to the study.

constraints, I hope that the research has achieved the intended objectives especially in that I addressed a prospective new space within Modern Arabic literature, and built upon other research across literary works.¹



1.8. Literature Review.²

To date and to my knowledge, no academic study has examined the theory of Argumentation in the poetry of the *Dīwān* group because this theory, as will be discussed in the next chapter, is rather new in modern thought, especially in terms of applying it to literature. It is also difficult to fully understand this term because its meaning has continued to evolve. However, some researchers have studied Argumentation in Arabic literature, while others have focused on historical, critical and philosophical discussion of the theory. This study, *Argumentation and Poetry, A Pragmatic Literary Study of the Poetic Discourse of the Dīwān Group*, seeks to consider the meaning of the concept and in equal measure, how to apply it to poetic material.

Moreover, the *Dīwān* group has been studied by many researchers both as a group and as individual poets, in books or in chapters in books. However, these studies have generally focused on specific aspects, such as renewal, Romanticism, love, women and meditation, or were seen as stylistic studies in syntax. The main idea of many of these studies was to illustrate the renewal that can be seen in the movement of modern Arabic literature, or what is called the *Nahḍa* ‘Renaissance’.

Regarding the theory, the references to argumentation are plentiful and varied whether in Arabic or English. Some relate to rhetoric and linguistics while others relate to logic and philosophy. However, very few studies have applied this theory to literature, especially poetry, although poetry, as a discourse, includes argumentation and most of its techniques.³

¹ Perhaps, I ought to mention here that the nature of the thesis required undertaking a research trip to Egypt, Morocco and Tunisia to do essential research. This was over a period of two months and its purpose was to collect some important and relevant dissertations from other universities and to discuss advances in argumentation theory. However, the ongoing political difficult conditions in the so-called ‘Arab Spring’ affected my journey, in Egypt and Tunisia in particular due to instability.

² In order to consider following the new studies in argumentation, it may be worth highlighting that the plan of this study started in January 2011.

³ There will be more consideration of this point of ‘Argumentation and Poetry’ in the following chapter. See: p.93.

The following pages will consider the studies up to the present day, and will be divided into three categories: books, whether written in Arabic or English, and whether studying the theory or applying it to literary discourses; followed by recent theses that attempt to examine argumentation theory in literary works. Finally, articles in different journals will be examined. However, it should be said that all studies of argumentation consider either Arabic classical poetry or some specific type of prose. As a result, we can say that this study will fill the gap that is related to considering argumentation in modern Arabic poetry, taking into account the particularity of this genre of poetry so that we pay specific attention to the elicitation of arguments.

1.8.1. Western Books¹

Western studies of argumentation are numerous whether in French or English, but French references are more accurate when applying the theory to literary works.² The first book we may consider is, *The New Rhetoric, A Treatise on Argumentation*³ written by Chaim Perelman (1912-1984) and his co-worker Lucie Olbrechts-Tyteca (1899-1987), published in French in 1958⁴. This book can be the first source of argumentation because this term was defined in *The New Rhetoric* in the modern culture. It has met with great success due to its fine attempt at innovation. Both authors seem to have admired Aristotle's efforts, and the historical development of the concepts of rhetoric, debate and argumentation. They consider that in the end the goal is that the argumentation theory stands alone, and has advantages and objectives.⁵

Perelman differentiated between two types of argumentation according to the type of its recipients; one is persuasion where its purpose is the acquiescence of the audience and is

¹ I counted nearly forty books written in English only that discussed argumentation theory in terms of linguistic and philosophical sides, therefore, it is quite difficult to mention all of them here. However, I have tried to mention the most important and relevant that I considered to be basic modern sources for the researcher of argumentation.

² I will only mention the English books and some French books that have already been translated into English.

³ Published in English by University of Notre Dame Press, Indiana, USA in 1971 and reprinted in 2010. Translated into English by John Wilkinson and Purcell Weaver, from the Centre for the Study of Democratic Institutions in the University of Notre Dame.

⁴ I ought to mention here that the attention to argumentation emerged in a legal framework before elicitation of another outline that related to rhetoric and controversy where this new conception went through the examination of communication theory, considering the importance of both influence and persuasion.

⁵ I will discuss the views of Perelman in the next chapter through the definition of argumentation. See: p.85

achieved by addressing the imagination and passion. The other type is conviction which is the purpose of every argumentation.¹

Another important book written by Perelman is *The New Rhetoric and the Humanities: Essays on Rhetoric and its Applications*² which is volume 140 of Synthese Library. It discusses various issues of argumentation in 16 chapters. However, there are two chapters in particular that are most relevant: Chapter 7 entitled, *Analogy and Metaphor in Science, Poetry and Philosophy*, which considers how some rhetorical forms can impact on poetry through evoking both the persuasive vision and the influence of the reader on poetic discourse and Chapter 16 which concerns *Classicism and Romanticism in Argumentation*, which discusses the differences in dealing with the Classical and Romantic discourse through arguments.

J. L. Austin (1911-1960), a British philosopher and linguist, was well-known through his theory of the speech act, which he provides in his main book, entitled, *How to Do Things with Words, The William James Lectures delivered at Harvard University in 1955*³. This book is also considered to be one of the most vital discussions about argumentation by suggesting that humans use language to both do and emphasise things.⁴

Douglas Walton, a Canadian theorist, academic and author,⁵ also wrote several books on argumentation, but the better known are two: one, which is entitled, *Methods of Argumentation*⁶, provides a general idea of how argumentation can be analysed; and it also discusses in nine chapters, how argumentation is a distinctive theory through various fields of research. The fourth chapter is especially devoted to the application of argumentation schemes by similarities and fallacies.

Another book written by Douglas Walton is entitled, *Fundamentals of Critical Argumentation*.⁷ This is rather an instructional book consisting of eight chapters, which especially deal with the important mechanisms of the argumentation process such as: dialogue,

¹ Perelman (1973) p.198

² Published by D. Reidel Co. Dordrecht, Holland in 1979. Translated by William Kluback. Although it is a valuable book concerning the application of argumentation, it has not been mentioned enough by researchers.

³ 2nd edn. Published by Harvard University Press in 1975.

⁴ 1st edn. Published by Oxford University Press. London, UK in 1962 on: <http://www.dwrl.utexas.edu/~davis/crs/rhe321/Austin-How-To-Do-Things.pdf>

⁵ More about his works and academic papers on his website: <http://www.dougwalton.ca>.

⁶ 1st edn. Published by Cambridge University Press. New York, USA in 2013.

⁷ 1st edn. Published by Cambridge University Press. New York, USA in 2006.

understanding the argument, relevance and questions. It achieves this by providing examples of arguments in every point discussed.

The British philosopher Stephen E. Toulmin (1922-2013) produced a book entitled, *The Uses of Argument*¹. In six chapters it discusses the fields of argument and modals, and the patterns of argumentation, but most of his theories are derived from Socrates. This book was greatly admired by rhetoricians, because he tries to cover most of the mechanisms of argumentation, considering a relationship between the meanings and uses of language by providing arguments that should be based on three aspects: data, conclusion and justification.

As this thesis examines an emotional discourse, it ought to mention the newest published book written by both Fabrizio Macagno and Douglas Walton entitled, *Emotive Language in Argumentation*² which gives a general background of how the researcher of argumentation can deal with arguments in emotive speech while considering the implicit dimension of emotive language.

The Dutch academic and scholar from the University of Amsterdam, Frans H. Van Eemeren³ wrote and edited several books that specialised in argumentative analysis such as, *Argumentation: Analysis, Evaluation and Presentation*.⁴ He focuses on two main elements in the argumentation process. The first is related to the structure of argumentation through single arguments and complex arguments. The second element is the soundness of argumentation through evaluating argumentative discourse by considering the validity of the reasoning and argumentative relations. The author also discussed in his book both written and oral argumentation, considering the difference between them in providing the correct argument in any speech.

*Manifest Rationality, A Pragmatic Theory of Argument*⁵ by Ralph H. Johnson, of the University of Windsor (Canada) is a valuable book that links argumentation theory to the pragmatic approach in dealing with various disciplines especially rhetoric. It highlights some important issues related to the argumentation process, such as: the gap between theory and

¹ 2nd edn. Published by Cambridge University Press. Cambridge, UK in 2003.

² 1st edn. Published by Cambridge University Press. Cambridge, UK in 2014

³ More about his publications on: <http://www.uva.nl/over-de-uva/organisatie/medewerkers/content/e/e/f.h.vaneemeren/f.h.van-eemeren.html>

⁴ 1st edn. Published by Lawrence Erlbaum Associates. New Jersey, USA in 2002

⁵ 1st edn. Published by Lawrence Erlbaum Associates. New Jersey, USA in 2000

practice, argumentation theory versus the theory of argument, and how to analyse the argumentation theory.

In addition, George Myerson wrote a significant book entitled, *The Argumentative Imagination, Wordsworth, Dryden, and Religious Dialogues*.¹ He builds his book upon two main aspects: arguing with hope and an arguable progress through the relationship between argument and dialogue. He focuses greatly on argumentative imagination in the works of the English poet and critic John Dryden (1631-1700), William Wordsworth and some religious discourses.

One can conclude that argumentation in most of the above studies escapes the traditional impacts of logic and the old rhetoric which was used in a vital branch of communication theories, and is therefore interested in means of persuasion.

Before moving on to a review of Arabic books, various books about modern Arabic literature written in English that have studied Dīwān group, should be mentioned.² For example, Muhammad M. Badawi (1925-2012) who was a fellow of St Antony's College, Oxford, presented his book entitled, *A Critical Introduction to Modern Arabic Poetry*.³ This is considered to be the first contemporary book that addresses the study of Arabic poetry. He reserved the second part of the book to discuss the emergence of the Pre-Romantics that followed the neoclassical period, through the works of the Dīwān group and Muṭrān, which in turn was followed by the Romantic stage.

Moreover, the renowned Professor Roger Allen of the University of Pennsylvania⁴ compiled and edited a book entitled, *Modern Arabic Literature*.⁵ This book is designed to study the poets and writers alphabetically, but in the introduction, he mentioned the influence of the Dīwān group on modern Arabic literature. He emphasised that the Dīwān group “applied the principles of European and especially English criticism to the composition of Arabic poetry”.⁶

¹ 1st edn. Published by Manchester University Press. Manchester, UK in 1992

² For Academic honesty, I should mention the *Databases of Arabic Literature* in Western research (DAL) as an easy way of searching through a specialized database online on: <http://www.oxlit.co.uk/oxlit/index.pl>, however, most of the books reviewed were found and read in libraries whether at SOAS or Exeter.

³ 1st edn. Published by Cambridge University Press. Cambridge, UK in 1975

⁴ More can be found on his online page: <http://philae.sas.upenn.edu/~rallen/>

⁵ 1st edn. Published by The Ungar Publishing Co. New York, USA in 1987

⁶ *ibid*, p.xxv.

Allen's method in this book is to first quote an opinion of the figure he introduces and then, he quotes an opposite opinion.

Another remarkable book carries the same title, *Modern Arabic Literature*¹ and was written by Professor Paul Starkey, a British specialist and translator of Arabic literature at the University of Durham. He divided it into poetry, prose literature and drama. What is relevant to this thesis is Chapter 4 entitled, 'Romanticism in Arabic poetry' where he mentions the Dīwān group under the subheading of, The Pre-Romantics which combines Muṭrān and the group. Through this section, Starkey discusses the emergence of the group and the relationship between the three poets and their poetic contributions, along with the influence of Western literature on them.

*Arabic Poetry, Trajectories of Modernity and Tradition*² by Professor Muhsin J. al-Musawi, of Columbia University, is another book that focuses greatly on identity and ideology in Arabic poetry where the author educed a new vision concerning modern Arabic poetry, stating that, "modernity properly began with the emergence of coteries, groups and schools that came into contact with Russia and Europe, and developed a new consciousness of individualism and democracy".³

Mounah A. Khouri (1918-1996), who was a Professor of Modern Arabic Literature at the University of California in Berkeley, presented a critical study entitled, *Studies in Contemporary Arabic Poetry and Criticism*.⁴ It explores the Dīwān group, and especially, al-Dīwān's book in a discussion about Miḫā'il Nu'ayma and he asserts that he believes in the group's importance in terms of the development of Arabic poetry. Yet, Khouri normally links the Mahjar with the Dīwān poets, from which one can conclude that the relationship between them was obvious in the 'new poetry'.

Salma K. Jayyusi, an expert in the subject of modern Arabic literature, presented two books related to modern Arabic literature, but the most relevant is entitled, *Trends and Movements in*

¹ 1st edn. Published by Edinburgh University Press Ltd. Edinburgh, UK in 2006

² 1st edn. Published by Routledge. New York, USA in 2006

³ *ibid*, p.9

⁴ 1st edn. Published by Jahan Book Co. Piedmont, CA in 1987

Modern Arabic Poetry.¹ It discusses the Dīwān group briefly; in particular, by linking it to Muṭrān's impact.

S. Moreh's book is entitled, *Modern Arabic Poetry (1800-1970), the Development of its Forms and Themes under the Influence of Western Literature*.² It investigates the evolution of the templates in various literary tendencies in modern Arabic poetry. He considers this development to be one of the most important pillars of renewal in the revolution in modern Arabic poetry and that this is due to some foreign influences. He divided his book into three parts which includes writings on the Strophic, and Blank and Free verse and he considers the Dīwān group within the first part by mentioning in Chapter Two how the three poets were largely influenced by English romanticism.

Robin Ostle presented a chapter entitled, 'The Romantic Imagination and the Female Ideal' in the book *Love and Sexuality in Modern Arabic Literature*.³ It briefly discusses the Dīwān poets, especially Shukrī, in terms of amatory poetry and how they were influenced by the European Romantic tendency, mentioning two poems written by Shukrī as examples of the Romantic movement.

R. Ostle also presented a chapter entitled, 'The Romantic Poets' in *Modern Arabic Literature*.⁴ He argues that the three poets were bitterly opposed to the neo-classical poets and that al-Dīwān's critical book shows that both co-authors expressed some genuine points to be adopted at the time.

However, it can be argued that most of these vital contributions could be considered to be historical studies with notable remarks on how Modern Arabic literature has developed through its various stages. But, they might not be viewed as detailed and analytical studies of the group's poetic discourse.⁵

¹ Published by Columbia University Press; a reissue edition in 1991

² 1st edn. Published by E. J. Brill, Leiden, in 1976

³ 1st edn. Published by Saqi Books, London in 1995. Ed. by Allen, Roger and Kilpatrick, Hilary and Moor, Ed de. pp.33-45

⁴ 1st edn. Published by Cambridge University Press. Cambridge, UK in 1992. Ed. M. M. Badawi, within the series of the Cambridge History of Arabic Literature. pp.82-131.

⁵ However, these contributions by western scholars and researchers should be an interesting area for studying, considering that they echo modern Arabic literature.

1.8.2. Arabic Books.

1.8.2.1. About the Application of the Theory.

Aḥamm Naẓarīyyāt al-Ḥijāj Fī ʿl-Taqālīd al-Gharbiyya min Aristotle ʿilā ʿl-Yawm (The most important theories of Argumentations in the Western traditions from Aristotle to today) is a team compilation edited by Ḥammādī Ṣammūd¹. It is an excellent investigation into the theoretical background of argumentation. It contains six pieces of research related to this term in Aristotle's thought, starting with work by Chaim Perelman and ending with Michael Mayar's research. However, this book did not consider applying the theory to any discourse, which is the goal of studying the theory. However, the advantage of this book was that it investigated different visions of the theory.

Abū Bakr al-ʿAzzāwī wrote two small books on the subject of argumentation. The first one is *al-Luġha wa ʿl-Ḥijāj*². In this, the author aims to study and describe some argumentative aspects of the Arabic language through the theory of Argumentation in Language. These aspects emerged from the French linguistic scholar Ducrot, who considers this theory within a theoretical and systematic framework. This theory stems from the common idea that claims people talk generally in order to influence. It also tries to show that the language carries, as subjective and fundamental, an argumentative function in the meaning and acoustic, morphological, lexical, structural and semantic phenomena. This book, however, focuses on the theory rather than applying it to discourse.

The second book written by al-ʿAzzāwī is *al-Khiṭāb wa al-Ḥijāj*³ (Discourse and Argumentation). This book aims to study argumentation at the level of discourse, and stems from an idea that all texts and discourses that are characterised by natural language are argumentative. However, the phenomenon of argumentation, together with its nature and degree, varies from text to text, and discourse to discourse.

Sāmiya al-Duraydī has also written two books that apply the argumentation theory to Arabic Classical poetry. The first of the books, which is the main one, is *al-Ḥijāj fī ʿl-Shiʿr al-*

¹ 1st edn. Published by the University of Arts and Humanities. Tunisia in 1998.

² 1st edn. Published by Mūʿassat al-Riḥāb. Tunisia in 2009.

³ 1st edn. Published by Mūʿassat al-Riḥāb, Tunisia in 2010.

°Arabī, *Binyatuh wa °Asālībuh*¹. The book's most beneficial argument involves the extent to which Argumentation is present in poetry. Although the writer suggested that Argumentation in classical Arabic poetry is visible, it can be found in modern poetry to the same degree, as long as the reader considers the techniques of Argumentation in the poems according to argumentative theories.

The second of al-Duraydī's books is *Dirāsāt fī °l-Ḥijāj*². The ultimate aim of the author in writing this book was to illustrate to readers how to analyse a literary text in terms of Argumentation and its styles; thus, the book does not offer much background or theory without application, interpretation and analysis. In addition, this author believed that it was important to develop the tools of cognition and to study the methods of literary heritage because when literary text becomes a discourse it is no longer the property of its creator; it also belongs to the recipient. She suggested that to analyse al-Ḥijāj in the text, one should be aware of the author's view, or the main idea that he or she defends in trying to persuade others. Discourse should also contain the interaction of al-Taḥāwuriyya (dialogue). On the other hand, this book considers that if the text is poetry, the analysis of the argumentation should take into account the specificity of this discourse. This is based on allusion rather than statement, and shortness rather than length, as well as on imaging techniques, excitement and influence. This is because the poetic discourse is rhetoric, which employs passion before reason.

Al-Tadāwuliyya wa °l-Shi°r, Qirā°ah fī Shi°r al-Madīḥ fī °l-°Aṣr al-°Abbāsī (Pragmatics and Poetry, A Reading in the Poetry of Praise in the Abbasid Era) by Abdullah Baīram³ examines the theoretical side of pragmatics and the speaker with the discourse exigencies. It emphasises the close relationship between the poet and the status of praise through applying the theory of the cooperation principles of Paul Grice (1913-1988), a British philosopher of language, and the theory of speech acts.

Balāghat al-Ḥijāj fī al-Shi°r al-°Arabī, Shi°r Ibn al-Rūmī Namūdhan was produced by Ibrāhīm Ibrāhīm⁴. It considers Argumentation in terms of its rhetorical aspects; the author used various references, although he did not use the pragmatic approach in his analysis. The author

¹ 2nd edn. Published by °Aālam al-Kutub al-Ḥadīth, Irbid in 2011.

² 1st edn. Published by °Aālam Al-Kutub Al-Ḥadīth, Irbid in 2009.

³ 1st edn. Published by al- Majdilāwī, Jordan in 2013. (Originally Master thesis at Mosul University) However, because bookstores quickly ran out of this book, I found the author online and obtained a brief review.

⁴ 1st edn. Published by Maktabat al-°Adāb, Cairo in 2007.

also excelled in the selection of Ibn al-Rūmī (221-283 AH/836-896 AD)¹ as a famous poet of the Abbasid era. The poet was of Greek descent with a Persian mother, and his talent was most clearly manifested in his satirical verses, while his lyrical verses were marked by frivolity. Ibn al-Rūmī's diwan is divided into eight volumes, so one can easily examine Argumentation which employs logic and theology.

Kitābat al-Jāhiz fī Daw' Naẓariyyat al-Ḥijāj by 'Alī Salmān² examines data from Argumentation theory (new rhetoric), which was based on the effects of Aristotle's rhetoric, and what has been added by the modern linguistics of mechanisms, concepts and tools for the analysis of discourse. It is one of the more intellectual studies of Arab culture in the Abbasid period. However, the writer noted that Argumentation was mentioned in books on rhetoric, criticism and interpretation in Arabic culture, and the Arab intellectuals in these specialties have examined this term under various labels, including al-Ḥijāj, al-Istidlāl, al-Qiyās, al-Jadl and al-³Istidrāj. Also, he concluded that al-Jāhiz, for example, had an interest in rhetoric from the perspective of his belief as a means to inform his understanding and explaining; he also noted that al-Jāhiz was extremely interested in the situation 'al-Maqām' as he included elements of the communication process:

“The first aspect of rhetoric is to utilize the machine of rhetoric, so that the speaker should be unperturbed, calm, and considerate; and he should choose his words carefully. Also, he should not speak to ordinary people as though speaking to the special, nor to kings, with vulgar speech”.³

¹ It is interesting to note the misfortunes of Ibn al-Rūmī as he lived in a time of historical changes. Therefore, when he reached out to any one of the ministers and princes in the Abbasid period, he was afflicted by many calamities and lost his money; he even risked being sent to prison. As a result, his treatment may have affected later research in that he was an example of one who had lived with tribulation whether slight or great. Al-Māzinī, for instance, mentioned that when he started writing articles on Ibn al-Rūmī in his book *Ḥaṣād al-Ḥaṣīm*, the leg of the owner of the publishing company, that printed Ibn al-Rūmī's poetic selections, suddenly broke. Also, when al-^oAqqād finished his book *Ibn al-Rūmī, Ḥayāta min Shi'ruh*, he became embroiled in a constitutional crisis, and was imprisoned for several months because he had insulted the king.

² 1st edn. Published by al-Mūassasah al-^oArabiyyah. Beirut. in 2010.

³ In Arabic:

"أول البلاغة اجتماع آلة البلاغة، وذلك أن يكون الخطيب رابط الجأش، ساكن الجوارح، قليل اللحظ، متخير اللفظ، لا يكلم سيد الأمة بكلام الأمة، ولا الملوك بكلام السوقة"

See: al-Jāhiz (1998) *Al-Bayān wa 'l-Tabayīn*. Ed. by ^oAbd al-Salām Hārūn. 7th edn. Maktabat ^ol-Khānjī. Cairo. vol.1, p.246

*Al-Hijāj fī 'l-Qur'ān Min Khilāl 'Ahamm Khaṣā'isha al-'Uslūbiyya*¹ was written by 'Abdullāh Ṣāūla². Here, he addressed the argumentation of the holy Quran from the stylistic angle through the use of argumentative words and images, but the analysis of the verses, rhetorically and argumentatively, did not appear in the final research.

Hijājiyyat al-Ṣūrah al-Fannīyah fī al-Khiṭāb al-Ḥarbī, Khuṭab al-Imām 'Alī Unmūdhan (Argumentation of the artistic image in the military discourse, al-Imām 'Alī's Sermons as an example) was produced by 'Alī 'Umrān³. It examines the images that are based on similarity through simulation and metaphorical images, and it also covers the images that are based on association through opposition and consensual association. It includes the sources of images through experimental and cultural sources, taking a look at the functions of images through: reprimand, citation, example, model and the use of wisdom. Although this book is appropriate for studying the argumentative image individually, it is basic in its analysis, which may be because argumentation and its purposes are not clear in this type of literature. In addition, military speeches are able to achieve an effect in the receiver, as al-Imām 'Alī aimed to encourage his audience and guide them towards al-Jihād and self-defence.

Al-Waṣāyā 'l-'Adabiyya 'Ilā 'l-Qarn 'l-Rābi' Hijrī, Mugārabah 'Uslūbiyya Hijājiyya by 'Abdullāh al-Bahlūl⁴ examines the precept as a genre of the utterance genres. It suggests that the precept has features, components and reasons that justify its existence as a genre in literature. It also studies the modalities of performance and means of expression, the function of which can lead to persuasion and influence. The author chose his research topic for several reasons, including the characteristics of this utterance's genre and the rationale for its affiliation with literature; some are specialised in the methods of persuasion and influence, while others are linked to the critical position in the system of literary genres, and some are connected to

¹ In the same way, some books and researchers have studied argumentation in the Qur'ān, but this is not mentioned and listed in the Literature Reviews in the text because of the difference in field context, such as:

- Lamhāba Maḥfūz (2005) *Mafhūm al-Hijāj fī al-Qur'ān al-Karīm*. A research in Majallat Majma' al Lughā al 'Arabiyya. Dimashq. Vol.83. No.3. pp.501-565.

-Sa'id Fāhim (2011) *Ma'ānī 'Alfāz al-Hijāj fī al-Qur'ān al-Karīm wa si'āqātaha al-Mukhtalifa. Dirāsa Dalāliyya Mu'jamiyya*. Master's research in the University of Maūlūd Ma'marī. Algeria.

-Zakaryyā 'Imām (1996) *'Asālib al-Hijāj fī al-Qur'ān al-Karīm*. Al-Markaz al-Qawmī. Khartoum.

² 2nd edn. Published by Dār al-Fārābī, Beirut in 2007.

³ 1st edn. Published by Dār Ninawā. Dimashq in 2010.

⁴ 1st edn. Published by Dār al-'Intishār al-'Arabī. Beirut in 2011.

the classical Arab mind in how they reflect the thinking and principles upon which they are based and the intended objectives.

Al-Hijāj, Mafhūma wa Majālāta, Dirāsāt Naẓariyya wa Taṭbiqīyya fī 'l-Balāgha al-Jadīda. (Argumentation, its concept and fields) was edited by Ḥāfiẓ 'Alawī¹. Elite researchers from the field of rhetoric and Argumentation participated in the production of this encyclopaedia of Argumentation. More than sixty research projects, conducted by about fifty researchers from the Arabic world who are interested in Argumentation and the theories of communication, are included. Many of the researchers had already written books or research reports about this theory. This project also provides evidence that Argumentation is the only theory that can attract the attention of different disciplines: literature, philosophy, linguistics, logic and semantics. Moreover, it is a significant book for the Arab reader who is interested in persuasion and argumentation because it is rare to find such a large number of entries that meet the terms of reference for the foundation, from Aristotle to al-Jāhīẓ to Pearlman, regardless of the different processes and variety of applications. This may be because for a quarter of a century, argumentation was quite rugged and placed pragmatics in the purely linguistic, the logical into philosophy, and the writer into concepts of poetry, which means without any differentiation. However, what is new today is the study of argumentation as an independent research area within rhetoric.

Al-Khiṭāb al-Adabī wa Rihānāt al-Ta'wīl, Qirā'āt Naṣṣiyya Tadāwuliyya Hijājīyya by Nu'mān Būqurra² is the most recent Arabic study that has been published about Argumentation, and it combines the theoretical and procedural framework. It considers textual linguistics and pragmatics in the discourse analysis through their concepts and basic orientations, as well as the problem of meaning in textual linguistics. It also considers the phenomena of textual cohesion, such as recurrence, separation and joining, referral, elision and analogies. The author discusses pragmatics in Western linguistic thought and multiculturalism, and the trends of the pragmatic in modern linguistic thought, as well as the theory of speech acts. The advantage of this study is the textual analysis of the pragmatic for poetic discourse as

¹ 1st edn. Published by 'Ālam al-Kutub al-Ḥadīth. Irbid in 2010, it consists of five volumes, each volume has a topic or review of books.

² 1st edn. Published by 'Ālam al-Kutub 'l-Ḥadīth. Irbid in 2012.

an applied study in various poems by Abū al-Qāsim al-Shabbī, Samīḥ al-Qāsim, Maḥmūd Darwīsh and °Alī °Uqla °Ursān.

1.8.2.2. About the Dīwān Group.

There are a number of studies in different fields, that examined the Dīwān group. Firstly, we suggest that the most valuable book is *Maḥāḥim al-Naqd wa Maṣādiruhā °Ind Jamā°at al-Dīwān* by Majdī Tawfīq.¹ As the title suggests, it discusses the critical concepts and sources of the Dīwān group through an examination of their outputs, considering the intertextuality mechanisms through the Arabic and Western sources. It is purely a critical study which uses the methodology of discourse analysis.²

Another book is °*Ahamm Mabādi° al-°Aqqād al-Naqdiyya Bayna al-Nazariyya wa °l-Taḥbīq* by °Abd al-Bāsiṭ Maḥmūd.³ It aims to evoke the most important principles of al-°Aqqād through a descriptive analytical approach, focusing significantly on the application of organic unity on al-°Aqqād's poetry.

Shi°r al-°Aqqād is another book written by Zaynab al-°Umarī⁴, in which she considered al-°Aqqād's poetry in terms of poetic themes such as: emotional, descriptive and comical poetry. What might be the advantage of this book is the critics' discussion of al-°Aqqād's work and the detailed examination of his diwans.

Al-°Aqqād Nāqidan by °Abd al-Ḥayy Diyāb⁵ is another book that considers al-°Aqqād as a critic. It attempts to discuss most of al-°Aqqād's critical views and to consider critical contributions before al-°Aqqād's era in order to discuss his trend towards renewal and to apply his critical theory. The author devoted the final chapter to research of al-°Aqqād's and others' critical battles.

Al-Māzinī Shā°iran by °Abd al-Laṭīf °Abd al-Ḥalīm⁶ is another book introducing al-Māzinī as a poet, and alleging that he was not known until he issued his *dīwān* collection in 1961. It

¹ Published by al-Hay°a al-Miṣriyya al-°Āmma li al-Kitāb. Cairo in 1998.

² The author identifies the meaning of concepts as mental and linguistic modes with cognitive functions and value of behavioural together, while criticism is the writings that treat literature Theoretical and practical. For more, see: Tawfīq (1998) p.10

³ 1st edn. Published by Dār Ṭayba. Cairo in 2009

⁴ 1st edn. Published by Dār al-°Ulūm. Riyadh in 1981.

⁵ Published by al-Dār al-Qawmiyya li °l-Nashr. Cairo in 1985. However, it was originally a Ph.D thesis presented to Dār al-°Ulūm in Cairo, examined by Muḥammad Mandūr, Muḥammad Hilāl and Shawqī Ḍayf in 1966

⁶ 2nd edn. Published by al-Dār al-Miṣriyya al-Lubnāniyya. Cairo in 2005.

discusses al-Māzinī's uniqueness and the main features and psychological characteristics of his creativity together with the foundations of the theory of poetry in a comparison with al-Sharīf al-Raḍī and Ibn al-Rūmī. A quarter of the book is devoted to a selection of his poems.

Ghālī Shukrī wrote a vital book entitled *al-°Anqā° al-Jadīda, Şirā° al-°Ajjāl fī al-°Adab al-Mu°āşir*.¹ In Chapter Two in particular, he discussed the background and rationale of *al-Dīwān fī al-°Adab wa °l-Naqd*'s books and also the early literary and critical revolution generated by the Dīwān group, especially by al-°Aqqād.

°Abd al-Fattāh al-Shaṭṭī presented a book entitled, °*Abd al-Raḥmān Shukrī Nāqīdan wa Shā°iran*.² He discusses six subjects of which the theory of poetry and some connotations in his poetry such as optimism and pessimism and the vision towards woman and nature while greatly considering the artistic tool. This study falls within the view that considers research into literature should be based in the study of the thematic and artistic without deeper analysis of meaning which is contrary to the critical principles of the Dīwān group.

1.8.3. Theses

Arabic and Western Universities have also carried out academic research on the Dīwān poets, but as we have mentioned, all the theses produced have focused on the group's work on renewal, and other aspects of style, for example, °*Abd al-Raḥmān Shukrī (1886-1958), An Egyptian Writer in the Age of Imperialism and Nationalism; A study in the Influence of European Thought on Modern Arabic Literature* by Tarek Fakhrel-Deen³. As the title suggests, the researcher explored the life, time and writings of the poets by focusing on European trends of influence.

Al-Ḥijāj fī al-Imtā° wa °l-Mū°ānasah li Abī Ḥayyān al-Tawḥīdī by Ḥ. Būblwṭa⁴ examines Argumentation in classical Arabic literature, especially in the prose of *Abū Ḥayyān al-Tawḥīdī* (311-414 AH/923-1023 AD), who was one of the most famous intellectuals and thinkers of the tenth century. The focus is on linguistic and rhetorical Argumentation in al-Tawḥīdī's book, including the historical path of Argumentation, and an illustration of the theoretic concept of

¹ 1st edn. Published by Dār al-Ṭalī°a. Beirut in 1977.

² 1st edn. Published by Dār Qubā°. Cairo in 1999.

³ A PhD thesis at New York University in 1977.

⁴ Unpublished Masters' thesis, examined at the University of al-Ḥājj Lakhḍar. Algeria in 2009.

Argumentation. It includes some detail about the nature, characteristics and fields of Argumentative discourse, followed by the mechanisms of rhetorical Argumentation, such as position, metonymy, metaphor and brevity. It also considers the mechanisms of linguistic Argumentation, especially in argumentative connections and factors, linguistic acts and recurrence.

This book analyses *al-Imtā° wa °l-Mu°ānasa* through the meaning of argumentation in Arabic culture, especially in al-Jāhiz's thought. However, the author did not use the pragmatic method that should be meticulously followed in the study of Argumentation theory, although there are of course differences and variability from one researcher to another. The lack of agreement on a single approach and vision is perhaps due to the translation, and this has had a negative impact on the formulation of fixed rules.

Al-Tajdid fī al-Shi°r wa °l-Naqd °Ind Jamā°at al-Dīwān by Su°ād Ja°far¹ examines the renewal through the historical method by considering the influence of great events in the nineteenth century on the Dīwān group, especially literary values. This study, however, is critical and historical and does not delve deeply into the poetic discourse in order to find arguments and the relationship between the poet and reader.

Al-Ḥijāj fī Shi°r al-Naqā°id by Maklī Shāma² relies on the poetic conflict between the three Umayyad poets, by considering the strategy of dialogue in poetry. Although this study is based on the pragmatic method, the author used debates as a suitable way to analyse the poetic discourse by juxtaposing poems that conflict with one another.

1.8.4. Articles

It may be pointed out that there is an international academic journal specializing in Argumentation that has been issued since 1987 until the present day, entitled *Argumentation, An International Journal on Reasoning*.³ This journal comprises an extensive range of fields

¹ Unpublished PhD thesis, examined at Ain Shams University. Egypt in 1973.

² Unpublished Master's thesis, examined at Mawlūd Ma°marī University. Algeria in 2009. I found this study later during the preparation of the draft of this thesis.

³ It differs from the recent journal entitled *Journal of Argumentation in Context* (JAIC) through various kinds of argumentative practices. It has been published in only three volumes since 2012 in three issues a year, and edited by the Dutch professor Frans H. van Eemeren (University of Amsterdam). For more information, see its website online on: <https://benjamins.com/#catalog/journals/jaic/main>.

and disciplines, especially communication, rhetoric, linguistics, discourse analysis, pragmatics and philosophy.¹

Moreover, *‘Ālam al-Fikr’s* journal, published by al-Majlis al-Waṭanī lī al-Thaqāfa wa ‘l-Funūn in Kuwait issued a special volume in 2011.² It discusses some important issues related to the argumentation theory, especially the nature of imagination, the argumentative and pragmatic inference, and the status of emotions in argumentation.

The article, *Al-Ḥijāj fī al-Dars al-Lughawī al-Gharbī* by B. Nūr al-Dīn.³ examines Argumentation theory in Western linguistic thought because it was frequently mentioned in Western modern culture. The study of Argumentation was elevated once again, and looked how the theory was applied to Greek culture to identify the patterns and dimensions of Argumentation in order to reflect modern times. Moreover, one can say that both rhetoric and the pragmatic involve philosophical logic, although they vary in their methods between controversy and analysis. However, the author claimed that argumentative connections and factors were not sufficient. The argumentative discourse should strongly reflect the argumentative principles that link the argument and the result via various characteristics, such as common ideas among the people which become public in different contexts. He also discussed the gradual aspects between two arguments and relativism. As a result, the author mentioned the difference between classical and modern thought in rhetoric, so that classical rhetoric was considered to be the pure norm. Modern thought focused on the description of texts only, and therefore, the analytical aspect that related to interpretation. Hence, it varies from classical rhetoric in its method.

There are a number of articles that studied the Dīwān group such as an article entitled, *Abdur Rahman Shukri and his Romantic Imagination on Love Poetry* by Md. Atowar Rahman.⁴ However, it only discusses the poetry of Shukrī and his impact on his two colleagues, al-‘Aqqād and al-Māzinī, and considers that the most important factors that form his poetic vision is Love, Nature and Imagination.

¹ I have read most of the relevant articles online at Springer Link on: <http://link.springer.com/journal/10503>, including, so far, 28 volumes 113 issues 1028 articles.

² Vol. 40, Issue 2 (Oct. - Dec. 2011)

³ *Majallat ‘Ulūm ‘Insāniyya* (Journal of Human Sciences). 7, (44) pp.49-87

⁴ *Journal of Humanities and Social Science* (IOSR-JHSS). Vol. 16, Issue 1 (Sep. - Oct. 2013), pp 27-30

Jamā'at al-Dīwān, al-Taqaddum al-Adabī wa 'l-Naqdī fī 'l-Qarn al-°Ishrīn by Sayyid Sulaymān¹ is an historical essay on the emergence of the Dīwān group and its contribution to modern Arabic poetry. It discusses how the three poets thought about the four aspects of style, meaning, language and poetic experience. Moreover, it tackles the impact of the Dīwān group on other poetic groups and Mahjar poets.

'Anwār Nujūm ta'āthur Madrasat al-Dīwān bi Samā' al-°Ādāb al-°Ajnabiyya by Ḥusayn 'Ābādī² considers the impact of the group both on Western and Persian literature through poetic themes and style. Also, it discusses the formation of the group and its most important literary outputs, as well as its role in developing Arabic criticism.

Finally, to fully cover the literature review, we should mention two valuable dictionaries. One is entitled *al-Qāmūs al-Mawsū'ī li al-Tadāwuliyya 'Dictionnaire Encyclopédique de Pragmatique'* by Jacques Moeschler and Anne Reboul, translated into Arabic by numbers of Tunisian scholars under the supervision of °Izz al-Dīn al-Majthūb.³ It is truly an expansive and valuable dictionary that although it does not provide a definition of terms, it is presented as an encyclopaedia of modern pragmatics. It is divided into eighteen chapters, each with its own individual title which announces the discussion of one of the issues of pragmatics.

The second dictionary is entitled *Mu°jam Taḥlīl al-Khiṭāb 'Dictionnaire d'Analyse du Discours'*⁴ translated into Arabic by °Abd al-Qādir al-Muhayrī and Ḥammādī Ṣammūd.⁵ It presents more than 200 terms alphabetically, and both translators provide a further introduction to every term, which illuminates the subject for the reader and is concluded by a helpful index of the terminology and characters mentioned in the text.

The above review of books and articles underlines the fact that previous studies did not look at the group's poetry from the angle of the argumentation process, but merely focused on discussions of style and theme. It appears that these publications and studies dealt with the process as an object and not as a rhetorical strategy and assumed by external contexts, on the

¹ *Majallat 'Ibdā'āt Naqdiyya*. Vol.1, issue. 2 (Summer 2011) pp.43-78

² *Dīrāsāt al-Adab al-Mu°āṣir*. Vol.4, Issue 17. May 1992, pp.27-43.

³ 2nd edn. Published by Dār Siyāntrā, Tunisia in 2010.

⁴ The first edition was published in French in 2002. Under the supervision of Patrick Charaudeau and Dominique Maingueneau 29 experts in Discourse analysis participated in the editing and the placement of its terms.

⁵ 1st edn. Published by Dār Siyāntrā, Tunisia in 2008.

one hand, and its general framework, on the other hand. This lack generated my interest in these poetic texts, and urged me to examine their meaning deeply, from a pragmatic viewpoint. This incurred evoking the critical principles in an attempt to detect the group's rhetorical strategy, which can be achieved by viewing the poems as argumentative texts. Lastly, it can be seen that all these studies are sources that have a place in examining argumentation in the literary material although none of them has looked deeply into the Dīwān group's poetic discourse. Therefore, the aim of this study is to fill the gap in the Arabic library, and the gap in studies of argumentation.



Outline of Chapter Two

The Dīwān Group and Argumentation

(Theoretical Foreword)

2.1. Preface.

2.2. The Dīwān Group.

2.2.1. The Group's Emergence.

2.2.2. The Poets' Biographies.

2.2.2.1. °Abbās al-°Aqqād.

2.2.2.2. Ibrāhīm al-Māzinī.

2.2.2.3. °Abd al-Raḥmān Shukrī.

2.2.3. The Concept of Poetry.

2.2.4. The Dīwān Group's Poetic Output.

2.2.5. The Critical Issues by The Dīwān Group.

2.2.6. The Critical Works by The Dīwān Group.

2.2.7. A compared Vision of the Critical Works of the Group.

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2.3. The Term Argumentation 'al-Ḥijāj'

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2.3.3. The Strategy of Argumentative Text-building.

2.3.4. Argumentation and Poetry.

2.4. Conclusion.

2.1. Preface.

Previous studies did not consider the Dīwān group's poetic discourse in terms of an attempt to influence, but rather, they focused on its thematic and artistic elements based on a prior vision of the group in the evolution of modern Arabic literature.¹ The aim of this study, however, is primarily to consider the discourse's impact itself and then to explore the argumentative means that the group employed in order to achieve both influence and persuasion. In other words, this study focuses on the targets set by the group, which were to create a new doctrine in the modern Arabia poetry.

As we have said previously, this study is based on an examination of two main issues: the group's poetic discourse and argumentation. Accordingly, this chapter will be divided into two sections concerning both the Dīwān group and the term, Argumentation. In the first section, the Dīwān group will be discussed in terms of its emergence, and this will begin with a brief biography of each of the three poets, followed by both the main concerns of the group: their concept of poetry and its influence.

This section argues that the investigative reading of the group's poetic discourse reveals that the three poets adopted an argumentative position through their dissemination of ideas of love, the praise of nature and meditation, all of which were in conflict with the nature of the poetry of their time; and especially with neoclassicism.

The second section will study the term argumentation, through an interrogation of the general knowledge of its definitions and theoretical background in the light of Greek, Arabic and modern thought. This will be followed by a discussion of how it was applied through the study of both the strategy of argumentative text-building and the controversy regarding the possibility of argumentation in poetry.

When identifying the term 'argumentation' one can see that it is a pragmatic concept, which is not considered to be semantic or syntactic. The term also includes the logical, persuasive and defensive arguments that are employed by the speaker in order to convince the

¹ It should be mentioned here that the judgment of a group or poet is inaccurate unless there is a full and comprehensive study of the literary output of that group or poet. However, this is somewhat of an impossibility because most literary studies are classified as selective.

audience.¹ However, this chapter focuses on the points that are related to argumentation, and poetry in particular, in order to pave the way to an analysis of the poetic discourses undertaken in the coming chapters.

So, this chapter should be considered as a theoretical foreword for this analytical study through an argumentative application of the poetic discourse of the Dīwān group. Clearly, this chapter will generate some questions, such as: Who are the three poets of the Dīwān group? How did they think about and understand the concept of poetry? And, how were they influenced by other poets and trends? The second section, however, also answers three more questions; what does the term, argumentation mean? And how is the strategy of the argumentative text built? And, finally, how does argumentation apply to poetry?



¹ Benoit, William and Hample, Dale and Benoit, Pamela (eds), *Readings in Argumentation, Studies of Argumentation in Pragmatics and Discourse Analysis*. (Berlin: Walter de Gruyter, 1st edn, 1992) A chapter by Blair, Anthony, *Everyday Argumentation from an Informal Logic Perspective*. p.358

2.2. The Dīwān Group.

2.2.1. The Group's Emergence.

In the Introduction, it was noted that the Dīwān group made the first poetic innovation to modern Arabic literature in Egypt; it consisted of al-°Aqqād's and al-Māzinī's literary articles and the introductions to Shukrī's diwans. The phenomenon was the first positive revolution to focus on the system of the traditional poem¹; and it included °Abbās Maḥmūd al-°Aqqād (1889-1964), Ibrāhīm °Abd al-Qādir al-Māzinī (1890-1949) and °Abd al-Raḥmān Shukrī (1886-1958).² The group was named *al-Dīwān* after the book that al-°Aqqād and al-Māzinī published in 1921 called *al-Dīwān fī °l-Adab wa °l-Naqd (Al-Dīwān in Literature and Criticism)*.³ This book is considered to contain the group's principles as well as critical literary articles. According to Ghālī Shukrī, this book is a mixture of persuasion and conviction and an exchange between impact and response.⁴

The poets knew each other through reading the others' works, so al-Māzinī for example knew al-°Aqqād through al-°Aqqād's writings in *Jarīdat al-Dustūr* in 1907, and then al-Māzinī tried to meet al-°Aqqād in the newspaper offices. In 1911, the relationship between them strengthened and then al-°Aqqād accompanied al-Māzinī to *Majallat al-Bayān*, meeting elite writers such as Ṭāhā Ḥusayn and Muḥammad al-Sibā°ī. After that, al-Māzinī started writing in *Majallat al-Bayān* which means that they met every day until they lived in the same neighbourhood in Cairo, teaching and writing. On the other hand, al-°Aqqād knew Shukrī through al-Māzinī as he was a colleague in Madrasat al-Mu°allimīn; and even when Shukrī was studying in Sheffield he wrote to al-°Aqqād although he did not know him until they met on Shukrī's return from England. From 1912, the relationship expanded between all three poets when they started to publish their critical writings that promised their new approach.⁵

¹ Al-°Ashmāwī, Muḥammad, *al-Adab wa Qiyam al-Ḥayāt al-Mu°āšira*. (Cairo: al-Hay°a al-Miṣriyya al-°Amma. 2nd edn, 1974) p.105

² One can notice their similar ages once they had met one another; al-°Aqqād 26, Shukrī 32 and al-Māzinī 22 years old.

³ This book was published in two volumes; however both authors, al-°Aqqād and al-Māzinī, intended to publish it in nine volumes. Another point, some called it as seen above, while others called it *al-Dīwān, Kitāb fī °l-Naqd wa °l-Adab*. See: Nu°ayma, Mikhā°il, *al-Ghīrbal*. (Beirut: Mu°assasat Nawfal. 15th edn, 1991) p.207

⁴ Shukrī, Ghālī (1977) See: p.58, for more information.

⁵ For more information on how the details of the relationship among the three poets, see: Ḍayf, Shawqī, *Dīrāsāt fī °l-Shi°r al-°Arabī al-Mu°āšir*. (Cairo: Dār al-Ma°ārif. 10th edn, 2003) pp.98, and Salāma, Yusrī, *Jamā°at al-Dīwān*. (Al-°Iskandariyya : Matfa°at al-Wādī. 2nd edn, 1977) pp.12-25

When the three poets met, they found what was called al-Jīl al-Jadīd (The New Generation), with reference to English poetry as the ideal to be followed. However, many names have been used to describe this group, including the Innovative Movement, Renewal Movement Literature, The Renewal School, Call for Innovation in Arabic Literature, The New Egyptian School and Supporters of the New, and all these descriptions suggest a negative view of the movement of revival al-Ba^ʿth which was headed by al-Bārūdī and then Shawqī and Hāfiz.¹

However, S. Moreh has expressed another point of view of the naming the group as he preferred to call it the school of al-^ʿAqqād because “Shukrī’s attachment only covered the period 1913 - 1916, and because al-Māzinī attacked Shukrī in his book *al-Dīwān, Kitāb fī ʿl-Naqd wa ʿl-Adab* which he published together with al-^ʿAqqād in 1921”.²

According to al-^ʿAqqād and al-Māzinī’s book, produced in 1921, the Dīwān group is the name given to the literary trend that includes the three poets. The book is considered to have had an effective impact on readers, drawing their attention to the new approach because of the uproar that accompanied its publication.³ However, it is striking that the Dīwān group includes Shukrī although he did not share in the writing of this book, and, moreover, al-Māzinī headed a campaign against Shukrī, describing him as the master of tricks and accusing him of insanity. However, one can consider Shukrī to be one of the pillars of this renewed group as his literary works indicate it, and consider the dispute and the negative debate by al-Māzinī not to be an intellectual dispute at all, but acrimony between two colleagues. In fact, Shukrī carries the same view in literature and criticism as al-Māzinī and al-^ʿAqqād.

Shukrī is the one who introduced renewal to his colleagues poetically and critically, so the meaning of feeling poetry, which was a signature of his first poetry collection published in 1909, was adopted by the group as an essential logo to its principles. Shukrī’s new critical views appearing in long introductions to his diwans, were also later adopted by the group. It is because Shukrī preceded his colleagues in advocating the need for an organic unity in poetry

¹ For more see: Haikal, Muḥammad, *Thawrat al-Adab*. (Cairo: Dār Al-Ma^ʿārif. 1st edn, 1978) p.5. Mandūr, Muḥammad, *Muḥāḍarāt fī ʿl-Shiʿr al-Miṣrī baʿda Shawqī*. (Cairo: Ma^ʿhad al-Dirasāt al-^ʿArabiyya al-^ʿĀliya, nd.) p.22

² See: Moreh (1976) p.65. However, it should be pointed out that the accuracy of naming literary movements and group subjects is often well-known amongst researchers regardless of the variation of naming that is based mainly on different opinions.

³ Al-^ʿAqqād and al-Māzinī, *al-Dīwān* (1997) p.7

in the fifth diwan published in 1916,¹ that formed the critical theory that al-°Aqqād took in his attack on Shawqī in *al-Dīwān* book of 1921.

According to al-°Aqqād, there were many issues regarding literature and general culture that he, al-Māzinī and Shukrī agreed on, and which they published whether in newspapers and magazines or in books. He believed that it was not strange because they all shared one approach and read the same references and discussed many things over many years.² This means that the three poets contributed to the development and modernization of the literary and poetic movement through their wide reading of Arabic heritage, as well as Western culture and English poetry.

It is clear now that the aim of establishing the school may have been part of an attempt to persuade the others to follow a specific literary approach. Al-°Aqqād summarised this idea by saying that the main object to describe our work is that we have succeeded when we have put a boundary between the classical and modern method in Arabic literature that left nothing to justify the contact and mixing between them, where the best description of our method is the humanitarian, Egyptian and Arabic method.³

In its attitude towards heritage, this school also calls for the rejection of classical styles and the poetic heritage of Arabic poetry, whether in structure or meaning. Revolts against school revivalists, headed by Aḥmad Shawqī, Ḥafīz Ibrāhīm and Mūstafā al-Rāfi°ī, allowed the al-Dīwān poets to express their emotions and themselves and to discuss current events in Egyptian society, whether political or social.⁴ As a result, the Dīwān group marked the real interval between tradition and innovation in the path of Arabic poetry. The call for renewal was accepted and had a significant impact, not only on poetic content, but also on poetic image, language and stylistic construction.⁵

The Dīwān group came to believe in European literature, to emulate the writings and to try to attract Arab writers to it, by linking them and Western modernist ideas in order to avoid the gap between the Arabic present and the present of the developed nations. However, one of

¹ Shukrī, *Dīwān Shukrī* (2000) p.320

² Al-°Aqqād, *Dīwān al-°Aqqād* (2000) pp.122-124

³ See: al-°Aqqād and al-Māzinī, *al-Dīwān* (1997) p.66

⁴ Haīkal (1978) p.72, and Brugman, J, *An Introduction to the History of Modern Arabic Literature in Egypt 'Studies in Arabic Literature'*. (Brill. 1984) p.94.

⁵ Al-Rubay°ī, Muḥammad, *fi Naqd al-Shi°r*. (Cairo: Dār Gharib. 1st edn, 1988) p.103.

the features of the Dīwān poets was that, influenced by English literature, it focused mainly on the outcome of Arab thought, and the group's endeavour was to improve language, poetry and art to reach modern levels of thought.¹

Therefore, four factors led to the formation of the Dīwān poets. Firstly, a cultural unit existed between them so that they agreed on a view of literature in the modern era,² which led to their belief that the new trends would benefit Arabic literature. Secondly, according to Shukrī's study in England, they were influenced by English literature, criticism and Western culture, and they also tried to benefit from the English poets' creations including those of John Keats (1795-1821), William Wordsworth (1770 – 1850) and Samuel Taylor Coleridge (1772-1834).³ Thirdly, they participated in social and literary events; thus, they practiced journalism for more than five years and lived through political events that had occurred in Egyptian society. Finally, these poets turned to Romantic poetry and took advantage of psychoanalytic concepts.

In addition, al-^cAqqād, showed in the introduction to the book *al-Dīwān fī al-Adab wa 'l-Naqd* that it is divided into ten parts and its subject is literature in general, while its aim is to show the new doctrine in literature, criticism and writing.⁴ It was thought that many people might have heard about this doctrine during the previous few years and seen some of its literary works and ideas; and that they might be ready to understand it and believe that there were defects in the work of poets and writers of the past generation.⁵

As Pierre Cachia states, “What they had in common was that - unlike most writers of their time - the foreign language they mastered was not French but English, so it was the poetry of late English Romantics that they translated and emulated”.⁶ However, the group did not

¹ For more, see: Dayf, Shawqī, (2003) pp.90-94

² In fact, it is quite difficult to identify the exact date of modern times, in particular the beginning of Arabic literature, but the obvious opinion is that the renaissance at the time of Napoleon Bonaparte in Egypt (1798-1801) is the start of Arabic modern literature. For more, see: al-Fākhūrī, Ḥ, *al-Jāmi' fī Tārikh al-Adab al-^cArabī al-Ḥadīth*. (Beirut: Dār Al-Jīl. 1986).

³ Dr. Mandūr stopped opposition to the Dīwān group, especially al-^cAqqād, in terms of their reading of English literature. Mandūr believed that all they did was to read through *The Golden Treasury* by Francis Palgrave. See: M. Mandūr, *al-shi'r al-Miṣrī ba'da Shawqī*. (Cairo: Dār Al-Ma'ārif. nd.) p.164. However, according to Brugman, “The influence of Western, and in particular English, literature on the Diwān poets did not mean that they turned away completely from classical Arabic literature. The great poets of the Abbasid flowering period were very popular with these young writers”. See: J. Brugman p.103.

⁴ Al-^cAqqād and al-Māzinī, *al-Dīwān* (1997) p.3.

⁵ *ibid.*, p.3.

⁶ See: Cachia, P, *Arabic Literature- an Overview*. (London: Routledge Curzon. 1st edn, 2002) p.156.

always agree, even when their success had become apparent. The poets argued, and eventually disbanded. al-Māzinī and Shukrī, then created the opportunity for the Apollo group to emerge in 1932, led by Aḥmad Zakī Abū Shādī (1892-1955).¹

Although it seems unnecessary, some researchers argue about the identity of the leader of the group; some have named al-[°]Aqqād as the pioneer² while others have said it was Shukrī,³ and some have taken the middle ground by saying that all the poets shared success in various aspects, Shukrī in poetry and al-[°]Aqqād in criticism of the poets' imitators.⁴ However, al-[°]Aqqād said of Shukrī: "He preceded his time in several characteristics; he is one of the earlier critics to unify the structure of the poem, and the disposition of the rhyme. He was also able to poetise many romantic and social stories before it became very popular in our modern literature".⁵ However, in fact, every one of the group members contributed actively to the establishment of new literary values; therefore each member served as the founder of his own efforts.



2.2.2. The Poets' Biographies.⁶

2.2.2.1. Al-[°]Aqqād.

Al-[°]Aqqād was born to a middle-class family on 28 June 1889 in Aswān, a city in Upper Egypt. He was called al-[°]Aqqād because his grandfather had worked in the silk industry, and his job required the crossing of threads. While his father was strictly conservative⁷, his mother who was Kurdish originally, was a strong woman who always supported his literary creations

¹ Both groups, the Dīwan and Apollo, were interested in innovation in Arabic poetic topics, and the truthfulness of the poetic experience (personal independent poetry), contemplative and philosophical meanings and diversification of the rhymes and liberation of a single rhyme. They called the whole picture the al-Wiḥda al-[°]Uḍwiyya of poetry, which is represented in the unity of the subject and psychological atmosphere, so that one cannot separate one verse from another. See: al-Dusūqī, [°]Umar, *fī 'l-Adab al-Ḥadīth*. (Cairo: Dār al-Fikr al-[°]Arabī. 1st edn, 2000) p.89

² Diyāb, [°]Abd al-Ḥayy, *Abbās al-[°]Aqqād Nāqidan*. (Cairo: al-Dār al-Qawmiyya li 'l-Ṭibā'a wa 'l-Nashr. 1st edn, 1985) pp.135-136.

³ Al-Dusūqī, [°]Umar, *Dirāsāt Adabiyya*. (Cairo: Dār Nahḍat Miṣr. 2nd ed, 1968) vol.1, p.235.

⁴ Dāwūd, Anas, *Abd al-Raḥmān Shukrī, Naẓarāt fī Shi'rih*. (Cairo: al-Hay'a al-Miṣriyya al-[°]Āmma li 'l-Kitāb. 1st edn, 1989) p.23.

⁵ Al-[°]Aqqād, [°]Abbās, *Ḥayāt Qalam*. (Beirut: Dār Al-Kitāb al-[°]Arabī. 2nd edn, 1969) p.206.

⁶ Studying biographies in literature is quite traditional, but I have tried here to study the Dīwān poets from an argumentative perspective, which means that I focused on their ideas on the concept of poetry and their influence as a starting point to an analysis of their poetic output.

⁷ Al-[°]Aqqād, *Ḥayāt Qalam*. p.22.

even when people criticised him for his preoccupation with literature. He only gained a primary school certificate, so he was not educated in public schools, but was self-taught. For this, al-°Aqqād “deserves to be nicknamed ‘the generation professor’ because his writings created a new school”.¹ This honour, in fact, came from his strong character², and his writings were reminiscent of the Abbasid era because of his wild thoughts and encyclopaedic culture.

He loved books, which he made the centre of his life, especially those on philosophy of religion, history, biography and literature. He motivated al-°Aqqād to learn from of all kinds of subjects; and this motivation was derived from three combined aspects of his belief system, encouragement, desire and circumstances “... my direction to the press, or rather to write, had converged by the words of encouragement and favourable conditions and the underlying desire since childhood, I do not say from the days of boyhood and youth, because I realised that I love writing and I want it before the tenth”.³ As a result, he rejected many job offers, although he accepted some with displeasure early in his youth, “I received the news of my appointment for the first job exactly as receiving an imprisonment sentence or slavery”.⁴

Because of his love of books, he wrote more than one hundred and the book that remains at the top of the list is *al-°Abqariyyāt*, which includes the genius of both prophets, Christ⁵ and Muḥammad, as well as the Caliphs; Abū Bakr al-°Ṣiddīq, °Umar b. al-Khṭṭāb, °Uthmān b. °Affān and °Alī b. Abī Ṭālib. These books did not provide an account of historical events or the provisions of Islam, but they are a manifestation of genius wherever it occurs, and proof that genius is not the preserve of a specific nation.

One can say that al-°Aqqād’s fame was derived from his culture, erudition and depth of knowledge, in addition to his abundant accomplishments and his poetic and intellectual diversity. On the other hand, he lived at a time when Egypt was the beacon of Arab culture. He left about ten collections⁶ of poetry, as follows: *Yaqaḏat al-°Ṣabāḥ* in 1916, *Wahaj al-°Zahīra* in

¹ See: al-°Sāsī, °Abd al-Salām, *Naḏarāt jadīda fi °l-Adab al-Muqāran*. (Cairo: Dar Mummfiys. 1957) p.46.

² Al-°Aqqād used the word *al-°Ṣalāba* ‘strength’ when he talked about the ‘knowledge of personality’ in his collection *al-°Abqariyyāt* ‘Geniuses’, so it is an appropriate word to borrow, to describe his character.

³ See: al-°Aqqād, °Abbās, *Anā*. (Beirut: Dār al-Kitāb al-Lubnānī. 2nd edn, 1982) p.69.

⁴ *ibid.* p.75.

⁵ It was published after that under the rubric of *Ḥayāt al-Masīḥ*.

⁶ Regarding the collection rubric, a phenomenon can be seen by the reader, which is the attempt to link the rubric to the stages of age and time. This phenomenon was stated by al-°Aqqād when he mentioned that his collection *A°āṣīr Maghrib* reflects the hours of sunset, while the others’ collections have even reached *Ashjān al-Layl*. Al-°Aqqād clearly said: “Here we are in this *Maghrib* ‘A time after sunset’, and in these hurricanes. Can we return?”

1917, *Ashbāḥ al-ʿAṣīl* in 1921, *Ashjān al-Laīl* in 1928, *Waḥy al-ʿArbaʿīn* in 1933, *Hadiyyat al-Karawān* in 1933, *ʿĀbir Sabīl* in 1937, *Aʿāṣir Maghrib* in 1942, *Mā Baʿda al-Buʿd* in 1965 and *Dīwān Min Dawāwīn* in 1958.

He remained a bachelor all his life, enjoyed the literary world, received the “State Award” in Literature in 1960, and died just four years later in 1964.¹ However, his epithets indicated the position he occupied in Arab culture. These included: The great Oriental writer, the real dean of Arabic Literature², the Imam of modern literary criticism. He was known as one of the pioneers of innovation in Arabic poetry and the Generation Professor, although he hated all such epithets including the Prince of poetry and, The Dean of Literature.³

Al-ʿAqqād’s poetics created a great dialectic for critics of modern Arabic literature. For example, whereas Ṭāhā Ḥusayn did not believe in poetry, al-ʿAqqād’s work was an exception,⁴ and Aḥmad Jamāl said when he addressed al-ʿAqqād in the rubric of a poem entitled, *Amant bī ʿl-ʿAqqād*, ‘I believe in al-ʿAqqād’:

In your striking poetry is a philosophy that guides our best thoughts and doctrines.⁵

Also, ʿAbd al-Salām al-Sāsī included a chapter in his book which discussed al-ʿAqqād’s personality, and said of him: “His poetry is based on thought more than on imagination... In fact, Mr. al-ʿAqqād tends to be more of a scientist”.⁶

Finally, al-ʿAqqād’s poetry raises problems for literary criticism because its angles and dimensions which are more intellectual and rational still need to be analysed. However, the great feature of al-ʿAqqād’s poetry which is based on argumentation theory, lies in its ability to generate thinking in poetry although this rational aspect tints his poems with a sort of artistic peculiarity that has the effect of probing deeply into the poetic meaning. According to Shawqī

See: A. Al-ʿAqqād, *Dīwān al-ʿAqqād* p.655, and al-Sakkūt, Ḥamdī, Jones, M, *Silsilat Aʿlām al-Adab al-Arabī al-Muʿāṣir*, ʿAbd al-Raḥmān Shukrī. (Beirut: Dār al-Kitāb al-Miṣrī. 1st edn, 1980) pp.12-13.

¹ For his personal and literary life, see: al-ʿAqqād, ʿAbbās, *Anā*. pp.3-29

² Although this epithet, in particular, is more famously linked to Ṭāhā Ḥusayn.

³ Maṣṣūr, Anīs, *fi Ṣāḥib al-ʿAqqād kānat lanā ʿAyyām*. (Cairo: Dār Al-Shurūq. 3rd edn, 1993) p.54. However, the aversion to epithets was perhaps to avoid the acceptance of what he rejected in the poetry of Shawqī.

⁴ Ḥamdān, Muḥammad, *Min Rasāʾil al-ʿAqqād*. (Cairo: al-Dār al-Miṣriyya al-Lubnāniyya. 1st ed, 1997) p. 275.

⁵

فِي شِعْرِكَ الْأَخْبَادُ فَلسَفة الهَدَى لَخِوَاطِرِ فَضْلِي وَغَرْمِ ذَاهِبِ

See: Shukrī, *Dīwān Shukrī*. p.222

⁶ See: Al-Sāsī (1957) pp.35-36.

Dayf, al-^cAqqād proficiently combines thought and logic in poetry, so that his poems appeared to be logical signs and deal with intellectual issues because of the predominance of reason and argumentation in both the writer and poet.¹

2.2.2.2. Al-Māzinī.

Al-Māzinī was born into a conservative family in Cairo in 1890² during the Egyptian royal period. His father studied at al-Azhar and was an attorney, while his mother was originally from the Arabian Peninsula. He looked forward to studying medicine, but when he entered the anatomy classroom, he fainted, and thereafter decided to enter law school.³ Al-Māzinī is one of the senior authors of the group, and is known especially for his satirical style of literary writing and proficiency in English.

What distinguishes al-Māzinī is that as well as producing poetry, he wrote short stories, novels and plays and he was also a poetry and drama critic. He also wrote some studies and articles about poetry and poets and writers in general. Not only that, he translated a significant amount of poetry and prose into Arabic, and in the process combined traditional Arabic culture of the major references, such as al-Jāhīz and Abū al-Faraj, and the vast Western culture. He had published more than ten literary works when he died in 1949.⁴ As al-^cAṭṭār wrote, “when he died, one could not find in Arabic literature anyone who could fill his shoes”.⁵

He published his first book of poetry in 1913, and his second in 1916. Later, in 1960, the Supreme Council for the Care of the Arts, Literature and Social Sciences in Cairo collected al-Māzinī’s poetry, and published it in one volume, entitled, *Dīwān al-Māzinī*. However, al-^cAqqād, said in his introduction to al-Māzinī’s poetic collection: “al-Māzinī has a special method, it does not only appear as an innate style, but also in the harmony that can be found

¹ Dayf, Shawqī, *Ma^ca al-^cAqqād*. (Cairo: Dār al-Ma^cārif. 5th edn, 1998) p.54

² Mandūr, Muḥammad, *Ibrāhīm Al-Māzinī*. (Cairo: Nahḍat Miṣr. 1st edn, 1954) p.16. However, there is also an opinion that al-Māzinī was born in 1889. There is an agreement that he died in August, the same month that he was born, in 1949. For more, see: Fu^ʿād, Na^cmāt, *Adab al-Māzinī*. (Cairo: Mu^ʿassasat al-Khānjī. 2nd edn, 1961) pp.76-105.

³ For more about his life, see: al-Māzinī, *Qiṣṣat Ḥayāh*. (Cairo: Dār al-Sha^cb. 2nd edn, 2003). pp.11-43. However, one can see that al-Māzinī’s life, his personal circumstances and some of his distinctive qualities raised a sense of contradiction and disappointment, so that he was prepared to make all of his material, ironic, in order to remove the sense of awe around him and to distance himself from bleakness. For more, see: al-Hawwāl, Ḥāmid, *al-Sukhriyya fī Adab al-Māzinī*. (Cairo: al-Hay^ʿa al-Miṣriyya al-^cĀmma li al-Kitāb. 1st edn, 1982) p.139.

⁴ For his life and autobiography, see his book: Al-Māzinī (2003) *Qiṣṣat Ḥayāt*.

⁵ See: al-^cAṭṭār, Aḥmad, *Qaṭrat min Yarā^c*. (Mecca: al-Maṭba^ca al-Muniriyya. nd.) p.34.

between himself and his pen; so that his pen is based on the magnificence and beauty of the word in versification while he himself is based in the magnificence of his views of the manifestations of the universe and nature”.¹

It is noticeable that there are two stages of al-Māzini’s work; the first is when he produced poetry and engaged in criticism of poetry, between 1909-1927. The second is when he produced stories and engaged in journalism, between 1928 and 1949. He was, by then, middle aged and had reached an equilibrium psychologically.²

2.2.2.3. Shukrī.

Shukrī was born on 12 October 1886 in Port Said into a family of Moroccan origin. He entered the teachers’ school, where he was exposed to Arabic and Western literature, and graduated in 1909, after his dismissal from Law College.³ He published his first book of poems called, *Daw’ al-Fajr* ‘The Light of Dawn’ in 1909. Also in that year, he entered Sheffield University in England to study language and history. He mentioned that at Sheffield he studied “ancient Greek and Roman history, arts and society in Bohn’s texts”.⁴ When he returned to Egypt, he worked in many schools in positions as diverse as teacher principal and inspector, a post he held for three years.

There is no doubt that Shukrī was influenced by European culture before travelling to England to study because he was born when “his country was commencing its fifth year under a British occupation which was forcibly entrenching itself in Egypt ... The city of Port Said also hosted a great number of foreign population by the end of the century, an element which obviously had a considerable impact on Shukrī the boy ... Alexandria too - where Shukrī was to spend the next four years of his early youth - had its European population”.⁵

¹ See: al-Māzini, *Dīwān al-Māzini*. p.23.

² For more, see: al-Jayyār (1994) pp.50-52

³ In fact, his poem that had played a part in demonstrations at the time was the main reason for his dismissal from the college in 1905, although this poet did not try to overthrow either the king or the English.

⁴ See: Shukrī, ‘Abd al-Raḥmān, ‘Fuṣūl Min Nash’ātī al-Adabiyya’. *Majallat al-Muqataf*, July 1939 vol.95, no.2, p.171, and see: Fakhr al-Dīn, Tarik, ‘*Abd al-Raḥmān Shukrī (1886-1958), an Egyptian Writer in the Age of Imperialism and Nationalism; A Study in the Influence of European Thought on Modern Arabic Literature*, New York University, 1977. Printed by University Microfilm International. London. p.255

⁵ See: Tarik, F. (1977) pp. 162, 170, 171

Due to Shukrī's educational status, some researchers considered him to be the leader of the Dīwān group.¹ His poetic ability had enabled him to publish his first poem in 1906, and his critical articles in 1908. Accordingly, Shukrī has been described as one of the masters of modern literature,² while others described him as a tyrannical renovator.³

There is a strong correlation between Shukrī's career and his poetic creativity. For example, when he was a principal, he did not compose any poems because he was busy with his work, ensuring that his schools achieved the highest results in the country. In his first book of poems, published in 1909 before he travelled to England, he did not include any poems of praise or lamentation, just a few which were not linked to any benefit or friendship. One can also observe the early signs of modernity, especially in Blank Verse al-Shi'r al-Mursal. He continued to publish his eight collections of poetry until he died in 1958 in Port Said, North East Egypt, leaving behind neither wife nor family.⁴

Like his friend al-Māzinī, from his early youth, Shukrī studied classical Arabic literature in the different styles. Thus, he read Abū Nuwās, Abū Tammām, al-Buḥturī, al-Mutanabbī and others, as well as deeply studying selections from English poetry, particularly *The Golden Treasury*. Shukrī left about seven collections of poetry and he himself had supervised their printing. However, in 1960, Naqūlā Yūsuf, one of his students, collected and edited Shukrī's poetry into one book called *Dīwān 'Abd al-Raḥmān Shukrī*. The seven collections are as follows: *Ḍaw' Al-Fajr* 1906, *La'ālī' Al-'Afkār* 1913, *Anāshīd Al-Ṣibā* 1915, *Zahr Al-Rabī'* 1916, *Al-Khaṭrāt* 1916, *Al-'Afnān* 1918, *Azhār Al-Kharīf* 1919.

In fact, the revolution of 1919 in Egypt significantly influenced the lives of the three poets; both al-'Aqqād and al-Māzinī edited leaflets for Jamā'at al-Yad al-Sawdā' al-Sirriyya

¹ See, for example, Moreh, S (1976) *Modern Arabic Poetry (1800-1970), The Development of its Forms and Themes under the Influence of Western Literature*. (Leiden, Brill. 1st edn) p.145

² This description was made by Aḥmad Ḥasan al-Zayyāt (1303-1388 AH/1885-1968 AD), who was the owner of the newspaper al-Risāla, where Shukrī was an excellent writer. It is evidence of Shukrī's position among his contemporaries.

³ This description was made in October 2014 on the occasion of the 128th anniversary of Shukrī's birthday which saw him as an oppressed poet and critic, although perhaps this was not mentioned except by the group of poets, despite his significant impact on contemporary Arabic literature. He was the first of the three poets to embark on a renewal in literature, especially via his views on the poetic experience, organic unity, the diversity of rhyme and his research in psychoanalysis. 'Abd al-Wārith, Aḥmad, 'Abd al-Raḥmān Shukrī, al-Mujaddīd al-Maḏlūm'. *al-Ahram Newspaper*, 14 Oct 2014 (online) accessed on 10 Nov 2014. <http://www.ahram.org.eg/NewsPrint/331007.aspx>

⁴ For more about his life, see: Shukrī, 'Abd al-Raḥmān, *Naḡrāt fi'l-Nafs wa al-Ḥayāt*. Ed. Muḥammad al-Bayyūmī (Cairo: al-Dār al-miṣriyya al-Lubnāniyya. 1st edn, 1996) Also Tarek, F. (1977). Also, Ḍayf, Shawqī, *al-Adab al-'Arabī al-Mu'āṣir fi Miṣr*. (Cairo. Dār Al-Ma'ārif. 4th edn, 2000) p.128.

‘The Secret Black Hand Group’, and writing articles for the newspapers. As a result, al-Māzinī changed his job of teaching to journalism, with an emphasis on political writing, and with this move his life and philosophy changed. Eventually, he abandoned poetry entirely in favour of prose writing. Al-°Aqqād, on the other hand, went into politics, joined the al-Wafd and became the official writer for the party after 1922. Thus, at the beginning of his career, he was writing on politics, religion and literature, and did not devote much time to poetry or criticism. In the same way as his colleagues, Shukrī, lived in seclusion and abandoned his interest in writing because of his feelings after the failure of the revolution.¹

However, according to history the group’s coalition had been shaken because of the violent conflict between Shukrī and al-Māzinī which occurred after the second part of their book *al-Dīwān fi °l-Adab wa °l-Naqd* had been published in 1921. The estrangement in, and the disintegration of the group was due to Shukrī’s isolation, the underestimation of the irony in al-Māzinī’s poetry and, al-°Aqqād’s switch to philosophy in poetry.²

To conclude, a comparison between the members of the group can be taken from the above brief descriptions of the three poets reveals that they were interested in what can be called the philosophical or intellectual poetic. This can be considered to be a distinct feature of the group, since all three, in different ways, engaged the intellect in their poetry. Shukrī was known by the emotional spirit in his poems, while al-Māzinī’s sensitivity produced poetry that combined passion and intellect, since he was considered to be the poet of psychological meditation. However, the intellect predominates most in the poetry of al-°Aqqād since he asserted more than once that he linked his poetry to philosophy and thought in order to achieve conviction.

2.2.3. The Concept of Poetry.³

According to William Wordsworth, poetry is the involuntary flow of strong feelings⁴ which he mentions in the introduction to his collection of *Lyrical Ballads*. Through his poems he intended to extract from public life, events, and attitudes a selection of words that human

¹ For this historical review, see: Dayf (2000) p.25

² Al-Jayyār (1994) p.41

³ This section would mainly concern the theoretical side of the Dīwān group’s vision of poetry through supposing a number of the technical assumptions used as a methodical entrance to examine Shawqī’s poetry as an example of the classical school in poetry during the renaissance.

⁴ Davies, Hunter, *William Wordsworth*. (London: Frances Lincoln; 2009 revised edition of the 1980 edn) p.23.

beings use in real life and, at the same time, to cultivate the imagination. This implies two main principles for the romantic school of poetry. The first is that poetry involves human souls and feelings and is expressed through the link between poetry and emotions. The second principle is that this expression should be unconstrained, exactly, as al-Māzinī said, "... the person who is in himself can see his time".¹

None of the Dīwān poets tried to identify poetry with a simple definition, and therefore, there were multiple definitions in their poetry to enable them to raise one aspect of many in every speech they gave. It is because, as al-^cAqqād said, "... anyone who wants to limit the definition of literature will be as one who wants to identify life in one definition".² Al-Māzinī also said, "I have never found among those who examined poetry one who was able to provide a plausible definition of poetry."³

Moreover, the concept of poetry is not only considered to be an expression of emotions and conscience, but also the communication of these thoughts to the hearts of readers in a way that arouses their emotions in the same way as the poets. This is because the Dīwān group did not want to be perceived as an echo that repeated what the Arab authors had said in their definition of poetry.

Nevertheless, the Dīwān poets made some attempt at defining poetry in that they tried to create a new definition. Al-Māzinī, for example, considers that the origin of poetry was both to replace and propose which means that words replace images and suggest passion to the reader.⁴ However, it seems that this definition stems from a special vision of the world, the self and language. On the other hand, al-^cAqqād defined poetry as a mirror in which people can browse the images of themselves in every era and stage. It offers a correct history since its basis and dates cannot be wrong.⁵

As already mentioned, this group sought a new identity for poetry; one that completely differed from the view of other modern poets. However, the Dīwān poets played the largest part in innovating new literary stylistics. Yet, this does not mean that these poets tried to create

¹ See: *Dīwān al-Māzinī* (2009) p.10

² See: Al-^cAqqād (1982) *Anā*. p.55.

³ See: al-Māzinī (1990) *Al-Shi^cr, Ghāyātuh wa Wasā'ituh*. p.6. However, the confusion in providing definitions of poetry by al-Māzinī led him to a number of definitions that he tried to differentiate from the previous definitions, considering the development in his mind of the concept of poetry and the structure of the poem.

⁴ See: al-Māzinī (1990) *al-Shi^cr, Ghāyātuh wa Wasā'ituh*. p.7

⁵ Al-^cAqqād (2007) *Khulāṣat al-Yawmiyya*. p.12

something new that was not relevant to the literary Arabic form. The reason for the innovation, as al-Māzinī said, was not to surprise people with the new, but to enhance the use of existing literary material.¹

As we have seen, the Dīwān group linked poetry to the self and conscience with a slight variation between the poets. Al-°Aqqād, for example, combined feeling and intellectual thought, although he tended to favour the intellectual and mental over emotional feelings, but Shukrī pondered the depths of self-reflection rather than reality, that is, in poetry that encouraged introspection and exploration of the self. He also demonstrated the origins of understanding poetry and its function, and he included this understanding in the introductions to his poetic collections. Thus, in his opinion poetry is not a luxury, but a necessity of life. The usefulness of poetry lies in the expression of feelings, and major events are those of the Self, and he portrayed the human soul as a microcosm of the universe.²

To this end, Shukrī refuted Shi°r al-Munāsabāt ‘the poetry of occasions’, calling poets to, what he termed, intellectual avidity. He referred to the ‘important idea’, saying that Arabic poetry reflects a weak imagination and he stressed that imagination is not linked to language, but to the human mind and the soul of humanity. As a result, he believed that poetry without emotion is dead. Not only that, he also tried to sum up poetry when he said:

**Poetry is imagination, memento, pleasure and fantasy, but it is not disloyal.
Poetry is sensation, including that which makes the heart beat when disaster strikes.³**

Moreover, according to Shukrī, the function of the poet is to express the connections that link the elements of existence and manifestations to poetry, which refers to the nature of composition among facts. Accordingly, inspired by his poetic vision, the poet should be

¹ Al-Māzinī mentioned that in an article under the rubric: *Shakespeare in the Arabic language*. See: al-Māzinī, *Ḥasād al-Hashīm*. (Cairo: Mu°assasat Hindāwī, 1st edn, 2011) p.24. Also, al-Māzinī (1990) *al-Shi°r, Ghāyātuh wa Wasā°ituh*. p.63.

² For such these views, see: al-°Aqqād (1998) *Khulāṣat al-Yawmiyya*. pp.22-32

³

إنما الشعر تصوير وتذكرة ومتعة وخيال غير خوان
إنما الشعر إحساس بما خفت له القلوب كأقدار حدثان

See: Shukrī, °Abd al-Raḥmān, *Dīwān °Abd Al-Raḥmān Shukrī*. Ed. Naqūlā Yūsuf. (Cairo: Al-Majlis al-°A°lā li al-Thaqāfa, 2000) p.78.

farsighted in order to distinguish between the ordinary meanings of life, and the special meanings.¹

Al-Māzinī, in particular, was more interested in identifying poetry, which means that he was overflowing with senses, emotions and sensations, especially pain.² According to him, the poet is he who makes readers feel alive in life, colouring it with various feelings, emotions and sensations, and also he is the best of humans, with the deepest wisdom.³ However, one can consider that al-Māzinī's books, especially *al-Shi'r*, *Ghāyātuh wa Wasā'ituh* and *Shi'r Ḥāfiẓ* in 1915, were the first independent attempt to theorize modern Arabic poetry at that time, as well as an early attempt to devise a theory for poetry from the point of view of the emotional Arabic school.⁴

According to al-Māzinī's, and nearly all of the poets in the Dīwān group's minds, the general judgment passes through three stages once the poet expresses the text. These stages start from the reader's view which normally reflects the impact of the text by evoking the extent of adherence to the critical principles.⁵

According to the poets' perspective, poetry is the making of increasing emotions by words.⁶ Therefore, the poet's task is to configure the imagined mental image that is embodied by the poet through various tools of poetic making of words, metaphors and templates. Poetry, as al-°Aqqād said, would not seek clarity and expression as it does in prose, but the poetic delivery that is crystallised through influence.⁷

There are two main reasons why the Dīwān group was interested in exploring the Self in their principles. One was the attempt to rehabilitate self-assertion within the Egyptian character because it was suffering from total collapse on various levels. The second was to encourage the spread of free thought among intellectuals and artists in Egypt.⁸ Clearly, by reading and studying the Dīwān poets' arguments, one can begin to understand their view of

¹ Shukrī (1994) *Dirāsāt fī °l-Shi'r al-°Arabī*. p.237

² Al-Majāṭī, °Aḥmad, *Zāhirat al-Shi'r al-Ḥadīth*. (Casablanca: Dār al-Madāris.2nd edn, 2007) pp.43-60.

³ Al-Māzinī, *Dīwān Ibrāhīm al-Māzinī*. Ed. Fāyẓ Tarḥīnī. (Cairo: Maktabat Miṣr. 1st edn, 2009) p.23

⁴ al-Jayyār (1994) p.43

⁵ Al-Māzinī, °Aḥādīth al-Māzinī. Ed.° Abd al-Wāḥid al-Wakīl. (Cairo: al-Dār al-Qawmiyya. 1961) p.43

⁶ See: al-°Aqqād (1998) *Khulāṣat al-Yawmiyya*. pp.9-15

⁷ *ibid.* p.12

⁸ El-Majāṭī (2007) p.66.

the meaning of poetry and this understanding should be shared between authors and imposed on both poets and poetry to improve the circumstances of modern Arabic literature.

Addressing the reader, al-^cAqqād said that if poets told him or her to enjoy and love poetry, as they love to live, and if they told him that the nation was becoming delighted by poetry, they would be saying that the nation had begun to be delighted by life.¹

This sort of understanding is considered to be one of the most important aspects of renewal that had entered Arabic literature. It could be called the Philosophy of Art or Philosophical Criticism since it introduced principles based on literature, and then supported these principles through practical application.²

These poets derived three aspects from poetry: imaging and the distinctive individual Self and the soul of the age, (the present), while in criticism they resorted to the idea of a comparison between reality and the ideal. As poets and critics they all believed in the elements of the literary phenomenon in general, namely: the creator, text, receiver and the critic.³

To conclude, it can be argued that the assets generated by the Dīwān group's view of poetry came as a result of the deep readings of European literature and criticism in addition to the configuration of the Arab cultural heritage. Furthermore, it was the result of the group's interaction with contemporary surrounding and the level of civilization at the renaissance stage.⁴

2.2.4. The Dīwān Group's Poetic Output.

In the last third of the nineteenth century, Arabic poetry enjoyed a great renaissance through al-Bārūdī who drove the poets who succeeded him to classical methods using the traditional ways of writing poetry. According to ^oArsalān (1869-1946), a Lebanese writer and thinker, we know of the rival contemporaries who were pioneers in the classical era, although we thought it was impossible.⁵ After that time, Muṭrān appeared who according to most critics, was the

¹ Al-^cAqqād (1998) *Khulāṣat al-Yawmiyya*. p.13

² Ja^cfar, Su^cād, “*al-Tajdīd fī 'l-Shi'r wa 'l-Naqd 'inda jamā'at al-Dīwān*”. P.h.D Thesis. Ain Shams University. Cairo, 1973 p.133

³ Historically, the lecture given by Ḥusayn al-Marṣafī (d.1889) in July 1871, and then in his book *al-Wasīla al-Adabiyya*, is considered to be the first pioneer of Arabic literature and criticism. For more, see: al-Jayyār (1994) p.39

⁴ Shukrī, Ghālī (1977) *Al-^cAnqā' al-Jadīda, Ṣirā' al-^oAjyāl fī 'l-Adab al-Mu^cāṣir*. pp.52-53

⁵ ^oArsalān, Shakīb, *Shawqī aw Ṣadāqat 'Arba'īn Sana* (Cairo: Maṭba'at al-Ḥalabī. 1936). p.144

first engine of the poetic renewal movement. He contributed to the calls for renewal in the late nineteenth and early twentieth century through his revolution in traditional poetry in his *al-Majalla al-Misriyya*. He called for poetry to reflect true feeling because the modern era has its own concepts and values.¹

However, the land of Egypt was ready for such calls, and the poetic diwans appeared, following the same methods as Muṭrān, starting with Shukrī in his first diwan produced in 1909, followed by al-Māzinī in 1913, and then al-°Aqqād in 1916. Later, their diwans started to appear consecutively as will be discussed below, carrying the new approach in its broad outlines concerning the meaning, the expression of feeling and emotion, of life and nature and meditation and most of all, considering human emotions towards women, fate and the unseen.

In details, it can notice that only al-°Aqqād and Shukrī were interested in the formation of the titles of their diwans, because al-Māzinī, despite the limitations of his poetic production, found the comprehensive title of *Dīwān al-Māzinī* for his diwans which, perhaps owing to his preoccupation with writing in general, he reserved for poetizing. As a result, al-°Aqqād's diwans are ranked in terms of their intellectual importance, which means that each one has a title appropriate to the poetry that concerns a specific stage in his life, while Shukrī classified his diwans according to Romantic principles.

It is clear from his first four diwans that for al-°Aqqād, the day passes gradually, as in the following titles: *Yaqaḏat al-Ṣabāḥ* 'Morning Awakening', *Wahaj al-Zahīra* 'Noon Glare', *Ashbāḥ al-Aṣīl* 'Twilight Spirits', and *Ashjān al-Layl* 'Night Sorrows'. These diwans reflect the successive developments of modern poetry through neoclassical, Diaspora, and Apollo's poets, trying to prove that the new, Romantic poetry is able to keep up with the times.

The fifth diwan is entitled *Wahy al-°Arba°in* 'Fortieth's Revelation', written in 1933. It portrays his thoughts on reality, and emphasises that poetry does not stem from experience, but reflects the poetry of ideas. This means that he acknowledges controversy between contradictions and seeks to present logical arguments. The following diwans are entitled, *Hadiyyat al-Karawān* 'The Curlew's Boon' and °*Ābir Sabīl* 'Passer-by' in 1937. Both of these

¹ Al-Dusūqī, °Umar (1968) vol.1, p.266

show al-^oAqqād's ability to use the poetic lexicon in the sense that it was used by Western Romantics in their writings, and which all adopt the notion that poetry expresses emotions.

The eighth diwan is entitled *A^oāṣīr Maghrīb* 'Hurricanes at Sundown', written in 1942. It was published when the world was troubled by World War II. The people were disturbed by the unrest, which shook the poet's heart and was reflected in his poems.¹ The following diwan, entitled *Mā Ba^oda al-A^oāṣīr* 'After hurricanes', mentioned the time that he wrote it when he was over sixty years old.

Shukrī supervised the printing and publishing of his seven diwans himself, and he also included an index with typographical errors in every diwan. However, the eighth diwan was not collected and published by the poet during his lifetime, and it includes material published separately in newspapers and magazines after 1935. Moreover, it should be pointed out that the period between 1913 and 1919 was fertile ground for Shukrī's creativity. In addition to his seven diwans, he also published four books of prose and a psychological story to which his name with the abbreviation of *A. Sh.*, was appended, demonstrating that the work made him worthy of the title, poet, writer, and critic.

The first diwan published by Shukrī is *Ḍaw^o al-Fajr* 'The Light of Dawn' in 1909, which clearly echoes the beginning of the poet's life which was described in rather primitive verse. But, since he was only twenty-three years old, he received praise from Ḥāfiẓ Ibrāhīm (1872–1932). It seems that this diwan shows the spirit of the rebel poet, and also the beginning of the new trend in the literary scene, and it is considered to be the nucleus of the conflict between it and the tradition headed by Ḥāfiẓ and Shawqī. This diwan, however, consists of poems in which arguments can be seen through different themes such as love, complaint, life, remembrance, and reproach.

The second diwan is *La^oāli^o al-^oAfkār* 'Pearls of Ideas', written in 1913, the time when he returned from England, and it included a foreword by al-^oAqqād, praising his poetry. Logically, this diwan was the result of an overview of English literature, and therefore it consists of modern poetic forms such as blank verse and quartets in the various meanings and images presented. In this diwan the poet tries to include the arguments of different new ideas such as

¹ Al-Māzinī, *Dīwān al-Māzinī* (2009) p. 42.

occupation, the reactionary stance, nationalism and freedom which calls for advancement and independence in the life of nations.

The third diwan is *Anāshīd al-Ṣibā* ‘The Songs of Boyhood’, written in 1915 at a time when he was highly respected among poets. In the beginning of this diwan he wrote a brief definition of emotion in poetry, showing philosophically the contradictions in life such as hope and despair, love and hate, life and death, dream and reality. The following diwan is *Zahr al-Rabīʿ* ‘Spring Flowers’, written in 1916. The poet argued in the beginning of this diwan that poetry is a special style of writing which is based on emotions, imagination, and good taste.¹ Thus, this diwan includes the different poetic themes that are usually versified by poets through eliciting the implicit meanings that may not be seen.²

The fifth and sixth diwans are *al-Khaṭarāt* ‘Thoughts’ and *al-Afnān* ‘Species’, respectively; both of these comprise the essence of ideas in Shukrī’s poetic thought and they stress that poetry is not a luxury, but one of life’s necessities. Additionally, the genius poet left the judgment of this notion to the audience. The final diwan is *Azhār al-Kharīf* ‘Autumn Flowers’, written in 1919. It seems that the paradox illustrated in this poem is that the splendour of objects may occasionally appear in the wrong place. From the dedication, however, we can see that Shukrī offers a moral waiver to those who are at odds, ideologically, with him. In this diwan he tries to rectify the misunderstanding of some issues in his poetry, such as the argument that the poet is not usually interested in people, and the ideas presented in his poem *Laītanī Kuntu Ilāhan* ‘Would that I were a god’.³



2.2.5. The Most Important Critical Issues by The Dīwān Group.

It can be said that the Dīwān group echoed Muṭrān’s approach to rebel against old restrictions on poetry, to adopt Romanticism and to follow the Western trend in poetry. From then, the group was one of the schools that contributed to a renewal in modern literary criticism.

¹ Shukrī, *Dīwān Shukrī* (2000) p. 324

² It can say here that the significance of pragmatics, the methodology of this thesis, is the study of the speech’s uses in the conversational relations between the sender and recipient in conjunction with argumentation and discourse analysis. In this way the poet extends meaning, whether explicit or implicit, and therefore the reader tries to interpret it, which closely links the speaker to the external context.

³ This specific poem will be analysed in Chapter Four. See: p.187

The three poets however tried to highlight the most important critical issues, which are as follows:

Firstly, **the concept of poetry and its function**. Normally, this is a dispute between modernists and conservatives concerning the real definition of poetry. Al-Bārūdī, who is the foremost leader of the conservatives, says that poetry is a fictional spangle that is glittering in the heavens of thought; its rays are emitted to the heart; and then its light can be flooded by the tongue.¹ The Dīwān group's concept of poetry, however, is quite different. So, according to al-°Aqqād, poetry is an assimilation of ideas and the ability to express them in a beautiful template, and a poetic character or figure is that which portrays nature as it is, and not, that which is heard from others.² He also believes that poetry means the beautiful expression of sincere feeling. According to Shukrī, hearts are pulsatory, and poetry is one of its throbs; and poetry is the mirror of life.³ According to al-Māzinī, the poet is one who feels that his concerns are the largest to be measured against the concerns of other humans.⁴ Moreover, the function of the poet is to facilitate the reading of links between the manifestations of existence and the meanings of life.⁵

Secondly, **the concept of criticism**. The three poets stood back from criticism with a distinctive and developed attitude which appeared through their definition of criticism, its concept and most prominent bases. According to al-°Aqqād, criticism is a differentiation that can only be an advantage when objects are in their correct places, where the environment itself for example, has taught us its laws of criticism and selection.⁶ According to the group, critics should have the ability to distinguish things and to know more about the difference between thought and mind. This means that anyone who would criticise literature throughout its various ages should have a deep awareness of the nature and evolution of literature and models.⁷

Thirdly, **the issue of form and content**. This is not a new issue raised in criticism. However, the form in the critical perspective of the group is based on the three aspects: word, style and grammar, so the poet should use sound language, and be real in the use of language, and avoid

¹ Al-Dusūqī, °Umar (1968) vol.1, p.232

² Al-°Aqqād, *Dīwān al-°Aqqād* (2000) p.20

³ Shukrī, *Dīwān Shukrī* (2000) p.9

⁴ Al-Māzinī, *Dīwān al-Māzinī*, (2000) p.22

⁵ Shukrī (1994) *Dirāsāt fī °l-Shi°r al-°Arabī*. p.210

⁶ Al-°Aqqād, *Dīwān al-°Aqqād* (2000) p.32

⁷ Al-°Aqqād and al-Māzinī, *al- Dīwān* (2000) p.13

using old methods that existed at the time for specific artistic or social circumstances. In contrast, the three poets confirmed the renewal of the content through the renewal of expression, and not the renewal of topics. This means that in the modernity of the poet renewal does not rely on knowledge when describing modern inventions, but on how the manner of the description is. Finally, viable content should be based on the soundness of sense, and be in agreement about the nature of life, and of humanity.

Fourthly, **organic unity**. This is represented in the psychological, emotional, and intellectual unity as in the cohesion between the parts of the human body. Moreover, the group pays careful attention to it, discussing it extensively because of its preeminent position in modern poetry. Organic unity indicates the general topic of the poem, and reveals its significance, and its relationship to life or to people. This means that each part of the text is supposed to explain a part of this significance, and each psychological relationship has a link to the general topic, otherwise the unity of the poem will disappear and distract the goal.¹

Fifthly, **free verse**. The group rejected free or blank verse, considering it to be intellectual chaos which is inconsistent with the essence of Arabic poetry. Al-Māzinī stresses the need of metre in poetry while al-^cAqqād reaction is clearer since he witnessed fierce battles between modernists and conservatives. Therefore, he did not only reject free verse, but described these poets as the enemies of the nation because they corrupted taste by parting metre and rhyme.²

Sixthly, **simile and imagination**. The three poets considered that the imagination is not limited to similes, so the great poet does not always resort to analogies.³

Seventhly, **thought in poetry**. This is one of the most important issues raised by the group. For al-^cAqqād, there is a link between poetry, philosophy, and imagination and they are all substantial in the poetic process.

Eighthly, **poetic lexicon**. The poets thought that not all words or topics are suitable for poetry so there is a specific lexicon for poetry to enable the poet to choose the right phrase to use.⁴



¹ For more about Organic Unity, see: Shukrī, (1994) *Dirāsāt fī 'l-Shi'r al-^cArabī*. p.111, and al-^cAqqād and al-Māzinī, *al- Dīwān* (2000) p.43

² Al-^cAqqād and al-Māzinī, *al- Dīwān* (2000) p.21

³ More about this point will be in Chapter Six. See: p. 266

⁴ Al-Dusūqī, ^cUmar (1968) vol.1, p.240

2.2.6. The Critical Works by the Dīwān Group.

The following pages will discuss briefly the critical works of the three members of the Dīwān group. This background is intended to pave the way for the argument of this research, which concerns argumentation through presupposition that would put all the literary and critical works in the light of an analysis of the poetic discourse in terms of argumentation theory.

1. Al-°Aqqād.

Al-°Aqqād wrote over 80 books on various aspects of literature, criticism and thought. I shall enumerate the most important books related to literature and criticism in the list below:

Al-Fuṣūl.¹ This book includes the early articles al-°Aqqād wrote in Egyptian newspapers; the book indicates that al-°Aqqād was not only a poet, but also a journalist who wrote many articles on various topics that included social, literary and political issues. In the beginning of this book, he states that what he wrote was for the sake of truth and beauty and strength; the truth is the essence of life and the supreme meaning of it, and he sought in the scientific and philosophical essays to dispel the darkness of ignorance with the light of truth, as he saw that beauty is a request can be sought for its own sake. His essays on art and literature were to lead to the beautiful places in our lives; and his articles also highlighted the forms of power in life, where power is this world that is never vulnerable.

In his book, *al-Lughā al-Shā°ira*,² al-°Aqqād described the Arabic language as a poetic and musical language. It is an acceptable language to the general listener, which includes features that cannot be in other languages in terms of the specific letters that meet all acoustic vents using a pronunciation system, and also Arabic has letters that are not found in other alphabetic such as (ذ،ض،ظ) (dh, ḍ, ḏ). Al-°Aqqād believed that the Arabic language has a protective identity, so while others are trying to save their language from loss, Arabic language itself because it is different, can save its people from loss, since it is the shield and the fort of the nation, guarding perfection and stability and permanence.

¹ Cairo: Dār al-Ma°ārif, 3rd edn, 1980.

² Cairo: Nahḍat Miṣr, 2nd edn. 1995.

In his book, *Hadhihi al-Shajara*,¹ al-°Aqqād considers his views about woman in general, analysing her nature that is imposed by the nature of the physical and psychological configuration. He also provides a specific view that is based on the views of philosophers and psychology and stories within literary heritage. In the light of their poems, this book is helpful to an understanding of how the Dīwān poets see woman.

°*Athar al-°Arab fī °l-Ḥādāra al-°Urūbiyya*² analyses how the European civilization was influenced by the Arabs; the influence included various aspects of sciences such as chemistry, mechanics and physics, and also gave the world much in the fields of medicine. Moreover, the Arabic impact expanded to include the fields of art, architecture, music and even literature, where we find that the European story, for example, is influenced by the arts of the Arabic magāma. The author finally argued that the impact of European civilization on the Arabic renaissance was a type of debt repayment.

°*Abū Nuwās, al-Ḥasan bin Ḥānī*³ considers it as an analytical study of psychological and subjective attributes that influenced the Abbasid poet, °Abū Nuwās. Al-°Aqqād was assisted by the methods of modern psychoanalysis to understand the personal dimensions of °Abū Nuwās; he described him as a narcissist and the lover of himself, as well as the violator of familiar rules. Al-°Aqqād tried to study aspects of his own life, using evidence from his poetry. It also deals with the understanding of abnormal habits to understand his character and all the circumstances of the production of poetry, presenting poetic images that tell of his conditions and addiction to alcohol and religious faith. Al-°Aqqād also presented the prevailing political and cultural background in °Abū Nuwās's time, which increases our understanding of the nature of his work. In general, al-°Aqqād presented a famous poet who enriched the literary life of the time.

*Shu°arā° Miṣr wa Bi°ātuhum fī °l-Jīl al-Mādī*⁴ discusses a group of Egyptian poets who have had a clear impact on Egyptian and Arab literary life in general, considering the impact of poetic, intellectual and cultural environment in the mental component of each of them and the impact on their poetic creations. Al-°Aqqād presents around 14 poets in Egypt, specifying al-Bārūdī and Shawqī on several pages.

¹ Beirut: Dār al-Kitāb al-Lubnānī. 2nd edn, 1989.

² Cairo: Dār al-Ma°ārif, 2nd edn, 1965

³ Cairo: Dār al-Nahḍa al-Maṣriyya, 2nd edn, 1999

⁴ Cairo: Maṭba°at Ḥijāzī. n.edn, 1937

*Ḥayāt Qalam*¹ and *Anā*², are biographies of al-°Aqqād written to present himself to the reader, although he did not exactly say this. In the first book *Ḥayāt Qalam*, al-°Aqqād discusses social and political aspects over twenty years of his life. In the second book *Anā*, he discusses the personal and human aspects of his life and each chapter is a part of his personal life. Through both books, al-°Aqqād discusses different aspects of knowledge and thought, and he keeps track of every concern related to scientific information, psychoanalysis or philosophical meditation. Hence, al-°Aqqād's autobiography differs from that of other writers and thinkers who write about themselves. The reader of both books can realise that al-°Aqqād tries to provoke his reader's curiosity by raising many questions in order to reach the truth alongside the reader. Through the pages of both books, the reader realises how the pen (al-°Aqqād) lived his life since his birth and early years. He speaks briefly about his boyhood and then his school years and finally his working years until he became a writer and journalist, writing various articles in the social and political conditions that had brought much difficulty and tribulation.

In *Raj'at °Abī al-°Alā*³, al-°Aqqād introduced the character of al-Ma°arrī in an attempt to examine the major issues of his time like irony, and to do this he stressed on al-Ma°arrī's philosophical talents and the prevailing philosophy of the time to express al-Ma°arrī's view which was al-°Aqqād mostly was agreed with. Set in the twentieth century *Raj'at °Abī al-°Alā*, (The Return of Abi alala) explored al-Ma°arrī's thoughts to prove that poetry is valid in every time and place.

In *Khulāṣat al-Yawmiyya wa °l-Shuthūr*⁴, the writer deals with important themes and issues related to intellectual views and experiences, and presents them in short prose. Al-°Aqqād's encyclopedic culture is evident in this book as well as his views on the latest developments in thought and science at the time in order to complete his intellectual and critical project which aimed at enlightening readers. He discussed some critical issues such as the choice of words in poetry, imagination and how the poet can think correctly about important topics like life, the world and nature.

¹ Beirut: Dār al-Kitāb al-°Arabī, 2nd edn, 1969

² Beirut: Dār al-Kitāb al-Lubnānī, 2nd edn, 1982

³ Cairo: Dār al-Nahḍa al-Maṣriyya, 2nd edn, 1995

⁴ Cairo: Maktabat al-Mutanabbī. 1st edn, 1998

In *°Ashtāt Mujtami°a fī al-Lugha wa °l-°Adab*,¹ the author talks about the principles of philosophy, mentioning Western philosophers, notably Schopenhauer and Nietzsche and he deals with topics related to thought, society, language, literature, poetry and art. He also discusses Greek mythology and tries to link Arab and Western thought, urging young people to take advantage of various methods and aspects of European Science.

*Sā°āt bayna °l-Kutub*² is a summary of al al-°Aqqād's extensive reading, enabling the reader to wander around various aspects of knowledge. He discussed some important issues related to literature and criticism, especially poetry. He customises a chapter to discuss poetry in Egypt, and the importance of passion in poetry which should touch the heart, and he compares Arabic and English literature.

In *Dirasāt fī al-Madhāhib al-°Adabiyya wa °l-Ijtimā°iyya*,³ al-°Aqqād presents a collection of essays in literature and sociology comprising various issues. He discusses the renaissance in Arabic literature and its causes, as well as modern literary trends, and the relationship between literature in our lives and literature in the field of philosophy. He also discusses in detail the translation of literature, asking whether we normally translate foreign texts or whether we localize them.

*Mu°āla°āt fī °l-Kutub wa °l-Hayā°*⁴ includes several literary articles which show aspects of beauty that are found in prose and poetry s through the analysis of some famous literary works. He also examines the philosophy behind these works, trying to read between the lines of the authors' ideas. He also discusses the question of what does literature target, and decides that literature is not for fun or to pass the time, but rather it is to awaken emotions and enrich the imagination.

2. Al-Māzinī.

Al-Māzinī presents many literary and critical works, since he not only writes, but is also a poet, critic, journalist and novelist. I shall enumerate his critical works as follows:

¹ Cairo: Dār al-Ma°ārif. 1st edn, 1982

² Cairo: Dār al-Nahḍa al-Maṣriyya, 4th edn, 1968

³ Cairo: Dār al-Nahḍa al-Maṣriyya, 2nd edn, 1992

⁴ Cairo: Dār al-Ma°ārif. 4th edn, 1987

*Ḥaṣād al-Ḥaṣīm*¹ includes a collection of articles on various topics written at different times and in different circumstances. In this book, al-Māzinī wrote about the top writers and thinkers of the world: Shakespeare in the Arabic language and his colleague al-°Aqqād in poetry, and the opinions of the social critic Max Nordau on the future of the arts and literature. Moreover, he touched on other topics like mysticism, °Umar al-Khayyām and others, and some Abbasid poets including al-Mutanabbī and Ibn al-Rūmī. Some problems in criticism are also addressed such as the truth and metaphor in language.

*Shi°r Ḥāfiẓ*² contains a series of critical articles about Hafez Ibrahim's poetry, and the book is an important study and an advanced stage of literary criticism. Al-Māzinī treats poetic issues in Hafez's poetry in the light of criticism and analysis, considering the poetic themes in his poems that they addressed. He also mentions a number of thefts of his poetry, as well as the linguistic and stylistic issues in his poems. Moreover, al-Māzinī discussed an important issue concerning the traditional doctrine and the new doctrine, since he felt that the best way to root the problem is through presenting a comparison between a talented poet like Shukrī, and an inferior poet like Hafez. However, this comparison is set out in the characteristics of both poets although in fact al-Māzinī was not prejudiced against Hafez, as some might have thought but this book was rather a record of the movement of literary criticism during the poet's time.

*Qiṣṣat Ḥayāh*³ is al-Māzinī's autobiography which allows the reader to plumb the depths of his life with all its transformations from birth to old age. This book comprises twenty chapters all of which are chapters in his life. In the beginning of the book he states that it was not his life, although it has many events of his life, and that is why it should have been entitled *Qiṣṣat Ḥayāh* (A Story of Life). The importance of this book to literary criticism is that it enables the reader to extract key points that may be useful in studying how a poet's personal life affects his literary works.

*Al-Shi°r, Ghāyātu wa Wasā°itu*⁴ is a short book that includes various critical visions related to the Dīwān group's principles or to literary criticism in general. He discussed the meaning of poetry and the importance of imagination and passion in the poem, the types of

¹ Cairo: Mu°assasat Hindāwī, 1st edn, 2011

² Cairo: Maṭba°at al-Fasfūr, 1st edn, 1915

³ Cairo: Dār al-Sha°b. 2nd edn, 2003

⁴ Ed. Fāyz Tarḥīnī. (Beirut: Dār al-Fikr al-Lubnānī, 2nd edn, 1990).

words, and the truth and influence of poetry and its ability to highlight meanings. Finally, he briefly discussed the purpose of poetry related to religion, to philosophy and to feeling.

Qabḍ al-Rih¹, e combines a number of the most important critical and literary essays that dealt with his views on the great thinkers of the East and the West. He also talks about himself, books, human emotions, and the impact of blindness in poetic instinct, considering the example of Bashshār ibn Burd and al-Ma^carrī. He also talked about philosophy, and about the book in pre-Islamic poetry written by Ṭāhā Ḥusayn that raised a storm at that time. Al-Māzinī also discussed a variety of literary topics such as poetry and rhetoric, imagery, portrayal, and he also discusses his trips, memories, friends and the women in his life, in his own style.

3. Shukrī.

Some critics believe that al-^cAqqād was not the spiritual head of this literary group, and that it was Shukrī who studied in England and returned with an academic education and a broad access to Western literature in general and English literature in particular. He published his first diwan in 1909, which was considered to inform the real beginning of the principles of the group. Shukrī's culture was widely related to history and geography, poetry, literature and philosophy of the East and the West, where his views characterised objectivity and kept pace with the developments in science and thought. It can be said that most of Shukrī's critical works were first published in newspapers and magazines and then collected in books. I shall enumerate his critical works, as follows:

Kitāb al-Thamarāt² was written in 1916, and included twenty essays related to what he called, the 'fruits of his experiences'. The various topics include memories and visions about life, the emotions and the senses, in poetry. He stressed how the poet should see nature, and how the beauty of life in general can be reflected in poetry, and he considers some of the examples of classical poetry of the Abbasid era.

Dirāsāt fī ^l-Shi^cr al-^cArabi³ is a collection of critical studies published in different magazines, such as *al-Risāla*, *al-Muqtataf*, *al-Thaqāfa* and *al-Hilāl* and others between, 1936-1939. Shukrī authorized Muḥammad al-Bayyūmī to revise and publish this book. However, the editor started the book with a long essay about Shukrī's applied criticism and the three main

¹ Cairo: Dār al-Sha^cb. 1st edn, 1971).

² (Al-^lIskandariyya: Maṭba^cat Jurjī Gharzūzī. nd.).

³ Ed. Muḥammad al-Bayyūmī, (Cairo: Al-Dār al-Miṣriyya al-Lubnāniyya, 1st edn, 1994).

aspects that he established, that is, thought, metaphor and imagination. This book is divided into three sections: the first is about the Abbasid poets such as ʿAbū Nuwās, al-Maʿarrī, Bashshār bin Burd, al-Mutanabbī, Ibn al-Rūmī and others. The second section is about poetic topics in Arabic poetry such as erotic poetry (or love poetry), elegies, and the joke, in poetry. The last section is about modern poetry, discussing his view of it and the relationship between culture and poetry, the highest ideals in poetry and criticism of the symbolic method and its influence on the styles and meanings of poetry.

*Nazarāt fi ʿl-Nafs wa ʿl-Ḥayāh*¹, is the last of Shukrī’s work, and is a collection of thirty analytical articles published firstly in *majallat al-Muqtataf* over six years between 1947-1953. He presents the visions and views of the foremost Western writers and thinkers such as Schopenhauer, Leopardi, Montaigne, Anatole France, Francis Bacon, Goethe, Balzac and Hazlitt and others through their literary works. These articles are considered to be a summary which focuses on the famous works of these figures with explanations and commentary by Shukrī. As he did in the previous book, Muḥammad al-Bayyūmī combined and revised these articles.



2.2.7. A compared Vision of the Critical Works of the Dīwān Group.

It can be argued that the three members of the Dīwān group echoed the Egyptian figure of their time through various topics that related to life, emotion, imagination, society, politics and love. This approach to writing was based on two elements, which are, the appearance of the collective self through national feeling due to the foreign invasion of Egypt during the occupation. The second element is the great transformation of the Egyptian character after contact with Western civilization, leading to the renewal and change.²

However, one can find some differences of approach in the three poets’ critical works because there was a gap between the declaration of the group as a literary and critical movement. This gap, of about ten years since Shukrī started to write and publish the first diwan in 1909 until the group formed in 1921. So, we can say that Shukrī was the more accurate of the poets in terms of the ability to analytically compare poets of the previous or modern time.

¹ Ed. Muḥammad al-Bayyūmī. (Cairo: Al-Dār al-Miṣriyya al-Lubnāniyya, 1st edn, 1996).

² Al-ʿAqqād, ʿAbbās, *Shuʿarāʾ Miṣr wa Biʾātuhum fi ʿl-Jil al-Mādī* (Cairo: Maṭbaʿat Ḥijāzī. n.edn, 1937) p.44

Shukrī's comparison is based on literary output and similar heritage, with a focus on aesthetic values in his interpretation followed by his judgment. In contrast, al-[°]Aqqād and al-Māzinī focused on the discovery of the poet's character and then they tried to analyse his poems by benefiting from psychological studies rather than evaluation of aesthetic values like Shukrī. This is because al-[°]Aqqād and al-Māzinī stated that the standard of truth in any literary work stresses that his poetry is evidence of the poet's character. They believe that poetry should be a strong image of the poet and his life and they based their important studies about the Abbasid poets on this approach.

In addition to the attention to character itself, al-[°]Aqqād and al-Māzinī were interested in studying the period, gender, environment and physical characteristics of the poet. This was obvious in their critical works regarding Ibn al-Rūmī where they both linked the poetry with the special features of his psychology in the production of his work during the Abbasid period. It is noticeable that al-Māzinī and al-[°]Aqqād mixed the psychological and historical issues when they analysed and studied poetic works.

Moreover, al-[°]Aqqād and al-Māzinī were affected by Western writers and poets in translations and criticism. They also studied the link between genius and insanity, considering literature as a neurosis. They believed that there are roots of this approach in the Arabic heritage such as in *Ṭabaqāt al-Shu[°]arā*⁹ written by ibn Sallām since he divided poets according to various principles like the period factor and the environment factor, and did not judge the poets in terms of their poetic beauty.

In contrast, Shukrī's critical works are considered to be objective which is closer to the modern view that poetry should express public emotion and transfer the individual's emotions and pains to the general public. So according to Shukrī it does not matter if poetry is linked to the personal life of the poet or not; it cannot express the poet's life at all. Clearly, when Shukrī tended to study any poet critically, he went directly to his poetry, and was indifferent to the phases of the poet's life.

Al-Mutanabbī was an obvious example of the three Dīwān group poets. While al-Māzinī and al-[°]Aqqād believed that al-Mutanabbī was an ambitious person and that therefore, his poetry expresses his ambition and strong personality, In contrast, Shukrī believed that al-

Mutanabbī's poetry has a special spirit whether his poetry was linked to his wishes or not, and that this special spirit is what made listeners love his poetry.¹

From all of the above, we can see that Shukrī's criticism is quite different from al-Māzinī and al-°Aqqād in terms of the poet's personal life and the influence his period has on the poet. Moreover, al-Māzinī and Shukrī carried out more research while al-°Aqqād was more interested in the poet's ideas. Overall the Dīwān group's criticism benefitted from all types of literary knowledge that they gained from both the West and the East, as well as from various approaches linked to psychological, social and philosophical studies.



2.2.8. Influence.

The Dīwān group is an obvious example of a literary school that had a significant impact, not only in Egypt but also across all of modern Arabic countries. As Nāṣif argued, it was "... the first real revolution in the history of standards".² Moreover, as al-Musawi said, "modernity properly begins with the emergence of coteries, groups and schools that came into contact with Russia and Europe, and developed a new consciousness of individualism and democracy, like the Dīwān school in Egypt (1912) with a publication under this name in 1921".³

In addition to the literary opinions published in its main book, the Dīwān group had an important influence that focused on the development of emotional power in modern Arabic literature, as well as on literary criticism, which flourished after the end of their era. Apollo, for example, was one poetic group that was influenced by the Dīwān poets and their approach, although Apollo, as a literary tendency, did not have a specific poetic doctrine because there was no poetic statement to determine its views of creativity and its sporadic issues of style and substance, form and thought.

¹ Ja°far, Su°ād (1973) p.190

² Nāṣif, Muḥammad, *Qirā'a Thāniya li Shi°rinā al-°Arabī*. (Cairo: Dār al-°Andalus li °l-Ṭibā°a wa °l-Nashr. 2nd edn, 1981) p.16.

³ Al-Musawi, Muhsin, *Arabic Poetry, Trajectories of Modernity and Tradition*. (Routledge, 1st edn, 2006) p.9.

On the other hand, to determine the effect of the Dīwān group and their heritage, the Apollo group *Majallat Apollo* mentioned that its emergence was due to the collapse of poetry that may have affected the Egyptian soul.¹

In addition, some of the Mahjar poets had a strong relationship with the Dīwān group. Mīkhā'il Nu'ayma, for instance, took the same approach as the group in his book *al-Ghirbal* in which he attacked the old and argued a break with it. The aim of al-Rābiṭah al-Qalamiyya (The Pen Association), was similar to the Dīwān group's target in that their works, through renewal and opposition to the traditional, deepened the link between literature and life.

M. Badawī compared Shā'ir al-Quṭrayn, the pen name of Khalīl Mūṭrān (1872-1949), the famous Lebanese poet who lived most of his life in Egypt, and the Dīwān poets by saying that they, "... believed in the unity of a poem, although their conception of it is more sophisticated and organic. They all held an exalted opinion of poetry: according to them the poet is not a mere craftsman or even a higher type of journalist, recording the happenings in his society".²

Moreover, some of al-Ḥijāz³ poets such as Mūhammad Ḥ. 'Awwād (1902-1980), Ṭāhir Zamakhsharī (1906-1987), Ḥamza Shaḥāta (1910-1972) and Ḥasan Al-Qurashī (1934-2004)⁴ were affected by the Dīwān group.⁵ These poets and others manifested their influence through the vital principles propounded by the Dīwān group. Not only that, this group constituted an intermediary reference for the influence of various literary works on al-Ḥijāz poets. They only knew the Arabic language, so they depended on translations by al-'Aqqād and al-Māzinī. The Dīwān's influence on al-Ḥijāz poets, in addition, resulted in 'Abd al-salām Ṭāhir Al-Sāsī's production of a book entitled, *Naẓarāt jadīda fi 'l-Adab al-Muqārīn* that included the opinions of al-Ḥijāz critics of al-'Aqqād and his poetic characteristics.

¹ Al-Dusūqī, (1960) p.32

² See: Badawi, Muhammad, *A Short History of Modern Arabic Literature*. (Oxford: Clarendon Press. 1st ed, 1993) p.38.

³ Al-Ḥijāz region in the Kingdom of Saudi Arabia is the closest part of the country to Egypt, separated only by the Red Sea, so for this and other cultural reasons, some of al-Ḥijāz poets considered Egyptian literature, in general, as a very obvious example to be followed.

⁴ He said: "I read al-'Aqqād and al-Māzinī, and I like the first as a philosopher and the second as a poet". See: Al-Qurashī, Ḥasan, *al-A'māl al-Kāmila*. (Cairo: Dār Al-'Aūda. 1st edn, 1972) vol, 1 p.18.

⁵ For more, see: Al-Muḥsinī, 'Abd al-Raḥmān, "'Athar Jamā'at al-Dīwān fi shu'arā'a al-Ḥijāz fi 'l-fatra min 1351 – 1400 A.H, *Dirāsa Naqdiyya Taḥiqīyya*" P.h.D Thesis. 'Umm Al-Qurā University. Saudi Arabia, 1999. pp.165-180.

The final impact made by the Dīwān group was on Moroccan literature, because Moroccans learned of them via the Egyptian School and they forged a kind of communication and interaction which helped to improve the scope of the Romantic trend.¹ For example, °Abd al-Majīd Benjillūn (1919-1981), was a Moroccan poet and writer, who was influenced by the poets and their principles in particular, and tried to apply them to Moroccan poetry, especially in the diversification of Romantic themes for which the Dīwān group had become famous.²

To conclude, it could be argued that the history of the trend of the new generation³ should begin with the appearance of the book *al-Dīwān fī al-Adab wa °l-Naqd* and that the Dīwān group has been honoured for its renewal of modern Arabic poetry not only in terms of its opposition to the new-classical poets but also for its attempt to establish a new trend. Both the poetic concept and the poets' influence are considered to be an echo that has remained in the memory of modern Arabic literature.⁴

As the first part of this chapter has focused on the Dīwān group itself, the following section will seek to explore the second aspect of this thesis in an examination of the term 'argumentation'; that is, its definition, theoretical background, the strategy of building the argumentative text and finally a discussion of argumentation and poetry.



¹ Naṣr, Qarīra, *al-Ittijāh al-Rūmānsī fī °l-Shi°r al-°Arabī al-Ḥadīth bi °l-Maghrib*. (Benghazi: Dār al-Kutub al-Waṭaniyya. 1st edn, 2006) p.117

² *ibid.*, p.153

³ Or what is called in some references as 'pre-romanticism'. See: Starkey, Paul (2006) p.126

⁴ It may be better to mention that the attention was not fully on the group itself as much as the poets who were in the group. This means that they have a great role in modern Arabic culture, especially in literature and criticism.

2.3. The Term, Argumentation.

2.3.1. Definition.¹

The theory of argumentation² ‘al-Ḥijāj’ involves the study of techniques of discourse that lead to the recognition of ideas, with the goal of increasing the degree of agreement between individuals. According to Chaim Perelman (1912-1984), who was a Polish philosopher, argumentation is a persuasive discourse that aims to influence recipients either to strengthen a position or to adopt a new position.³ The theory of argumentation is also related to many aspects of science, including logic, the philosophy of language, sociology and pragmatics.⁴

In other words, argumentation means the provision of arguments and evidence leading to a particular result, or the achievement of deductive sequences within a discourse. This implies the completion of intellectual sequences, some of which involve linguistic arguments and others, deductive results.⁵ The study of argumentation, however, allows for the analysis of rhetorical techniques that incline the listener towards treatises that are introduced through their hearing, or at least, to promote that tendency.⁶

In Arabic dictionaries, al-Ḥijāj comes from the verb Ḥājajtu which means defeating by oral argument. It also carries the meaning, al-Ḥujja which is defended by an opponent.⁷ According to the *Petit Robert dictionary*, in French, argumentation has two main meanings: usage arguments and a group of arguments that aim to achieve a result.⁸ In English, the verb ‘argue’ refers to a disagreement between two parties in which each tries to convince the other to adopt their point of view and to provide reasons, so that the argument supports an idea,

¹ Overlapping term is a common feature in the study of argumentation, so that one can consider several terms related to argumentation such as controversy, disputation, discussion, debate, pretext, proof, inference and rhetoric. However, such terms can be used in terms of expansion.

² It is said that Argumentation is a theory because it is a phenomenon inherent in producing discourse in humans, so there is no discourse without Argumentation whether less or more, but discourses vary in their argumentative meanings.

³ C. Perelman and L. Tyteca (1971) p.182.

⁴ In fact, the pragmatics method places poetic discourse, or literary text in general, in a space where the consideration among the tripartite of producer, text and reader is equal. Therefore, we cannot study a text pragmatically without referring to the sender and evoking his attitudes and ideas.

⁵ Al-Naqqārī, Hammū (ed), *al-Taḥājuj, Ṭabi‘atu wa Majālātu wa waḥā‘ifu*. (Casablanca: Maṭba‘at al-Najāh al-Jadīda, 1st edn, 2006) pp.43-55.

⁶ Al-Ḥabāsha, Šābir, *al-Tadāwuliyya wa ‘l-Ḥijāj, Madākhil wa Nuṣūṣ*. (Dimashq: Dār Šafahāt. 1st edn, 2008) p.69.

⁷ Ibn Manzūr (1992) *Lisān al-‘Arab*. (Beirut: Dār Šādir. 2nd edn, 1992) vol. 2, p.70 (*Māddat Ḥājj*).

⁸ P. Robert (1990) *Dictionnaire de la langue François*. (Paris : Redaction. 1st edn, 1990) p.99.

opinion or behaviour.¹ Through these lexical selections, one can see that argumentation ‘al-Ḥijāj’ encompasses the meaning of adversary, conflict and controversy.

André Lalande (1867-1964), the French philosopher, determined the meaning of argumentation by providing the following points. First, it is a glossary of arguments, all leading to a conclusion. Second, it is the process of arguments and their order.² It is clear from this definition that argumentation involves the regularity of arguments, because the argument itself is evidence, and the regularity in a series of arguments is additional in that argumentation behaves exactly like discourse.³

Argumentation as a literary term has multiple definitions. While some of these consider Argumentation to be a “mode of writing, the purpose of which is to prove a point or to persuade the reader to accept a proposal; one of the major types of discourse”,⁴ some dictionaries define the argument as, “... in the specialized literary sense, a brief summary of the plot or subject-matter of a long poem or other work”.⁵ However, there is no clear and specific agreement on the definition of this important term, and this fact may be a prominent issue in humanities studies in general.⁶ The complexity of the concept of argumentation is due to the complexity of its fields and the multitude of its uses in rhetoric, discourse, judiciary and philosophy.⁷

Argumentation is found wherever language exists, so that one can find argumentation in different discourses, such as: poems, literary articles, religious sermons, daily conversation, trade negotiations, intellectual debates and others. This means that discourse is a set of semantic and logical relationships between sentences and words, as argument requires persuasion in favour of or against a position, and the trajectory of the argument leads to a result, and this

¹ Longman, *Dictionary of contemporary English*. (London: Pearson Longman. 3rd edn, 1989) p.198.

² Lalande, A, *Maūsū‘at Lalande al-Falsafiyya*. Trans. by Khalīl ‘Aḥmad. (Beirut: Dār ‘Uwaydāt. 2nd edn, 2001) vol.1, p.94.

³ Discourse means written and spoken communications that envisages a specific response, and takes this response into account in order to configure a position at a certain point between the interlocutors. For more, see: Al-‘Umarī, Muḥammad, *Da‘irat al-Ḥiwār wa Mazāliq al-‘Unf, Kashf ‘Asālib al-‘I‘nāt wa ‘l-Mughālaṭa- Musāhama fi Takhlīq ‘l-Khiṭāb*. (Casablanca: Dār Afrīqyā al-Sharq. 1st edn, 2008) p.7

⁴ See Morner, K and Rausch, R., *NTC's Dictionary of Literature Terms*. (Illinois, USA: NTC Publishing Group. 1st edn, 1992) p.14

⁵ See: Baldick, C, *The Oxford dictionary of literary terms*. (Oxford: Oxford University Press. 3rd edn. 2008) p.19.

⁶ Despite this, the researcher considers Argumentation to be a special execution/ an action targeting someone to adopt a certain position by resorting to arguments aimed at highlighting this position or not highlighting it. It is therefore a process of convincing others and influencing them.

⁷ ‘A‘rāb, Ḥusayn, ‘al-Ḥijāj wa ‘l-Istidlāl ‘l-Ḥijāji’. *Majallat ‘Ālam al-Fikr*. Kuwait. September 2001 (1) pp.97-112.

result leads to another trajectory, and every utterance can be associated with what precedes and follows it.¹

Discourse can refer to the relationship between argumentation and poetry that arises from the positions of the many and varied, and adherence to the relationship helps in detecting the presence of argumentation in the poetic discourse. It is not intended to transfer the experience of the individual self or to play with words, but aims, primarily, to encourage, incite and persuade.

To consider the importance of argumentation al-Ḥijāj in thought and discourse, one can refer to the many utterances claiming that argumentation is significant. For example, Abū al-Walīd al-Bājī, who lived in the tenth century, said, “this science, meaning ‘al-Ḥijāj’, is the highest degree of science and the greatest affair because it is the way to establish reasoning, and to discriminate the right from the assignee”.² Thus, the aim of each argument is either to make the mind of the recipient more compliant with the sender’s message or to increase the degree of this compliance.

The next few pages will highlight the general theoretical background of argumentation in an attempt to explain how the theory of argumentation was understood during both the Classical Greek and the Arabic Medieval period, as well as in the modern period.



2.3.2. The Theoretical Background of Argumentation.

2.3.2.1. Argumentation in Classical Greek Period.

Any research into argumentation in terms of classification and techniques must begin with some discussion of Socrates’ (399-469BC) and Plato’s (347-429BC) views and especially Aristotle’s *Rhetoric* because, as Perelman states, “Aristotle was the first person to recognise clearly that Rhetoric as an art of communication was morally neutral”.³ In contrast, this term

¹ It is easy to consider that the word Argument ‘Ḥujja’ is an important part of communication, which means that it indicates proof, so if you say, for example, “Exeter University is the home of Humanities and science studies”, the listener (addressee), who does not know about the content of the utterance, cannot believe that, but may demand proof of your sincerity. To solve this objection, you can say: “Exeter University includes the oldest centres of learning and the most numerous”.

² See: al-Bājī, A, *al-Minhāj fi Tartīb al-Ḥijāj*. Ed by A. Turkī. (Beirut: Dār Al-Gharb al-Islāmī.3rd edn, 2000) p.8.

³ See: Perelman and Tyteca (1971) p.89.

requires strong idiomatic accuracy in terms of knowing the difference between Western thought, reflected by Aristotle in the study of rhetorical speech, and Arabic thought.

In the fifth century BC, Athens was well known as the place where formal logic, and dialectic and persuasive rhetoric were born, whereas speech was the ideal means to transfer emotions and ideas to the addressee and the way to communicate and persuade. In this regard, it can be said that Athens is the habitat of the argumentation theory which was inaugurated by Aristotle through his book *Rhetoric*. The book stressed the achievements of the sophists who were originally the teachers or instructors of rhetoric, (that is, the persuasive rhetoric), that qualified them to occupy proper political positions in the Athenian environment.¹

Regarding Greek culture, Aristotle, the main pioneer of argumentation, defined Rhetoric as “the faculty of observing in any given case the available means of persuasion. This is not a function of any other art”.² Essentially, as a mode of discovery, this seems to limit the art to the intentional process, and Aristotle heavily emphasised the logical aspects of this. Consequently, rhetoric, in Western traditions, is linked to Aristotle's concepts that play a general role in argumentative thinking. In other words, the purpose of bringing argumentation and rhetoric closer is to reflect that there is no argumentation without a public, and discourse aims to make the public feel satisfied and approve of what is being offered.³

In his book entitled, *Topics*, Aristotle states that rhetoric should express the nature of the benefits that can be derived: the intellectual pursuits, communication with others and philosophical knowledge. Moreover, Aristotle considers that rhetoric is used to detect the possible ways to convince, in any subject, which means that rhetoric is the maker of persuasion.⁴ Also, the material of argumentation is the humanitarian acts and interests and the function of argumentation is considered through human control or influence via the use of language. However, any usage by other than language cannot be argumentation.⁵

According to Aristotle, “persuasion depends on three things: the truth and logical validity of what is being argued; the speaker’s success in conveying to the audience the

¹ Şammūd (ed) (1998) p.210

² See: Aristotle (1989) *Rhetoric*. p.16.

³ However, it does not mean that Argumentation and Rhetoric are the same. See : Perelman and Tyteca (1971) p.97

⁴ Aristotle (1960) *Topica*. p.32 and Şammūd (ed) (1998) p.212

⁵ Aristotle (1989) *Rhetoric*. p.19.

perception that he or she can be trusted; and the emotions that a speaker is able to awaken in an audience to accept the views advanced and act in accordance with them”.¹ Modern rhetoricians use terms derived from Aristotle to refer to these three means of persuasion, though they have somewhat broadened his definitions, as the notes to the translation will indicate: logical argument is called logos; the projection of the speaker’s character is called ethos; awakening emotions of the audience is called pathos”.²

Aristotle's rhetoric is a function based on the production of a certain saying through the adoption of persuasion in the potential field and debatable contentious issues. This means that in general rhetoric is a relationship between two parties based on language and discourse: that is to say, one of the conversational parties tries to impact on his counterpart.³

There are three argumentative Aristotelian components, divided into the rational and the emotional that are intended to influence and persuade through arguments around credibility. More clearly, these are based on either the sender, or the receiver or the discourse itself. Firstly, is the sender, so that he or she accepts the position when receiving the discourse. Secondly, the natural tendencies of the receiver, which is the important part in the argumentative process because all the other components cannot function until a way is found to influence the receiver correctly. Moreover, rhetoric should pay great attention to the psychological, cultural and ideological dimensions. So, the ability to provide good argumentation means the ability to persuade, which requires knowledge of what can move the self that accepts the discourse as Michelle Meyer states.⁴ The last component is the arguments of the discourse which normally include enthymeme, comparison and amplification.

In addition, Aristotle addressed argumentation from two opposite perspectives, the rhetorical and the dialectical. From the rhetorical angle, he linked argumentation to aspects of persuasion, while from the dialectical angle, he considered argumentation to be a process of thinking conducted in a dialogue structure and stemming from introductions to reach results that are essentially connected. These two visions were encompassed in the definition of the

¹ See: Aristotle (1989) *Rhetoric*. p.24

² *ibid.*, p.23

³ For more about the functions of Aristotle's rhetoric, see: Perelman, Chaim, *The New Rhetoric and the Humanities: Essays on Rhetoric and its Application*. Trans. William Kluback. (Dordrecht, Holland: D. Reidel Co. 1st edn, 1979) pp.101-108

⁴ Meyer, M, *Rhetoric, Language and Reason*. (Pennsylvania: Pennsylvania State University Press. 1st edn, 1993) p.28

concept of discourse provided by Aristotle as he described it according to the type of attendance and the desire to persuade. He also determined that discourse can be classified into three types: advisory, judicial and that relating to values.¹

In considering the relationship between rhetoric and argumentation through Aristotle's concepts, it becomes clear that rhetoric, as a linguistic tool, is the precursor to persuasion.² Thus, according to this visualisation, the limits of Rhetoric in the Aristotelian tradition are determined by three main points. rhetoric is based on grasp, that is, it is discourse that relies on techniques and strategies to obtain the results of its objectives and its aim is to influence the mind. Thus, the relationship is strong, given the involvement of sharing between rhetoric and argumentation.³

However, in terms of the concept of argumentation, there are differences in definition between the Greek sophists and philosophers. To sophists, argumentation means to use the power of utterance to achieve success in life; it is based on false techniques and aims for specific results. In contrast, philosophers considered argumentation to be a straightforward technique for revealing the truth. Thus, some researchers have considered argumentation to be of two types. The first involves a narrow field and is synonymous with demonstration and reasoning, which means that argumentation follows the deductive aspects of the argument. The second involves a wide field that allows for the study of overall rhetorical techniques that encourage the listener or reader towards compliance.⁴

Since Aristotle's era to the present day, it is understood that the orator (or the speaker) does not normally invent arguments; they simply exist, and the author only tries to discover and reveal them. Arguments can be found through locus, and topos. The orator only links them so that the structure is coherent. The scholars talked about what is called 'arguments stores' so that the speaker picks what may match with what he or she would say and argue. Moreover,

¹ Ṭawrūs, Muḥammad, *al-Naẓariyya al-Ḥijājiyya min Khilāl al-Dirāsāt al-Balāghiyya wa 'l-Mantiqiyya wa 'l-Lisāniyya*. (Morocco: Dār al-Thaqāfah. 1st edn, 2005) p.15

² Aristotle (1989) *Rhetoric*. p.17

³ For more on this point: Ḥ. °Alawī (ed) *Al-Ḥijāj, Maḥūma wa Majālāta*. (Irbid: °Ālam al-Kutub al-Ḥadīth. 1st edn. 2010) Vol. 2 p.218

⁴ For more on the two types, see: Ṣawla, °Abd Allah, *Al-Ḥijāj Fi al-Qur'ān Min Khilāl Aḥamm Khaṣā'isah al-Uslūbiyya*. (Beirut: Dār Al-Fārābī. 2nd edn. 2007) p.8

argumentation scholars considered topics as the glossary of meanings and contents and the links between them.¹

Therefore, the study of argumentation in Greek period is an urgent requirement in the lesson of the Arabic argumentation, where any ambition to renew the Arab rhetoric and the inclusion of the argumentative element passes through the study of the rhetoric of argumentation. Moreover, understanding the modern theory of argumentation requires a deep comprehension of the various theoretical issues raised by the Greek rhetorical heritage, and takes the format developed by Aristotle after a long history of contributions provided by the sophists and teachers of rhetoric before him.

2.3.2.2. Argumentation in the Medieval Arabic Period.

It should first be pointed out that Arab rhetoric and the concept of Argumentation, in the Medieval Arabic period, complemented and benefitted from the Greek heritage. However, it differs from Aristotelian rhetoric in terms of the original conditions and factors and the transitions that occurred throughout a changing historical context. Clearly, Arab rhetoric emerged in discourse and was not concerned with the philosophical logical aspect while Aristotelian rhetoric is concerned with what is behind the discourse of disagreement, the list of arguments provided by the speaker and the level of the power of influence over the audience.²

In Arabic culture, five authors are linked to argumentation. Firstly, al-Jāhiz³ (159-255 AH/776-869 AD) was the first to differentiate between al-Bayān and al-Balāgha, so the first concept is completely Arabic, thoroughbred and comprehensive. It has two levels, linguistic semiotic and persuasive pragmatic. Al-Balāgha, in al-Jāhiz's thought, has many concepts, and

¹ More about this point will be discussing in Chapter Five. See: p.215

² This point may need further examination as to why the history of Arabic and Islamic culture mainly focuses on the external shape of discourse, considering that al-Jāhiz explained the aspects of argumentation from an ideological perspective al-Jāhiz.

³ Al-Jāhiz lived almost a century, and he was heavily interested in the ancient cultures such as Greek, Persian and Indian when Arabic civilisation became the container for all of them, especially in the early Abbasid era because of intellectual and cultural freedom, translation and scientific seminars and councils, debate and thought. Moreover, one cannot forget al-Jāhiz's personality and ideology, so it is difficult to separate his faith and eloquence, although al-Jāhiz, as a *Mu^ctazilī*, considered *al-Bayān* to be apart from the doctrine. He also succeeded in expanding the doctrine of *al-I^tizāl* in his ideas and convictions through Argumentation so that he is considered to be the undisputed founder of Arabic Rhetoric. On the other hand, he became interested in al-Bayān so as to respond to sceptics and al-Shu^cūbiyyūn (populists). For more, see: Shalḥat, Fiktūr, *al-Naz^ca al-Kalāmiyya fī ^oUslūb al-Jāhiz*. (Beirut: Dār al-Mashriq. 2nd edn, 1987) p.20, Salmān, ^cAlī, *Kitābat al-Jāhiz fī Daw^o Nazāriyyat al-*Hijāj**. (Beirut: al-Mu^oassasa al-^carabiyya. 1st edn, 2010) pp.130- 154.

most are non-Arabic and related to the fields of argumentation, debate and rhetoric.¹ Moreover, al-Balāgha refers to the compatibility between pronunciation and meaning because awkward speech does not deserve the name of *al-Balāgha* until it competes with the word, its meaning and the meaning of the word.² Al-Jāhiz, on the other hand, described rhetoric ‘al-Bayān’ as “a collectour name of everything that revealed to you the disguise of meaning, and removed the barrier without conscience in order to concentrate the listener on its reality because the path of purpose, that is wanted by the sender and listener, is understanding and explaining, so as long as you reach the explanation and clarify the meaning, this is the rhetoric in that position”.³

When al-Jāhiz looked at his theory al-Bayān, he returned to the logic that found this word for the first time, as well as the roots of the cognitive and faith, which today is called Epistemology.⁴ This can be seen in his definition of al-Bayān within the dimensions of his theory; he mentioned the meanings of appearance, clarity and detection because he came from a culture that boasts of al-Bayān in both poetry and prose, so he voiced disapproval of talking without meaning. Moreover, understanding and explanation can be deduced from the definition. He determined five issues that can help human beings to reach the desired level of understanding and explanation, which are: the order of the words, signal, intention, calligraphy and situation.⁵

Al-Jāhiz tried to benefit from the three basic rhetoric sections relating to speech, and ordered them as follows. Firstly, knowing the argument (البصر بالحجة). It means to find out the argument and know what part the meaning of the phrase plays. It is also a good measure with which to gauge the relationship between the argument and the context of argumentation in order to block the reader or listener from finding a way to weaken the argument or repeal it.

¹ Al-ʿUmarī, Muḥammad, *al-Balāgha al-ʿArabiyya, ʿUṣūluhā wa Imtidādātuhā*. (Casablanca: ʿAfrīqyā al-Sharq. 1st edn 1999) p.200

² Al-Jāhiz (1998) *al-Bayān wa ʿl-Tabyīn*. Ed. ʿAbd al-Salām Hārūn. (Cairo: Maktabat al-Khānjī. 7th edn, 1998) vol. 1, p.226.

³ Al-Jāhiz (1998) vol.1, p.198 .

⁴ Epistemology, or the theory of knowledge, is a philosophical branch of achieving knowledge in sciences that aims to answer the three main problems: what is the essence of knowledge? how can it be gained?, and what is the extent of a certain topic?

⁵ Al-Jāhiz (1998) vol.1, p.201. However, the term al-Bayān, in some of al-Jāhiz’s books, has different meanings, so sometimes it denotes the possible means for expression between humans and the various modes that people can use to express the meaning of what today might be called Semiotics. It sometimes links to the linguistic sign as a complete and sophisticated tool that can be used for expression, so the concept of al-Bayān ranges from semiotics to the linguistic sign at both the literary and standard level. For more, see: Ṣammūd, Ḥammādī, *Al-Taḥkīr al-Balāghī ʿind al-Arab, ʿUsusuh wa Taṭawwuruh ʿilā ʿl-Qarn al-Sādis*. (Tunisia: Jāmiʿat al-ʿAdāb wa ʿl-Funūn wa ʿl-ʿulūm al-ʿInsāniyya. 2nd edn. 1994) p.156.

Secondly, disposition (ترتيب الأقسام). This is the second stage of making arguments, and is used to put them in a suitable place so that they lead to the proper function and increase the power in the addressee's mind. Moreover, disposition in the argumentation process is divided into three hierarchical parts. These are: exordium through the ability of lobbying the reader; narration that can vary according to the kind of argument, and lastly, peroration which summarises the meaning the speaker intends through seeking to guide the public's emotions. Lastly, lexis or expression (العبارة) which explores a suitable word to cancel what is in the audience's mind and memory.¹

One might think that al-Bayān's theory in terms of the meaning of understanding and explanation is the reason why al-Jāhiz considered the communicative process in the position, including the speaker, the listener and speech, so al-Jābirī (1936-2010) called al-Jāhiz's way of writing al-Bayāniyya Pedagogy because it was linked with his conception of al-Bayān.² Al-Jābirī also described the function of al-Bayān in al-Jāhiz's concept, which was to induce and influence the listener. This was summarised in Knowledge and Persuasion as two concepts and functions operating at the same time.³ Eventually, this means that al-Bayān is an argument in the rhetorical and social sense which represents the position of culture, and is an attempt to establish a rational community in the relationship of persuasion to its members through logic.⁴

Therefore, we can say that through his book *al-Bayān wa 'l-Tabyīn*, al-Jāhiz is the first person in Arabic thought to discuss the idea of the sermon and its context by emphasising the role of each party in the conversational process (the speaker, listener and the text) in order to make the text more persuasive and influential. To provide evidence of his understanding of the mechanisms and functions of arguing, al-Jāhiz explained how the argumentative expressions of rhetoric is designed for situations of rivalry, dispute and fighting opponents.⁵ Moreover, in these situations the speaker is required to express the argument clearly and to know how and where to place suitable arguments.

Secondly, Abū Ḥayyān al-Tawhīdī (311-414 AH/923-1023 AD), the philosopher and mystic, is another example of someone who mentioned Argumentation indirectly by considering Rhetoric

¹ Al-Jāhiz (1998) vol.1 pp.210-213

² M. al-Jābirī, *Binyat al-°Aql al-°Arabī, Naqd al-°Aql al-°Arabī*. (Beirut: Markaz Dirāsāt al-Wihdah 'l-°Arabiyya. 4th eds. 1992) p.26.

³ M. al-Jābirī (1992) p.31, and M. Al-°Umarī (1999) p.194.

⁴ M. Al-°Umarī (1999) p.209.

⁵ Al-Jāhiz (1998) vol.1 pp.212

‘al-Balāgha’ as stemming from the mind.¹ Ibn al-Athīr (557-639 AH/1160-1233 AD) also illustrated that the origin of Rhetoric is based on luring the opponent to capitulate and accept because there is no benefit in using good ideas and meanings without being able to achieve the aim of the addressee.²

Thirdly, Abū Hilāl al-°Askarī (308-395 AH/920-1005 AD) was more competent in his explanation of Argumentation, since he noted that poetry is a primary art based on argument, and linked Argumentation to poetry in his book *Kitāb al-°Sinā°atayn*. This indicates that some poetry has an argumentative function because the poet uses words to describe what he or she feels, and which no one else can feel, and this can lead others to change the way they think or feel about a given topic.³

Fourthly, according to Ibn Wahb al-Kātib, both controversy and argument are acts intended to establish the points in a disagreement between polemicists and can be used in creeds, religions, laws, discounts, repudiation of apologies in both poetry and prose.⁴ Clearly, argumentation, as understood in Ibn Wahb’s thought, is a causative and persuasive discourse.

Lastly, °Abd al-Qāhir al-Jurjānī is another example of a writer in the medieval period who in his rhetorical project mentioned how important the method of argumentation is in the debate process, so that his book *Dalā°il al-°I°jāz* became an opportunity for Arabic culture to examine discourse in its logical and inferential dimensions.

Finally, it should be pointed out that Aristotle’s book *Topics* has been translated into Arabic several times under various titles such as, ‘*Kitāb al-°Tūbīqā*’, ‘*al-Jadal*’, and ‘*al-Mawāḍī°*’, and therefore, it was necessary to take much care when dealing with the accuracy of the observations and detailed analysis of the books. Moreover, there was some ambiguity in these translations and therefore it was difficult to glean exact meanings. Aristotle’s book is quite difficult to understand especially for someone who is reading or translating for the first time; so, much of the translation is in fact assumed.⁵

¹ A. Al-Tawḥīdī, *Al-Muqābasāt*. (Kuwait : Dār Su°ād Al-°Ṣabāḥ. 2nd edn. 1992) p.134.

² Ibn al-Athīr, *Al-Mathl Al-Sā°ir fī °Adab Al-Kātib wa°l-Shā°ir*. (Beirut: Dār al-Kutub al-°ilmiyya. 1998) Vol.1 p.98.

³ Al-°Askarī, Abū Hilāl, *Al-°Sinā°atayn*. (Cairo: Dār Al-Thaqāfah. 4th edn. 1988) p.76.

⁴ Ibn Wahb al-Kātib, *al-Burhān fī Wujūh al-Bayān*. Ed. Ḥafnī Sharaf. (Cairo: Maktabat al-Shabāb. 1st edn, 1969) p.212

⁵ Ḥ. °Alawī (ed) (2010) vol.3, p.182

2.3.2.3. Argumentation in the Modern Period.¹

Among the most prominent works on Argumentation ‘al-Ḥijāj’ is a French book published in 1958 entitled *The New Rhetoric - A Treatise on Argumentation* by Ch. Perelman² and his co-worker L. Olbrechts-Tyteca³ who were greatly interested in Aristotle’s efforts and in the historical developments related to the concepts of rhetoric, debate and Argumentation. In addition, Michel Meyer (b.1950-) considered that the aim of Argumentation is not to persuade but to clarify the opinions and motives behind the direction. He also saw Argumentation as a study of the relationship between visible speech and what it implies, so that argument, in his belief, offers an answer to an unspoken or implied question so that the receiver can deduce the question from this answer.⁴

Perelman and Tyteca represents the most important attempt to renew the Aristotelian argumentative theory. This book came to light at a time when rhetoric stabilised the external shape of speech. This book was a reaction to the limitation of rhetoric in four genera: sounds, words, ideas and structures. Moreover, it was the first attempt in the twentieth century to return to the original stance that rhetoric was argumentative. Perelman’s book was also the first attempt to bridge the gap that separates the new rhetoric from the Aristotelian origin.

What motivated the emergence of Perelman and Tyteca’s theory was the concentration of classical rhetoric on rules that limited their movement and also the rapid development in human methodology, linguistics in particular, which led to reading classical rhetoric in a methodical way and an understanding that returned rhetoric to logic and philosophy.⁵ Both writers also tried to rescue Argumentation from ambiguity, the rigidity of inference and false Argumentation because it is a participatory dialogue between the sender and the listener, based on optimum understanding.

¹ It can be said that argumentation was nascent in this era, although it has benefited from the ancient heritage.

² In the fifth decade of the last century, this philosopher zealously called for the need to overcome the Platonic thought of the assets of the structure of argumentation. For more, see: Şammūd (ed) (1998) p.53

³ This book was published by the French University Press (P.U.F) in two parts, and has been reprinted repeatedly. In the same year (1958), Stephen E. Toulmin's book, entitled, *The Uses of Argument*, was published in French. The two authors, despite their differences in writing style, participated in the reference taken from various exercises based on the study of Argumentation. For more, see: Şammūd (ed) (1998) p.55.

⁴ Meyer, M, *Rhetoric, Language and Reason*. (Pennsylvania: Pennsylvania State University Press. 1st edn, 1993) p.44

⁵ Al-Amīn, Muḥammad, ‘Mafhūm al-Ḥijāj’ ʿinda Perelman wa Taṭawwuruh fī ʿ1-Balāgha al-Muʿāşira’. *Majallat ʿĀlam al-Fikr*. Kuwait. vol. 28, no.3 January and March 2000. pp.53-71.

Perelman states that logically, argumentation can be in poetry whether classical or emotional and that one can extract the argumentative components from any poem.¹ According to Perelman, the argumentation theory as a new rhetoric covers every field of discourse that aims to persuade, whoever the listener is and whatever the discourse.² This means that Perelman tries to bridge the gap by expanding the definition of the concept of rhetoric, which includes everyday speech to literature, philosophy, and legal and humanitarian language.

So, in the modern period, Perelman's efforts added to the controversy within the new rhetoric and humanities in general. In fact, Perelman presents a definition of argumentation that focusses on the function of argumentation which is to lead the reader to conviction or at least increases the level of conviction.³ Moreover, he argued that the main focus in the argumentative function is the receiver; and in the modern era, pragmatics came to pay attention to the receiver, whether reader or listener or discussant.

Argumentation falls within the so-called communication sciences or external attitude concerning everything related to the delivery of messages and to the understanding of implications. This means that the argumentation process expands to include the speaker, addressee, discourse and context, which should all be strongly related to a persuasive goal as P. Charaudeau stated.⁴

To be clear, Aristotle considered rhetoric as the detection of possible ways to persuade, while the rhetoric of Perelman and Tyteca focused on the techniques employed in speech to achieve persuasion, so they were not concerned that argument failed to return to rhetorical techniques. Argumentation theory, according to their definition, is the study of the techniques of Argumentation, which means that they linked technique and function, and focused on how to operationalise the argumentative structures in discourse.⁵ In contrast, Oswald Ducrot (1930-), a French linguist, and his colleague Jean Claude Anscombe, consider that each act of speech

¹ More about this point will be presenting in the last section of this chapter (Argumentation and Poetry). See: p.93

² Perelman and Tyteca (1971) p.69

³ Ibid., p.75

⁴ Charaudeau, P, *al-Hijāj Bayna ʿl-Nazariyya wa ʿl-ʿUslūb*. Trans. Aḥmad al-Wadranī (Beirut: Dār al-Kitāb al-Jadīd. 1st edn, 2009) p.13

⁵ Perelman and Tyteca (1971) pp.76-88, and al-ʿAmīn (2000) pp.53-71. This means that Argumentation is the manifestation of inner strength that comes in various ways to reach the recipient to a degree of impact and conviction, and is also interested in the relationship of arguments to psychological framework. As a result, Perelman and his colleague Tyteca focused on the technique of discourse, in particular more than the producer or receiver. This technique has a mental and verbal structure like the double meaning of the word Logos in Greek, which means a plea, reason or word.

is Argumentation, and the function of essential speech is not to indicate, but to guide the reader. As a result, the concept of argumentation, in Ducrot's thought, means to provide an utterance or many utterances leading to compliance with the utterance. This means that argumentation is inherent in the language, specifically in its structure. Thus, he stressed the notion that the nature of language is based on argumentation.

Ducrot, however, distinguished between this type of argumentation and logical inference, which refers to facts and external experiences. Ducrot and Anscombe's theory falls under what is called in modern linguistics the Pragmatic Integrated, which examines, "the laws that control the discourse internally to discover the logic of language".¹ Thus, argumentation, according to this theory, is purely a linguistic mechanism, found in each speech act and discourse, whether literary, philosophical or religious. The disadvantage of his theory is that he restricted the significance of the uttered to orientation, even though the significance of speech is separate from indications of the speech.²

Perelman and Ducrot's theories agree on applying the more useful principle, argumentatively, which is subject to interpretation of the discourse in the context of answering the following question: Why does the speaker say what he says? This is because they believed that the units of language vary in the degree of expression of an idea. Perelman believed that the receiver should know the words that he can use in his speech, but he left the words that are most effective and useful, argumentatively. Ducrot also applied this principle by choosing argumentative factors for the uttered word that can lead to a specific result because the speaker has a choice between using the uttered word without the argumentative factors; thus, the result has potential in more than one direction or, adding these factors, the possibilities are narrowed to a specific possibility. In this case the desired result is guaranteed access to the addressee.³

A comparison of the formative mechanisms of the argumentative discourse in both theories; al-Bayān by al-Jāhiz and Demonstration by Perelman, is provided in this Table below.⁴

¹ Şammūd (ed) (1998) p.353.

² Şawla (2001) p.39.

³ Şawla, °Abd Allah, *al-Balāgha al-°Arabiyya fī Daw° al-Balāgha al-Jadīda 'al-Ĥijāj'*. Idārat al-Manāhij, Bahrain. The Conference of the Arabic Curriculum, the Prospects of Renewal and Development, 18-20 April 2004 pp.2-13.

⁴ Al-°Umarī, Muḥammad (1999) pp.89-90, and Mudqin, Hājar, 'Al-Ĥijāj wa °l-Istidlāl al-Ĥijājī- °Anāşir °Istiḡsā° Naẓarī'. *Majallat °Ālam al-Fikr*. Kuwait. March 2006. pp.197-212.

In al-Jāhiz's theory of al-Bayān	In Perelman's Demonstration theory
<p>Rhetoric is a procedural concept, which can be summarized as two functions: understanding and explaining, particularly the persuasive function of explanation.</p> <p>Al-Jāhiz, also, linked persuasion in his theory of al-Bayān to oral discourse al-Khaṭāba.</p>	<p>The aim of Perelman's theory is to study discourse techniques that allow for raising people's supports for the presumptions provided to them.</p> <p>He was interested in manifestations of communication and responsiveness.</p>
<p>He suggested that the most important complements to the persuasive message in rhetoric are to obtain persuasive qualifications and qualities for the sender, and to avoid enactment of the obstacles that can prevent it.</p>	<p>There are five aspects of Argumentation:</p> <ol style="list-style-type: none"> 1. It is directed to a listener. 2. It uses natural language. 3. It contains the possibility of recognition. 4. Its results are not obligations. 5. There is a logical necessity for its growth.
<p>He was interested, along with the sender al-Khaṭīb, in the consignee (recipient) through the component of language that must be right and moderate, thus considering the magnitude of listeners that determines the magnitude of sent meanings.</p>	<p>Perelman was keen that the argumentative discourse includes the fundamental property of incorporating the speaker, the listener and the magnitude as components of this discourse.</p>
<p>He was also interested in the place (position) or the magnitude surrounding the recipients.</p>	<p>He considered that encouragement was the most important act of the argumentative function in persuasion as a field of argumentative research, which requires awareness of listeners towards the act.</p>
<p>The second component for persuasion is the sign, which is of two types:</p> <ol style="list-style-type: none"> 1. The helping sign to the notification that accompanies the word. 2. The sign that functions in itself, particularly the external manifestations. 	<p>Persuasion also requires:</p> <ol style="list-style-type: none"> 1. Clarity of style as a linguistic factor. 2. Respect for the speaker as a psychological and social factor, which requires awareness of different political and social conditions. Linking the psychology that results from the nature of argumentation is a special way of studying the nature of the mind, as well as choosing the best methods to employ in dialogue.

Thus, the interest in argumentation that is as old as the Greek heritage still exists today, and has become the subject of many Arabic works by an elite company of experts of modern thought in language and philosophy, including ¹ the Moroccan Philosopher and academic Ṭāhā

¹ Although most of them have been mentioned in literature reviews, it is good to highlight here four important books; First came ^cAbdullah Ṣawla with his book *al-Hijāj fi 'l-Qur'ān min khilāl Ahmm khaṣā'ish al-Uslūbiyya*.

°Abd al-Rahmān. According to him, argumentation is relevant to persuasion where the function of rhetoric is to describe the ways in the use of language and to classify the methods in accordance with their ability to deliberately express and to pass beyond reporting in order to influence the reader, to persuade him, or involve him in what we feel. The goal of influence in rhetorical discourse is to gain the sympathy of, and a positive position with the addressee; it is a kind of emotional grooming.¹

In this regard, three Arabic studies examined the theory of Aristotle's topics in different ways. The first study was made by Rashīd al-Rāḍī who tends towards a modern perspective, pursuing the concept of the topic and its argumentative linguistic applications according to O. Ducrot (1930-) and J.C. Anscombe. Therefore, al-Rāḍī was not just dealing with Aristotle's ideas.² The second study is by °Abdullāh al-Bahlūl who studied the Aristotelian dialectic discussion in the framework of tracking the characteristics of argumentation through two examples of Greek and Arabic heritage, although the author examined the topics in the light of the summaries of Averroes.³ The last study was accomplished by Hishām al-Rīfī in a complete book which examines Aristotle's theory of argumentation based on three books *Rhetoric*, *Topics* and *On Sophistical Refutations*.⁴ Clearly, al-Rīfī realised that the Aristotelian controversy is based on the dialectical topics.⁵

To conclude, one can say that classical rhetoric, in both Greek and Arabic, has addressed the issue of argumentation, but it has not addressed all of its dimensions, including

He tried to address Argumentation in its relationship to rhetoric and deduction. Second was Shukrī al-Mabkhūt and his book *al-Istidlāl al-Balāghī*. This book falls within the specific stream called deliberative compact, which is based on considering Argumentation as judged by language restrictions. Thirdly, Muḥammad al-Qārṣī in his book *al-Balāgha wa °l-Ḥijāj min khilāl naẓariyyat al-Musā'ala li Michel Mayer* established the theory of accountability which is the function of philosophy in the author's view. This, of course, led to consideration of the components of speech, the relationship of questions and answers and the relationship of philosophy to rhetoric. Finally, Muḥammad al-Nuwayrī in his book *al-Balāgha wa °l-Ittiṣāl al-Ḥijājī*, focused on fallacy in Argumentation.

¹ °Abd al-Rahmān, *Ṭāhā, Fi °Uṣūl al-Ḥiwār wa Tajdīd °Ilm al-Kalām*. (Beirut: al-Markaz al-Thaqāfī al-°Arabī. 2nd edn, 2000) p.83

² Al-Rāḍī, Rashīd, *al-Ḥijāj wa °l-Mughālaṭa, min al-Ḥiwār fi °l-°Aql °ilā al-°Aql fi al-Ḥiwār*. (Benghazi, Libya: Dār al-Kitāb al-Jadīd, 1st edn, 2010) pp.22-43

³ Al-Bahlūl, °Abd Allah, *al-Waṣāyā al-Adabiyya °ilā °l-Qarn al-Rābi° Hijryyān, Muqāraba °Uslūbiyya Ḥijājīyya*. (Beirut: Dār al-Intishār al-°Arabī, 1st edn, 2011)

⁴ Al-Rīfī, Hishām, *al-Ḥijāj °Inda °Aristū*. A study within *°Ahamm Naẓariyyāt al-Ḥijāj fi °l-Taqālīd al-Gharbiyya min °Aristū °ilā °l-Yawm* by Ṣammūd, Ḥammādī (ed) (Tunisia: Jāmi°at al-°Ādāb wa °l-Funūn wa °l-°Ulūm al-Insāniyya. 1st edn, 1998). pp.210-289

⁵ It is interesting that some Arabic translators would prefer to transfer Aristotle's book *Rhetoric* as it in the English version, because the incorporeal field of the word rhetoric would not match with balāgha in the Arabic version. However, when the Arabic philosophers and scholars dealt with the book through more explanation and interpretation, they translated to Khaṭāba.

its sufficiency for referencing the listeners' situation and the way that the sender appears, or the confirmation that speech should be supported. This means that issues of argumentation have been considered in the context of the oral direct sender, and then the formal constituent of the discourse. However, argumentation in modern rhetoric has generated interest in the critical and linguistic fields in particular, and in the human field in general, and in both fields' oral and written communication.¹



2.3.3. The Strategy of Argumentative Text-building.

According to Abū Bakr Al-^cAzzāwī, all texts and discourses, achieved by natural language are argumentative,² but the manifestation of the argumentation, nature and degree varies from text to text and speech to speech³. In other words, Argumentation is a communicative process and, therefore, attending to the two parties in the communication is essential. Thus, the argumentative discourse is not a simple discourse, and it implies a strong need to study, analyse and ponder the discipline with regard to the rules and tools used in the practice of argumentation.

Literature, as a form of discourse, is not free of Argumentation, so if literary texts are interpreted from the standpoint of dealing with the art of persuasion and methods of reasoning, without a doubt the unknown and vagaries will need further explanation and clarification⁴. Therefore, the essential question is: How can we analyse a literary text in terms of Argumentation and its methods?

It is obvious that any Argumentation, as a discourse, needs to employ four main players regardless of the type of aspect: a speaker, the sender who addresses the discourse, a discourse, speech that contains words and has an audience, the receiver, one who listens and takes in the knowledge of both the discourse and speaker and a receiver who plays a role in directing the sender in sending his speech.⁵ Finally, context is the general framework that contributes to the

¹ Al-Ṭalaba, Muḥammad, *al-Ḥijāj fi 'l-Balāgha al-Mu^cāšira, Baḥṭh fi Balāghat al-Naqd al-Mu^cāšir*. (Beirut: Dār al-Kitāb al-Jadīd. 1st edn, 2008) p.7

² Al-^cAzzāwī, Abū Bakr, *al-Khiṭāb wa 'l-Ḥijāj*. (Beirut: Dār al-Riḥāb. 1st edn, 2010) p.49

³ Al-^cAzzāwī, Abū Bakr, *Ḥiwār Ḥawla al-Ḥijāj*. (Casablanca: Dār Al-^oAḥmadiyya. 1st edn, 2010) p.45

⁴ Al-Duraydī, Sāmiya, *Dirāsāt fi 'l-Ḥijāj*. (Irbid: ^cĀlam al-Kutub al-Ḥadīth. 1st edn, 2009) p.4

⁵ Philippe Breton, a French Professor at the University of Strasbourg, criticises the traditional communication scheme (sender, message and addressee), and he instead suggests another scheme based on what is called

likelihood of using specific tools and the selection of appropriate mechanisms for the process of an understanding between the parties to the discourse. Those aspects can be used if the purpose of Argumentation is added to them.¹

The social use of words highlights a special sign for Argumentation and each argument assumes a counter argument, so the field of Argumentation is not about truth or sincerity, but rather, possibility, and the likelihood of an event. This means that the argumentative text is a linguistic structure that varies from other texts because it is built interactively and supported by tools and means to function, for the purpose of persuasion and influence. Thus, it is not necessary for every discourse to be argumentative; it may be subjective without any aim to persuade or it may not be aimed towards Argumentation directly.

The scholars reviewed six Argumentation types that were found in different texts. First they found the Argument of Justification by using the tool 'as'. Secondly, they found that the Argument of Direction and its purpose warns of the spread of a particular thing. Thirdly, it was found that the Argument of Presence builds on the relationship between the person and his work. Fourthly, there is the Symbolic Argument, such as the Crescent of Islam, the Cross of Christianity and the balance of justice. The fifth type is the Proverb of Argument which was intended to establish the basis for Argumentation and demonstrate its validity. The sixth was the Citation of Argument which clarifies the basis and intensifies the presence of ideas in the mind.²

Any argumentative text includes specific attributes. Linguists call the stated intention that is found through an impact on the recipient via convincing him or her of a specific idea, the conative. Harmony, an argumentative text based on accurate logic with different emotions and effects, should offer a strong and clear vision. Moreover, the elements of harmony in each argumentative discourse are: receivability, reasonableness and acceptability. Inference is the third feature, because the argumentative text is based on demonstration, which becomes the

'Argumentative Triangle', composed through (speaker, argument, audience and the context of reception). For more, see: Breton, Philippe, *L'argumentation dans la communication, Collections Repères*, (Paris: La Découverte, 1st edn, 2005) p.20.

¹ Al-Shihri, °Abd al-Hādī, *Istarātijyyat al-Khiṭāb, Muqāraba Lughawiyya Tadāwuliyya*. (Beirut: Dar al-Kitāb al-Jadīd, 1st edn, 2004) pp.17-18

² Al-Ḥabāsha, Ṣābir (2008) pp.48-49, and °Ubayda, Ḥumayd, 'al-Ḥijāj fī °l-Falsafa wa fī Tadrīsiha'. *Majallat Fikr wa Naqd*. Rabat, May 2001. 4,(39), pp.8-9.

final attribute and demonstration backs up examples and arguments with all the techniques of persuasion.¹

S. Toulmin states how the argumentation process is accomplished and analysed, and considers the nature of the relationship between the argument ‘data’ and the conclusion through the use of the supportive connectors ‘linkers’ of both ‘so’ and ‘since’ to denote the conjunction and the preposition of giving reason. However, the Toulmin model emphasises that the significant proof in any persuasive discourse is normally the evidence that requires a warranty, because the reader may not easily notice the principle connecting the evidence to the argument.²

It should be emphasised that the success of argumentative discourse does not signal its truth, but indicates an intelligent function and good selection with full awareness of the introductions that usually agree with a position, such as “the right of the controversy is to build its introductions with what the opponent agrees, because it is required by demonstration, and tended to the purpose of al-Bayān”.³

It seems that Perelman performed a process of induction to achieve the most important properties of the argument that were previously prevalent; he found that Argumentation in some of the philosophers is of two types. One originates from the brain, which directs towards a specific audience to avoid the voice of passion. The other is completely the opposite and aims to tickle the emotions and stir the passions.⁴

Because any language has an argumentative function, researchers have mentioned certain argumentative connections and factors. These tools prompted Ducrot to defend the hypothesis of *Pragmatic Integrated*, so the argumentative value of an utterance is associated with the conclusion to which it can lead. However, there is a distinction between the two types of argumentative tools, or Connectors, such as ḥattā ‘even’, bal ‘rather’, lākin ‘but’, ma‘a dhālik ‘however’, li‘nn ‘because’, ‘idhan ‘so’, li hādhā ‘for this’ and bittālī ‘therefore’, which link two utterances or two arguments, and place each utterance in a specific role within the strategic argumentation. These connectors vary in use; some connectors are used for arguments or results, and for strong or weak arguments, and some are used for argumentative opposition or

¹ Al-Duraydī (2011) p.36

² Bauer, Sara, ‘Viewing a Poem as Argument: Helping Students Understand Contemporary Poetry’, 19 September 2008 (online) accessed on 22-3-2014, on: <http://www.nwp.org/cs/public/print/resource/2689>

³ Ibn Wahb al-Kātib (1969) p.230

⁴ Perelman and Tyteca (1971) p.66

cohesion. The second type of tool is the Operator, which does not link argumentative variable, that is: an argument and a conclusion or a group of arguments, but can restrict the argumentative potential of the utterance.¹

Since we have discussed how the argumentative text can be built, the next section will examine the dialectic of argumentation and poetry, in an attempt to answer the question of how one can examine argumentation in poetry without losing the nature of poetry. In other words, can the poets play the defender function in their ideas?



2.3.4. Argumentation and Poetry, ‘Poetry between Enjoyment and Persuasion’.²

First, it should be noted that in modern Western studies, argumentation is one of the most important elements in pragmatics, because we often talk in order to argue, because there is no utterance without an argumentative and directive act on the various levels of achieving a certain conclusion. For this, it is necessary to go into the field of pragmatics which means studying argumentation through the use of language.

On the other hand, some critics mentioned at least two main functions of any text, which are, enjoyment and usefulness. Enjoyment is based on the aesthetic in order to attract and please the reader, while usefulness is achieved by encouraging the reader to recognise value and virtue.³ It seems, therefore, that the second function is achieved logically by argumentation and persuasion through the literary impact.⁴

Earlier in this chapter, it was noted that the preceding scholars in the Arabic critical heritage had believed in the irrefutable argumentative nature of poetry.⁵ However, it is worth returning

¹ Al-^cAzzāwī, Abū Bakr, *al-Lughā wa ’l-Ḥijāj*. (Beirut: Dār al-Riḥāb. 2nd edn, 2009) pp.32-36

² This section examines the relationship between argumentation and poetry, and how poetry can include an argumentative impact just as any other discourse. It is an important problematic that requires studying accurately in order to strengthen this thesis and gain validity. However, this point on Poetry, Persuasion and Interestingness (Enjoyment), could be a research project for the future, which considers the nature of poetry.

³ Ibn Rashīq, al-Qayrawānī, *al-’Umda fī Maḥāsīn al-Shi’r wa ’Adābih*. Ed. Muḥammad ^cAbd al-Ḥamīd (Beirut: Dār al-Jīl. 5th edn, 1981) pp.32-36

⁴ By literary impact I mean the critical views that are left by the poet, along with the poetic and critical soul that remains in his output.

⁵ See: the concept of argumentation in the medieval Arabic period early in this chapter. p.81

to the reason for the increasing controversy about argumentation and poetry. Opponents believed that the track of poetry was other than the track of reason, and that the poet should only address the passion and feelings of the reader without give a role to rationale in the quest for enjoyment and pleasure; and this is why poetry is linked to the imagination.

S. Toulmin, for example, disagrees with the fact of linking poetry with argumentation, and the main reason behind his opinion is that argumentation is mainly based on discussable issues, and a lyrical argumentation is beyond discussion.¹ This means that Toulmin would elevate the status of poetry, so that while the fact of poetry is based on individual experience, argumentation as a subject is on a lower level than poetry, and thus the clash has a role in rejecting argumentation in poetic discourse.

Toulmin's opinion and his justification for it could form a discussion of the difference between argumentation and poetry rather than a discussion of the consideration of argumentation in poetic discourse. Clearly, since the poetic text is an individual experience, which stems from it is not common and participative, but it is the poet's ability that is crucial in the attempt to change and amend.²

Moreover, judging argumentation as common and inferior discourse means that it is unable to enhance the text but, considering all the themes applied by poets both the argument and the evidence strengthen the poem in order to influence and persuade the reader.³

In other words, those who reject the idea of argumentation in poetry are comparing the terminology of argumentation and controversy while the term 'argumentation' is more broad and inclusive than the term 'controversy'. Further, Aristotle differentiated between controversial and rhetorical argumentation; where the field of controversial argumentation is purely intellectual, that it is normally between two people, and each one tries to persuade the other to a certain point of view. On the other hand, rhetorical argumentation is linked to orient the act or create the belief to audiences. Therefore, it is possible to insert poetry into the second type of argumentation, considering the role of the poet and poetry to lead and guide audiences.⁴

¹ Toulmin (1964) p.97

² Al-Duraydī (2010) p.75

³ *ibid*, p.76. However, poets differ in drawing the strategies of persuasion, based on the large number of argumentative visions. There is also a variation in the poets' application of these visions in their poems.

⁴ Aristotle (1989) *Rhetoric*:22.p.10

The emphasis on the presence of argumentation in poetry is based on several natural assumptions that can be made. One is the intention to influence.¹ This is any ordinary discourse through the interaction of a speaker, namely the poet, and a listener, namely the reader which can be considered through a set of data or arguments and conclusions that are carried out in the poetic text in via dialogue. The reader is required to believe in the content provided.

Moreover, there is argumentation wherever there is language,² and there is no difference between poetry and prose in connotation; but it is the way that this connotation works which makes the difference, and this is based on the level of the relationship between the signifier and the signified. So, the unity of the aim of the discourse justifies the integration of both poetry and prose within the framework of argumentation.

Further, the nature of ambiguity in both argumentation and poetry is based on the duality of persuasion and imagination. Although persuasion is the basis of argumentation in rhetoric meanings, and imagination is the basis of poetry, the use of persuasion in poetry is agreeable (to readers) just as the use of the imagination is, in rhetoric. This is because the aim of both is the same, that is, it is an attempt to influence in order to gain acceptance, as al-Qarṭājannī claimed.³ However, the concept of imagination would not deny reason, nor exclude poetry from the reasonable, because in order to understand the poetic meaning, it is essential to use the mental faculties.

Al-Jāḥiẓ, in his remarkable book *al-Bayān wa 'l-Tabayīn*, did not differentiate between poetry and prose in his citations on argumentation. He discussed the validity of his arguments by evoking various Arab sayings which he applied equally to poetry and prose. He treated every literary genre as a discourse, regardless of the traditional classification, with the retention, of course, of the characteristics that distinguish the forms in each genre.⁴

To add more evidence of the link between argumentation and poetry, Abū Ḥayyān al-Tawḥīdī cited from Ibn Nabāta saying that the feature of versification (or poetic composition) includes the inclusion of citations, and therefore arguments can be taken from it. As scholars, philosophers and linguists often mentioned, the poet says that there is much in poetry, poetry

¹ Intentionality is an important role in the argumentation process, which means that the speaker (writer) sends his or her arguments to the listener (reader) to gain influence and persuasion by a prior intention.

² Al-Shihri (2004) p.452

³ Al-Qarṭājannī (1966) p.362

⁴ Al-Jāḥiẓ (1998) vol.1 p.109

emphasises it, and accordingly the poet is the creator of argument and poetry is the argument.¹ In this regard, the Tunisian scholar Ḥammādī Ṣammūd claims that rhetoric arose in the arms of poetry, as the status of poetry lies in the structure of utterance and its ability to provide a proper argument.²

Essentially, there is misunderstanding on this point, since the world of poetry addressed to aesthetics is one thing, and judgment that poetry is non-argumentative discourse is something else. Indeed, although poetry considers the form of text and its aesthetics through special concepts and terminology, nothing can prevent entering argumentation in the world of poetry for studying its argumentative purposes.³

Because this thesis is based on the Dīwān group's poetic discourse within which they have extensively considered passion's status in poetry, Argumentation and emotion can be examined as a subject in itself. As Aristotle states "persuasion may come through the hearers, when the speech stirs their emotion".⁴

Before bringing the subject of argumentation and poetry to an end, it ought to be said that organic unity, a clear sign of the Dīwān group, fits with argumentation since the consideration of a poem as a whole unity is built on three aspects: argument, evidence and conclusion. As far as evidence is concerned, while al-^cAqqād considers organic unity to be one of the constituents of modern poetry,⁵ al-Māzinī encourages the reader to consider the poem as a whole, not line by line.⁶ According to Toulmin, "an argument is like an organism. It has both a gross, anatomical structure and a finer".⁷

Further, both argumentation and Romantic poetry consider carefully the reader to be an essential component in the poetic process. The receiver is still considered to be the great phenomenon, since he or she is the link to various issues such as delivery, suggestion and taste. Clearly, the Romantic poet does not abandon the other, and therefore the poet should strongly

¹ Al-Tawḥīdī, Abū Ḥayyān, *al-^oImtā^c wa ^ol-Mū^oānasa*. Ed. ^oAḥmad ^oAmīn. (Beirut: Maktabat al-Ḥayā. 2nd edn, 2000) Vol.1 p.136

² Ṣammūd, (ed) (1998). p.10

³ Al-Walī, Muḥammad, 'Madkhal ^oilā al-Ḥijāj'. *Majallat ^cĀlam al-Fikr*. Vol. 40, no.2, October and December 2011. pp.11-40

⁴ See: Aristotle (1989) *Rhetoric*. p.23

⁵ Al-^cAqqād (2000) *Sā^cāt bayna al-Kutub*. p.106, and *al-Diwān*, p.130

⁶ Al-Māzinī, Ibrāhīm, *Shi^cr Ḥāfiẓ*. (Cairo: Maṭba^cat al-Fasfūr, 1st edn, 1951) p.11

⁷ See: Toulmin (1964) p.94

gain the persuasive argument, otherwise the poet will appear weak before the receiver who does not affect nor deliver his message.¹

In the introduction to the *Lyrical Ballads*, Wordsworth emphasizes three important points that may be related to the issue of argumentation and poetry. He mentions the importance of the reader who reads poems, and he does this by coldly excluding him from the arguments and at the same time enforces them on the reader. Secondly, he stresses the importance of the quality of the poems through having, “a systematic defence of the theory upon which the poems were written”.² Finally, he stresses the concentration of the efficacy of the arguments through thinking principally of influence.³

According to Heinrich F. Plett, a German Professor at the University of Duisburg-Essen, “when the rhetorical communication tended to the poetic communication, the rhetorical image turns into a poetic image..., the poetic function cannot cancel other functions, but it is merely to dominate them, where in fact the poetic text includes also persuasive and informational elements, and the persuasive text includes poetic and informational elements”.⁴

We can also say that the link between poetry and argumentation falls under what can be called text authority.⁵ This leads us to believe that linguistic ability is a part of forming opinion and influence, and therefore argumentation strengthens the relationship between the utterance and the act. Clearly, when discourse is taken within the function of argumentation, it becomes a motive for the act and a marker for the idea and attitude.

It is clear that the poetic text is not only a verbal performance or a transfer of individual experience, but it also aims to urge, to incite, to persuade and hence to argumentation. It seeks to change the recipient's ideas and beliefs, forcing a change in behaviours and attitudes. This means that the argumentative and persuasive feature lies in both poetry and prose, and moreover, argumentative theory goes even further by considering any literary or poetic

¹ Al-Jayyār (1994) p.138. However, the importance of the reader in the argumentative process has been mentioned in Chapter One. See: pp. 7-9

² William Wordsworth and Samuel Coleridge, *Lyrical Ballads*. (London: Penguin Classics, 1st edn, 2006) p.5

³ *ibid.*, p.5

⁴ Plett, Heinrich, *al-Balāgha wa ʿl-ʿUslūbiyya, Naḥw Numūdhaj Sīmyāʿī li Taḥlīl al-Naṣṣ*. Trans. Muḥammad al-ʿUmarī. (Casablanca: Dār ʿAfrīqyā al-Sharq. 1st edn, 1999) pp.102-103

⁵ Further to what has been explained in the text above, the authority of text ‘or text dominance’ is one of the three authorities that controlled literary criticism after the creator and receiver ‘reader’; it is to explore the writer’s intention, considering that the real creator of the text is the text itself. As Roland Barthes stated, to neglect the writer is to believe in ‘the death of the author’.

discourse in addition to the poetic function, such as that of emotionality, directivity and persuasiveness that would be accomplished by the pragmatic method.¹

To sum up the discussion of controversy of argumentation and poetry, it can confidently be said that argumentation is equally apparent in poetry as prose so that poetry is a discourse which purports to the impact of the act in the reader through requesting persuasion and compliance, or further, to orient behaviour and attitudes by various means and methods. Moreover, analysing poetry in the light of persuasion is considered to enrich the argumentation theory, and in contrast, studying the argumentative process provides poetic discourse with further connotation mechanisms.



1.2.4. Conclusion.

It ought to be mentioned here, that since their emergence up to the present day, the study of the *Dīwān* group's output is surrounded by difficulty due to the similarities and differences of the poets' views. These problems could be due to the influence of English ideology and literature, and the poets' complete understanding of the importance of renewal in modern Arabic poetry; they considered what they had read and applied it to their poems in order to root these new ideas into the Arabic legacies.

Through this study, we have concluded that the pragmatic approach effectively enables the extrapolation of the language of the three poets who rebelled against traditional and conservative poetry, and revealed the argumentative connotations through the use of language. The study also discloses the hidden objectives of these rich texts in the normative and rhetorical side on the one hand, and their extensively revolutionary voices through their critical principles, on the other. Clearly, the rhetorical structure of the poems reveals that they had been written in a radiant reality within the bustle of poetic and critical battles of that time in Egypt. Therefore, this particular poetic structure expresses its proximity to this reality.

However, the perspective of this study is based on the developmental vision of modern argumentative eloquence (rhetoric) that no longer separates poetry and rhetoric in terms of the two elements of persuasion and enjoyment. Moreover, the idea behind this thesis stems from

¹ °Arawī, Muḥammad, 'Min Qaḍāyā al-Naqd al-Qadīm, al-Ḥikma wa °l-Mathal', *Majallat °Āfāq al-Thaqāfa wa °l-Turāth*. Year 9, issue 34, July 2001, pp.51-72

the fact that poetic texts are examined as artistic texts that have been built on suggestive and associative language.

To link the chapters together, and having had an overview of both the Dīwān group and the argumentation theory it might be wise not to delve too deeply into the application of argumentation at this point. Therefore, the next chapter will examine the structure of argumentation through the study of both the tributaries and patterns in the Dīwān group's poetic discourse. So, a typical question to be asked at this juncture might be: How can a poetic discourse that is mainly interested in argumentation and its styles in the light of the pragmatic method, be analysed?



Part Two

The Structure of Argumentation

Outline of Chapter Three

The Constituents of Argumentation

3.1. Preface.

3.2. Argumentation and Romanticism: Bonds of Convergence.

3.2.1. The Argumentative Title.

3.2.2. Poetic Symbolism.

3.2.3. Self-expression.

3.3. Recurrence and Insistence on Meanings.

3.3.1. Repetition in Meaning.

3.3.2. Verbal Repetition.

3.4. Poetic Dialogue.

3.4.1. External Dialogue.

3.4.2. Interior Dialogue (Monologue).

3.5. Contrast and Comparison.

3.6. Conclusion.

3.1. Preface.

The previous chapter examined the background of both the Dīwān group and ‘argumentation’ which is the focus of this thesis; and it considered the nature of the poetic output of the three poets as well as the essence of the term. As both sections of the previous chapter tried, initially, to answer the simple questions of **who? and what?**, that is, who are the three poets of the Dīwān group, by considering all the circumstances of their composition, and what does argumentation mean, this chapter will begin to attempt the main question of **how** the argumentation vision would apply to the Dīwān group’s poetic discourse, and this will be achieved by analysing its constituents.

An in-depth examination of the Dīwān group’s poetic discourse according to the argumentation theory requires consideration of the principles of the poetic method using argumentative and logical approaches. This involves deducing argumentative aspects from their poetic material in order to see how competently they apply to the theory in the group’s poetic discourse, informed by their awareness of the rhetorical factors and the linguistic connections. The contemplative and philosophical view in the logical analysis has led to the examination of the Dīwān poets’ poetic meanings. This has resulted in a close examination of prose styles in terms of repetition, narrative, dialogue, detail, and the insistence on meaning. The relationship between the Dīwān poets and the argumentation theory may be attributable to the depth of thinking and its accuracy, clarity of imagination, and the focus on extracting meanings.¹

By considering the relationship between argumentation and Romanticism in greater detail, some points of convergence can be seen within the principles of both terms and those of the Dīwān group. The main question that should be answered in this chapter therefore is how does the argumentation process appear in the poetic discourse of the Dīwān group and, how does this convergence contribute to the building of an argumentation context. The convergence is composed of three aspects: the titles of the poems, the poetic symbol, and self-expression. This section of this chapter will be followed by two constituents of argumentation, which are,

¹ Al-^oUmarī mentions in the preface of his second edition of *fi Balāghat al-Khiṭāb al-Iqnā^oī*, that the research student (in Arabic countries) struggles to find enough material about argumentation in Arabic libraries, and therefore he or she has to obtain the information from English or French references. See: al-^oUmarī, Muḥammad (2002) p.5

recurrence and dialogue, because both of these are considered to be the most important features of argumentation that clearly appear in the work of the Dīwān group.

Moreover, both constituents, recurrence and dialogue, closely link the argumentation theory with its techniques based on the poetic discourse of the Dīwān poets. However, in this chapter these approaches will be examined by relying on the pragmatics methodology, which means that every poetic sense will be considered through the study of the contextual meaning of the poet, separated from the meaning of each word or phrase.¹ On the other hand, it will also consider the uses in speech as social, deductive, and pragmatic phenomena. Thus, every poem selected will clarify the aspects of argumentation, as this theory is the main focus of this thesis, followed by reference to the real meaning, which the poet tries to express, through an exploration of the semantics, which is seen as the distinguishing sign of pragmatics.

It is clear that following the Dīwān group's concept of criticism, literature, poetry, poet, and text, the reader and the critic serves to facilitate an understanding of the theoretical perceptions of literary criticism in general and an awareness of the structure of the critical and creative process. So, analysing the argumentative vision according to these perceptions is to be achieved by considering them as presumptions that drive the argument to a certain connotation.

Regarding the approach to the selection of the poems, this was based on reading each poem more than once in order to find the three foci, 'argument, evidence and conclusion' and by forming an argumentative meaning of the poem. That is, I tried to glean the pragmatic vision that is fundamentally based on the meaning without prejudice towards the order of the lines of the poem in order to achieve an organic unity. In other words, tracing argumentation in the poetic discourse of the Dīwān group is achieved by three steps; selecting poems and understanding their contexts, and then observing the argumentative connotation. Hence, this is an attempt to discover the meaning that is compatible with the poet's intent; and what he wants to change through the pragmatic method.



¹ This is on the border of pragmatics as defined by George Yule. See: Yule, G (1996) p.5

3.2. Argumentation and Romanticism; Bonds of Convergence.¹

Classicism had been dominant in Europe since the seventeenth and late eighteenth centuries, especially in France. Later, in the nineteenth century it spread to other European countries and was followed by the literary schools' approaches.² The Romantic approach emerged from the ruins of Classicism; and writers and philosophers had been advocating innovation throughout the eighteenth century, especially during the second half. This led to Romanticism becoming the most important literary movement in the history of European literature.³ Principally, Romanticism was a rebellion, in terms of reason, power and the rules prevailing in Classicism and therefore Romanticism sought to remove the control of the Greek and Latin arts as well as imitation and simulation.⁴

The Romanticism approach considers the strength of feelings, emotions, and fantasy to be the original source of aesthetic experience and focuses on various human emotions, such as fear, terror, panic, and pain, which usually originate from the self-imagination of a critical power. The Romantic approach encouraged freedom of ideas seeking escape from reality and the removal of the dominance of traditional literature, which contributed to schools of Classicism and rational idealism addressed during the Middle Ages.⁵

These changes in Western thought also occurred in Eastern countries, especially in Egypt, which was experiencing its most difficult period of despair, misery and deep pain; and from the belief that some aspects of life were almost corrupt.⁶ The Egyptian Romanticism school totally rejected Classicalism, taking up a position of dispute with the revival school headed by al-Rāfi'ī, Shawqī and Ḥāfiẓ Ibrāhīm, which became obvious when al-°Aqqād criticised this traditional school by saying: "they should know that the great poet is he who feels the essence of objects, and does not just enumerate them, and the glorious poet does not only describe the object, but empathises with people's emotions because he can see the shapes and colours as you

¹ One of the complicated issues that have been encountered in this thesis is the multitude of argumentative components in the poetry of the Dīwān group, which means that it is possible to study Paradox or Repetition, for example, in more than one chapter, but as far as is possible I have endeavoured to adhere to focusing on the main title of each chapter, and in this way, the elected poetic text has been analysed.

² Ghunaymī Hilāl, Muḥammad, *al-Rūmāntikiyya*. (Cairo: Dār al-Ma'ārif, 1st edn, 1973) p.11

³ Bennett, A and Royle, N, *An Introduction to Literature, Criticism and Theory*. (Harlow, United Kingdom: Pearson Education Limited. 4th edn, 2009) pp.56,121.

⁴ For more on this point, see: Berlin, I, *The Roots of Romanticism*. (London, Pimlico: Chatto and Windus. New edition of the 1999 edn) pp.19-23.

⁵ *Ibid.*, p.26

⁶ Dayf, Shawqī (2003) p.111.

see them”.¹ This means that the modern poet should not be keen on traditional poetry, and that in its meanings he or she should seek an innovation that coincides with the modern era.

Al-Dusūqī divided the renewal movement in modern Arabic poetry into two trends; the thematic trend that was represented by Muṭrān, and the subjective trend that was represented by the Dīwān poets, al-°Aqqād, al-Māzinī and Shukrī, the poets of Mahjar, and then the Abūlū group.² However, the author claimed that the thematic trend headed by Muṭrān did not have a noticeable impact on Egyptian poetry, although its pioneer, Muṭrān, is one of the pioneers of the renewal of modern Arabic poetry.³ However, the author emphasised that the great impact on the renewal movement in the beginning of the twentieth century was made by the Dīwān group, represented by Shukrī’s poetry and the critical principles held by both al-°Aqqād and al-Māzinī, in their attempt to displace the traditional poets by destroying Shawqī’s poetic principedom.⁴

Nevertheless, al-°Aqqād himself summarised the period when his generation grew up, and also showed the importance of his group, by emphasising that the generation after Shawqī had not been impacted by the neoclassical poet neither in terms of language nor of the poetic soul. But perhaps the fact is that Shawqī himself was influenced by those who followed him, so he inclined to new themes in his latter days.⁵

The significant impact made by the Dīwān group created a new manner of poetry, although this does not mean that they abolished the old ways. In other words, the appearance of Abū al-Ṭayyib al-Mutanabbī (303-354 AH/915-965 AD) in the Abbasid era, for example, does not mean that Imru° al-Qays, a Jāhilī poet in the 6th century, disappeared from pre-Islamic literature. An equivalent of this in English literature would be that the appearance of Shakespeare (1564-1616) did not diminish Chaucer (1343-1400). However, the Dīwān group stated, in al-Māzinī’s words, that “the Eastern world is able to take from the most precious of the Western arts and sciences without abandoning the Islamic and Arab character.”⁶ Al-Māzinī also claimed that the theory

¹ See: al-°Aqqād (2000) p.29.

² Al-Dusūqī (1961) p.62.

³ *ibid.*, p.63

⁴ *ibid.*, p.71

⁵ For more on this point, see: al-°Aqqād, °Abbās, *Shu°arā° Miṣr wa Bī°ātuhum fi °l-Jil al-Mādī*. (Cairo: Maṭba°at Ḥijāzī. nd.) pp 189-195. However, this issue in particular, is one of the reasons why students have chosen to study argumentation.

⁶ See: al-Māzinī (2009) p.5.

of poetry that combines Romantic meaning and symbolic expression, is the theory referred to by the Dīwān group in the main outline.¹ However, the group confirms that poetry involves not only imagination and allusion, but also emotion, considering that language is deficient; thus it becomes imperative that the poet resorts to symbolism and revelation through the poetic image or musical rhythms.²

Nevertheless, this view of Romanticism raises a relevant question of what is the link between Romanticism and approach argumentation, or between emotional and rational issues? To answer this question we first need to consider whether the ‘emotions’ are a disputed theme, and accordingly, this introduces the process of argumentative construction. Secondly, as mentioned in the second chapter, Aristotle paved the way for *pathos* to include the passions and emotions of listeners, giving space for the orator to achieve the highest level of conviction by exciting the feelings of the audience.³ Aristotle argues clearly that emotions can comprise arguments by themselves, and can be used on their own by the orator.⁴ He also considers emotions to be a phenomenon, evoked by intention.⁵ This means that there is not only a relation between emotions and argumentation, but also that emotions can play a role in argumentative discourse, making it an important element in influencing the audience when used well.

Indeed, rhetoric rules are based on three pillars: proving the truth, lobbying for the interest of listeners, and finally, stimulating the listeners’ emotions that support the issue raised. These three pillars are interrelated, because some aspects of rhetoric are directed mainly to the heart, senses, and intelligence.⁶ However, this is an extensive meaning of argumentation that also includes poetry; it is the discourse that seeks to modify or prove the position of the receiver to be influenced by the discourse, whether this discourse stems from the mind or from emotion.

The result is that there are two notions regarding these relations. The first connects to the orator, and should seek to convert the audience from a psychological condition to another as supported by the theme. The other is connected to the judgements issued by the listener, which provide evidence that there is an impact on the mind for emotions; as Aristotle stated in the

¹ *ibid.*, p.6

² Mandūr, Muḥammad, *al-Naqd wa 'l-Nuqqād al-Mu'āširūn*. (Cairo: Naḥḍat Miṣr. 1st edn, 1997) p.162

³ Aristotle (1989) *Rhetoric*. p.43

⁴ *ibid.*, p.48.

⁵ *ibid.*, p.48.

⁶ Evans, J. D, *Aristotle's Concept of Dialectic*. (Cambridge: Cambridge University Press. Re-issued edition of the 2010 edn) p.12

beginning of his Book II, “emotions are all those feelings that so change men as to affect their judgements and that are also attended by pain or pleasure”.¹

In this regard, it may be better to argue that passion and reason are such that the human personality cannot be imagined without them, so if mind is a natural power of the Self, to be correct in judgment, passion provides a psychological willingness to tend towards a special emotion and to undertake a particular attitude towards a certain idea. However, one should believe that a human being is not only mind or passion, but he or she is a combination of both, and that passion needs a mind to instruct it. In contrast the mind needs passion in order to make deeds desirable. However, as both passion and mind are twins they cannot be separated in behaviours and thoughts, and it should be recognized that the difference in the scale of weakness and power in each, depends on the situation in which the human being finds himself.²

To further examine the relationship between argumentation and Romanticism, there are three points of convergence; and these points will be highlighted through the argumentative titles of the *Dīwāns*' poems, poetic symbolism and self-expression. As will be shown, these bonds are designed to emphasize the fact that the argumentative feature is often dominant in the argumentation process, and its impact is still on the discourse examined. This domination is in the thresholds of the text or in the symbols used by the poet to stress the idea, or finally in the way self-expression is used to show the image of the poet in the reality of the poem.



3.2.1. The Argumentative Title.³

To consider the importance of the title in literary works, it could be argued that contemporary methods, theories of reading and text semiotics place heavy emphasis on the

¹ See: Aristotle (1989) *Rhetoric*. p.55. See also: ‘Ubayd, Ḥātam, ‘Manzilat al-^cAwāṭif fī Nazariyyāt al-Ḥijāj’, *Majallat ^cAālam al-Fikr*. 40 (2), October and December 2011, pp.239-269.

² Al-Māzinī (2009) p. 46

³ Although it may not be possible to find an argumentative study that examined a literary work through the argumentation theory focusing on the title, it is clear that the title should be the basis of the research. However, it should be mentioned that Gérard Genette’s *Paratexts: Thresholds of Interpretation*, which was originally published in French *Sueils*, is the most important systematic study of the approach of thresholds in general and in particular the title, because it is guided by the narrative and textual approach.

title, considering it to be an essential component and sign of the initiation of the text, which cannot be indispensable.¹

Accordingly, the title is considered to be the most important threshold seen on the surface of the discourse which clarifies the semantics of the text; and it seems to be one of the most important parts of the structure of poetry. Moreover, the title conveys the intention of the address, having a social or psychological relation outside the context. Secondly, this context does not reflect the relation of the title to the literary work only, but also the intention of the sender 'poet' which includes a default image for the future, consisting of the title as a discourse, not a language.² This means that semiotics gives great importance to the title as a procedural and successful term, and this is the primary key used by analysts to understand and interpret texts.

The title is not only the threshold of the poem, but it is also the primary axis, since it names the text, determines its identity and meaning, and adjusts the harmony of the text.³ Moreover, the aim of a chosen title is to create a moment in which the receiver is attracted completely to the poetic text, so remarkably, the title, is able to shorthand the meaning of the poem in one word or phrase. According to Ann Ferry, "a title has certain inescapable attributes that bring into play some fundamental assumptions".⁴ That is, it leads the reader to go directly to the text while he or she has made associations in the mind through the inspiration of the title.

In a brief introduction of the Dīwān group's poetic discourse it can be seen that the title of a poem can often be an argument in itself, which means that the process of argumentation would be in the framework of coherence, leading the poetic context to accomplish the result of the given argument. In contrast, the title can be the result of an argument by making the reader more anxious to receive the arguments with a certain prediction of concluding the meaning of each poem. The rhetorical significance of both types of titles is the gradient in arguments and presents evidence as a prelude to respond and influence the recipient fully, which therefore may indicate a specific connection between the sender and the addressee. However, the title

¹ Genette, Gérard, *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin. (Cambridge: Cambridge University Press. 1st edn, 1997) p.7

² Al-Jazzār, Muḥammad, *al-°Inwān wa Simūūtiqa al-Ittiṣāl al-Adabī*. (Cairo: al-Hay'a al-Miṣriyya al-°Āmma li °l-Kitāb. 1st edn, 1998) p.21. This book, however, is considered to pioneer the topic since it studies the title through semiotics in terms of literary communication using the methodology of text.

³ Muftāḥ, Muḥammad, *Dīnāmiyyat al-Naṣṣ*. (Casablanca: al-Markaz al-Thaqāfi al-°Arabī. 1st edn, 1987) p.72.

⁴ See: Ferry, A, *The Title to the Poem*. (Stanford, California: Stanford University Press. New edition of the 1999 edn) p.4

does not provide a reading, but an enlightening, according to the analogy of Jacques Derrida (1930-2004) that the title is the text's chandelier.¹

Based on the foregoing argument, the Dīwān poets were, apparently, keen to make the title consistent with the general principles of Romanticism. So, one cannot read the title in isolation from the text, as the relationship between them is dialectical; therefore one should understand the title and should strongly understand the text and its circumstances, and sometimes the opposite is true. However, the aesthetic, and also the romanticism of any title is determined by the reciprocal relationship between the title itself and the reader, in order to form this relationship through a certain communicative dialogue through pragmatic reading.

Al-°Aqqād, in a poem entitled *al-Isti°mār* 'Colonisation', said that the aim of colonists is to open countries for their own people; their homeland has been narrowed, while the colonists themselves provide social benefits to encourage offspring and increase the progeny as the population in their countries had been reduced.²

**If you are tired of your children, why do you care about the scarcity of fathers!
If this is the right way, your laws would punish fathers of sons.
Then, every dead person becomes heroic, and emotional farewells become ovations and celebrations
It is told that whoever spoils the Earth is rewarded and whoever cares for people is a sinner.
Hopefully, you colonisers can be prevented from invading countries and robbing the needy.³**

The title of this poem emphasises the main argument through the poetic text, particularly the reasons behind colonisation, and it attempts to refute the excuse that colonists occupy other countries and live in colonial states in order to expand their own population. Al-°Aqqād disapproved of this argument, stating that people should stop having children in order to make their country sufficient, through the argumentative attempt to prove the contrary.⁴ This also perhaps supported his abstract negative idea about marriage and childbearing. What humans can reap from colonialism is the conclusion that is based on the argument provided when the

¹ Derrida, Jacques, *Writing and Difference*. (London: Routledge. 2nd edn, 2001) p.17

² See: Al-°Aqqād (2000) p. 620.

³

ضقتم بأولادكم ذرعاً فما لكمو
لو صح مذهبكم قامت شرانعمكم
ولاغتدى كل ميت بينكم بطالاً
وقيل من عاث شراً فهو محتسب
لعل ذلك يغنيكم ويمنعكم
ترعون كل أب في الحي ولأد!
لمن نمى ولداً فيكم بمرصاد
مشيياً بحفـاوات وأعيـاد
ومن حمى الناس فهو الأثم العادي
غزو الديار وسلب الجائع الصادي

See: *ibid.*, p.620.

⁴ *ibid.*, p.620.

concepts have been altered. This means that corruption in the land is the reward, while protection of a country is found in the concept of colonialism.

It has been said that the Dīwān group considered the concept of poetry differently. The poets expressed themselves and their emotions and the dominant issues of their time, calling for liberation from colonialism and responsibility.¹ In fact, while not poetic, this is exemplified in the writings of al-°Aqqād in his book entitled, *Lā Shyū°iyya wa lā Isti°mār* ‘Neither communism nor colonialism’ published in 1957.²

Al-Māzinī wrote a poem entitled *Al-Māḍī* ‘Bygone’, which expresses his vision by comparing the past and the future. He also describes the past in a negative image in trying to praise life.

The distance between the sun and earth is less than the distance between now and the past, but if we called out to the past, it would listen to us.
The heart is a tomb, and the past inhabits it; the dead cannot depart the tomb.
We dealt with each day as it passed and accordingly, each day is a judgment.
Since we are blessed with the past, we quickly remember the sad days.
I swore that hope would neither belittle me in the future, nor tempt me with its glamour.
Without hope, life is suspicious and one can see time in himself.³

Al-Māzinī here presents his usual argument about the past and how it lives in a heart that is dead. He argues that there is no difference between, ‘the past and the heart’. Furthermore, in this existence everything is relative and one praises or curses his day when he compares it to previous days. The argumentative evidence presents a warning against a reliance on the past and refers to an instance that is logical in the light of an event that has passed. Effectively, despite the fact that many admire the past, the experience of past actions is dominated by feelings of finality. The conclusion swears that hope cannot play a role in the inverse relationship in the process of life, arguing that the past will have a much stronger impact on the future. Al-Māzinī seems to despise the human being’s abilities, since he believes in the full

¹ Al-°Aqqād and al-Māzinī (1997) p.30

² Al-°Aqqād, °Abbās, *Lā Shyū°iyya wa lā Isti°mār*. (Cairo. Dār al- Kitāb al-°Arabī. 1st edn, 1971) p.16.

³

مسافة الشمس دون أقربه
القلب قبر وأنت ساكنه
ما مرّ يوم بما يصرفه
أوراقنا ثوبه ونضرته
آليت لا يستخفني أمل في
الدهر لولا الآمال مشتبته
وإن دعونا أعارنا أذنه
لا يبرح القبر ميت ساكنه
إلا جعلناك فيه ممتحنه
إلا رأينا في ثوبه كفته
الغد ولا تستغرنى حسنه
والمرء في نفسه يرى زمنه

See: al-°Aqqād (2000) p.32-33

power of destiny and fate, and therefore all that Man can achieve is hope and remembrance, although both are imaginary and far from reality.¹

In terms of the poetry's view of love and reverence for it, al-^cAqqād said in a poem entitled *al-Hawā Fard* 'Passion is an Imposition', that there is a question about how love works. He also expresses his views on passion, which God created for people.

O God, how ingenious of you to create my love's beautiful face; who can see it without losing his mind?
I obeyed your wishes when I loved; woe befalls those who obey, or disobey them.
O God, your creation was excellent because you imposed it on people.
This satisfies God! But if God wants, he gives us a tough heart when passion tempts.
Let people go to perdition, while I only get a pretty face that I adore.²

Al-^cAqqād's poem begins with the question of how, for humans, the creation of passion has become an imposition and obligation. According to the poet's experience he has linked the concept of love to his nature, which is drawn to beauty and passion, which in turn means that he has imposed on himself that which is advisable. The argumentative evidence, however, stems from the picture of a unique image of love and who follows it, as a reflection of the poet's self; and this is completely in accordance with God's will otherwise, figuratively, humans could be created deaf and therefore unable to respond to passion's call. This argument leans on the anticipation of having a beloved, even if it is on the account of human demise. Many researchers have emphasised that this Romantic selfishness, Egoism, is the reason for showing readers the part emotion plays in the poet's heart.

The title also expresses a Romantic argument through the solidification of the idea that passion is imposed on people, using various evidence and motivators that should persuade the receiver. It does not merely show aesthetic poetry's ability but it also explicitly calls for change in attitudes and psychological conditions. This means that the passionate dimension is elected by argumentation far more than in any other discourse.

¹ ^cAbd al-Ḥalīm, ^cAbd al-Laṭīf, *al-Māzini Shā'iran*. (Cairo: al-Dār al-Miṣriyya al-Lubnāniyya. 2nd edn, 2005) p.45.

²

رباه كيف خلقته رباه من ذا يراه ولا يضل نهاه
انني اطعتك في رعايته وجهه يا ويح من يعصي ومن يرعاه
يا رب ما ابدعت في تصويره الا لانك قد فرضت هواه
هذا رضاك ولو اردت وهبتنا قلبا يصم اذا الغرام دعاه
جذ بالحطام على الانام وحسبنا وجهه نهيم بحسنه ونراه

See: *ibid.*, pp.146-147.

Conversely, the title of a piece can also serve as a conclusion, whether through its argumentative meaning or through its repetition in the last line, especially in short poems. Al-^oAqqād wrote a poem entitled *Qarīb Qarīb* ‘Close, Close’, which speculated about wars, how they affect people, and the deeds done by commanders during these events.

**For ages, we reflect on wars, and what is truly wondrous about them.
Do you wonder why some die, and others have cruel hearts?
Cruel hearts do not mellow and there is no doubt about death.
This is war, my friend; both sides are the same. ‘close, close’¹**

First the poet recalls the time when he lived through hostilities, and he wonders about the idea of war arguing that destruction and ruin are unconvincing reasons for it since it equates to death. The poet also takes advantage of the situation to show how warlords are callous; contrasting this with the categorical Romantic ideal that rejects wars and their consequences. The title clearly expresses the poet’s conclusion that the hostile parties are close to going to war again which happens at these times according to the poet’s thought. It is appropriate to note here that al-^oAqqād witnessed many wars including world wars, wars in the Western world and Anglo-Egyptian war. This experience, however, led him to write the book entitled, *al-Ḥarb al-^oĀlamiyya al-Thāniya* ‘World War II’², as he had studied the war and its secrets. This study had increased his belief in the triumph of the right enforcement of justice and equality, and the pursuit of the dignity of humanity.

Al-^oAqqād also wrote a poem entitled *Nahr al-Nisyān* ‘Lethe; the river of forgetfulness’, a theme which originated from a Greek myth. According to this when the dead drank from the Lethe, they forgot what they had experienced in life.

**How is it that a pure moment is more difficult to remember?
And paradise changes into a torment of hell?
Yes, O Lethe! Where is your water that springs from the mythical world?
Of my blood, I would buy a glass of this river to wipe my memory clean.³**

1

عجبنا زمانا لهذي الحروب وما في الحروب لعمرى عجيب
أتعجب من أن قوماً تموت، ومن أن قوماً قساة القلوب
وما قساوة القلوب بدخ ولا أرى موتهم بالجديد المريب
فهذي هي الحرب يا صاحبي كلا طرفيها قريب قريب

See: *ibid*, p.657.

² Although al-^oAqqād started writing poetry in 1914, before World War I.

3

رب صفو أمر في الحلق طعما عند تذكاره من الأكدار
ونعيم أحاله البين سوطا من عذاب يرمي بلفحة نار

We could say that the main argument is the transformation from peace/positive to suffering/negative through two secondary arguments which, to be coherent, require each other. The first argument is the importance of remembering the purity and peace of life when the beloved was close, and the other claims the distance felt during the torment of separation. As a result of this, the argumentative relation sees causality, while the second argument paves the way for the recall of beautiful, serene days. The conclusion contains a question and a request; it wonders about the river mentioned in the Greek myths and requests a full glass of its water, even if the price is the removal of memory, as forgetfulness is desirable.

The employment of myth is well established in modern Arabic poetry. It describes a deep knowledge structure inspired by poetry from history, mythology, folk tales, and superstition. The use of mythological symbols in poetry enables poets in Arabic literature to come out of the field of the lyrical subjectivity in which they lived, and to enter the field of substantive work. This area has a presence, achieving what T. S. Eliot (1888- 1965) describes as the ability to find an equivalent objective of feelings and ideas.¹

Through the title of the poem *Wa ʿillā...* ‘Otherwise...’, al-Māzinī expresses how the memory of his beloved controls him, and he asks for a quick reaction in order to put an end to his suffering.

I wish I knew if my lover remembers me, since remembering him brings unity to my life.
 Dreams tell me that the lover makes me happy, but inevitably, those dreams are useless assumptions.
 Oh light of my eyes there is darkness in my heart, so please wave to me and then the sky will be clear.
 Oh light of my life, why do I repulse you and why abandon me? I only wish for your return.
 Oh my love’s bird, are you worried about my amiability? Or do you hate to be loved by a writer.
 Oh my lovely bird, your sweetness enriches my life.
 Help me! The blood in my veins cannot be calmed; I am close to going mad.
 Otherwise, pour the poison into a cup and quench me since a life of despair is unpleasant.²

إليه نهر النسيان أين عباب لك في عالم الأساطير جار
 بدمي أشترى صباية كأس منك تمحو معالم التذكار

See: *ibid*, p.376.

¹ Eliot, T. S., *The Sacred Wood: Essays on Poetry and Criticism*. (London: Faber and Faber limited. (New Edition of the 1997 edn) p.56.

²

ألا ليت شعري فيك هل أنت ذاكري فذكراك في الدنيا إلي حبيب
 تحدثني الأحلام أنك مسعدي وتلك ظنون برقهن خلوب
 فيا نور عيني إن في القلب ظلم لة فلح لي فقد أدجى السماء مغيب
 وياتور عيشي فيم صدك والقلبي وفيم ارتداد الطرف وهو طيب
 وياطير حبي هل تخاف ودادتي وتكره أن يصبو إليك أديب

Al-Māzinī relies on the idea of memory, which poets use to ruminate about the past or to influence the addressee. Although the poet is informed by imaginary dreams of the happiness felt while with a beloved, he abandons such hidden worlds in a quest for reality. In support of his argument, the poet asks his beloved to enjoy his descriptions and tries to influence him by mentioning the negative reality that needs to be filled by closeness. These provide strong argumentative evidence based on propitiation and entreaty in five lines (after the first two lines of the poem), ending with a description of madness arising from the continued remoteness of love. Returning to the title of the poem in its conclusion, the poem focuses on death as being life without the proximity of the lover, and seeing it as useless. Interestingly, the poet asks the lover to poison him to end his suffering and the title suggests the possibility that this could happen.

Overall, to demonstrate the importance of argumentation in titles, the Dīwān poets insist, in their prose,¹ that the misunderstanding of the beginning of each divan comes from questions that may be asked by readers and generated by the poems. Sometimes attempts are made to answer the created arguments by refutation, emphasising that poetry comprises the words of the emotions, the imagination, and good taste.

To conclude this section, it has argued that in the discourse of the Dīwān group the title of a poem can sometimes contribute to the building of the argumentative text. Conversely, the title can be a conclusion, putting an idea into the reader's mind in order to lead him to the outcome of the arguments provided. The function of the argumentative title is not only summary and definition, but also attention and agitation. By this, the reader can keep the title in his mind when he moves smoothly from the argument to the conclusion. Moreover, the title set by the Dīwān poets has been considered to be a procedural and successful vision in their poetic text and also a primary key that is taken by the analyst at first sight to access the depths of the text in order to acquire both the interrogation and interpretation.

ويا طير حبي إن لنا تقوله يرد إلي العيش وهو خصيب
دمي في عروقي ليس يهدأ فأنجني فأني من خطب الجنون قريب
والأفصب السم في الكأس واسقتي فإن حياة اليأس ليس تطيب

See: al-Māzinī (2009), pp.145-146.

¹ This study solely focuses on the poetic discourse of the Dīwān group and as such these introductions will not be examined at this point, although they include important critical concepts for consideration.

3.2.2. Poetic Symbolism.

A symbol is defined, according to *The Penguin Dictionary of Literary Terms and Literary Theory*, as “an object, animate or inanimate, which represents or stands for something else”.¹ Symbols play an important role in Romantic poetry, and the relationship between Romanticism and symbols has been emphasised universally by many critics across literatures. W. Y. Tindall (1903-1981), for example, claims that “the French symbolists (...) mark the second stage of the Romantic Movement”.² Inspiration through symbol in modern Arabic poetry, myth or poetic rhythm was no longer an individual transient event, but became a technical phenomenon used by many poets that were aware of its origins and effects in their poetic work.³

Al-Māzinī used extensive symbolism in a poem entitled *al-Azāhīr al-Mayyta* ‘wilting flowers’. He used these symbols to express the progress of his life and to draw a comparison between his life with and without his beloved.

If you focus on my life, you would see its ruins; they are calamities removed by nights of woes.
Happy nights gently departed and sinister nights replaced them.
Since my hopes have withered, I have become a flower that has shed its leaves.
Oh grief! Where are the flowers of love? Where are the fresh flowers of youth?
They vanished, so my peace and wellbeing also left and then, delight turned to woes.
The flowers of life are falling through my fingers, my heart grieves and is anxious.
I can no longer see.
Death will come slowly and the grave will surprise me.⁴

In this poem the symbol is reflected in the argument about the troubles and difficulties of life, and past nights of joy and happiness are contrasted with nights of sadness that have replaced them. Argumentative evidence shows how hopes surrounded the poet, but they wilted, and he no longer sees their reflections in life. Supporting this argument, the poet asks about the

¹ See: Cuddon, J. A, *The Penguin Dictionary of Literary Terms and Literary theory*. (London: Penguin Group. 4th edn, 1998) p.885.

² See: Tindall. W. Y, *The Literary Symbol*. (New York: Columbia University Press. 4th edn, 1955) pp.46-47.

³ °Aḥmad, Muḥammad, *al-Ramz wa°al-Ramziyya fi °l-Shi°r al-Mu°āšir*. (Cairo: Dār al-Ma°ārif. 2nd edn, 1978) p.6.

⁴

أجل في حياتي الطرف تبصر رسومها
تولت ليالي السعد وهي حميدة
وأصبحت والأمال حولي ذوابل
فأين زهور الحب ياطول حسرتي؟
وغابت فغاب الأمن والخير كله
تساقط أزهار الحياة على يدي
وإن محالاً أن تدوم وحييدة
سيمضي وإن طال الزمان بي الردي
دوائر عفتها الليالي الدوائر
وجاءت ليال بالتحوس مواقر
تساقط أوراق لها وأزاهر
وأين أزاهير الشباب التواضر
ودارت على روق الحياة الدوائر
وقلبي مقروح وصدري واغر
وإن سفاهاً ما تريق المحاجر
وتذهلني عما افتقدت المقابر

See: al-Māzinī (2009) pp.209-210

place of love and bemoans his youth. He was unable to wait for that, so that he tries to answer both questions about missing love and benevolence, thereby metaphorically missing the whole of life. The implication of this is that his condition moves between hope and despair. The conclusion suggests that the poet tries to comfort himself since death is part of life and therefore it is absurd and useless to cry over the past.

On the other hand, one should consider that al-Māzinī's great poetic ability gives his symbols multiple meanings. One might be in the phrase, 'the troubles of life' or 'hopes' or even in the conclusion 'the fate of life', and all of these finally lead to the meaning of transition and wilting when we apply the argumentative scale.¹

On the subject of the same theme, al-Māzinī touched upon these ideas in a poem entitled *Hayhāt Bābil Min Najd* 'Babylon is far from Najd'², using the locative symbol to express harmonization between both aspects of this poem; the period, and place (Babylon and Najd).

Can my anxiety be helped; is there a way to cool my breath?
 There are only days left that can be counted. Oh my anxiety, it is the Age we live in.
 We cannot regain time lost when we remember good times, because what has been ruined cannot be renewed.
 Now, easy life has passed and I am left with aridity.
 The rose hides its beauty and shows its thorns.
 Time steals happiness because it has to ease youth into age.
 Although my body's ageing leads me to lose my memories, my heart does not forget.
 How can I forget when my heart follows my memories into a new era?³

The poet argues that the fluctuations in life have influenced him, and he asks for an explanation for his obsessions, since he can neither return the days of youth and happiness nor renew that which has decayed and the poet achieves this through the argumentative relation of negation and refutation. Here, according to the poet's vision, beautiful things disappear

¹ Argumentative scale is an ordinal relationship of arguments in terms of their force and power.

² Najd is the central region of the Arabian Peninsula.

³

<p>أو من سبيل إلى تبريد أنفاسي لكنه العمر وا لهفي ويا ياسي ولا يجدد ما يبلى من الناس بدلت منه سوى جدب وإيباس عن العيون ويبيدي شوكة القاسي فشيمة الدهر إعراف الفتى الكاسي عن ذكرنا ففؤادي ليس بالناسي على جديد لبانات وأدراس</p>	<p>هل من معين على نجوى ووسواس ليس الذي فات أياما أعددها والدهر لا فلتات السعد يرجعها فالآن قد ذهب العيش الرقيق وما وأصبح الورد يخفى حر وجنته إن يسلب الدهر ما أولاه من هبة أو يشعب الصبر أكبادا فيذهلها وكيف أنساهم والقلب يتبعهم</p>
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See: al-Māzinī (2009), pp.68-69.

gradually during a person's lifetime; but that this is normal. However, the poetic discourse shows an intellectual and subjective vision that claims that what has gone not only describes days, but also the entire lifetime and age of the poet. Therefore, while the result is the same, the poetic aim is to evoke the poetic symbol by emphasising that the age is personal while the days themselves are the opposite of this, through the evidence of despair and yearning for earlier times. The conclusion shows how it is impossible for the heart to forget what has gone, whether there are difficult or happy days, and this is shown in the melancholy and pessimistic vision in the fifth line through the symbol of the rose's thorn rather than its fragrance. Thus, the poet suggests that the memory of life is the human's consolation.

In a poem entitled *Iblīs Yantahīr* 'Satan's suicide', al-°Aqqād shows how human beings live in a time of greed and avarice, so there is no need for Satan to seduce people, as there are others who will do it.

People's freedom spoils my tricks; there are no tricks left for me to play. (Satan said)
 Now that my pleasure has been ruined, what joy is there in sin?
 If my desire has been blocked, I could embellish it; but how do I decorate that which is apparent and bright?
 If injustice has been thwarted, how can the servile oppress others if they are esteemed?
 If this scourge continues and people's freedom expands, it will narrow what has expanded.
 Then, the land and sky together will dispense with devils, so they will hide.
 What is the need for devils in an era in which fear and greed prevail?
 Now I, Satan, will die, desperate, since I still have tricks to use.
 Be kind; but if you are not, I will force you into it, and I will die, because death truly catches up with people.¹

The poet tries to describe his time as one of injustice which is a feature for many people and to pursue his argument the poet chooses Satan as the symbol. First, he explains his obsession by expressing the poet's vision of freedom as the enemy of Satan. The devil asserts

1

حريّة القوم أفسدت خدعي! إن منعت لذة حفزت لها أم حجببت شهوة أزينها وإن طفغى ظالم له خنعوا لو دام هذا البلاء واتسعت واستغنت الأرض والسماء معاً ما حاجة الأرض للأبالس في أتى زمان أموت فيه أنا هاتوا لي الخير جرعة فإذا سأسبق الموت حين يتبعني	لم تبق لي في الأتيس منخدعا فكيف حفزي من لم يكن منعاً؟ فكيف تزيين ظاهر ساطعاً؟ فكيف يطفغى إن عز من خنعاً حريّة القوم ضاق ما اتسعا عن الشياطين فانطوا جزعاً عهد نضاً الخوف والجشعاً؟ إبليس يأسأ، وفي يدي صنعا ضعفت عنه شرهته جرعا فإنّه لاحق إذا تبعنا
--	---

that he has freedom that he does not want to share with humanity, and therefore in some aspects, freedom can be narrowing rather than widening, as it should be. In this case, the argumentative force appears to be its strength; that is because people themselves have taken on Satan's function, there is now no need for demons. This argument shows a causal relationship with a simple question: Why would Satan commit suicide? And by answering this question, the conclusion is shown, and that is that Satan should kill himself since he cannot find a way to influence humans in an era dominated by injustice and greed. The poetic paradox that supports the argument is that Satan requires benevolence instead of evil as usual, although it is difficult to accept it, and so finally the best solution is that he turns to suicide.

This poem is an obvious example of al-[°]Aqqād's erudition and his vision of life, love, beauty, and other poetic themes usually related to Romanticism. He emphasised that he did not believe that a great poet cannot extract a philosophy of life and vision of thinking from his poetry and this means that, as he claims, in order for the poet to be great, he has the right to thought, but of course less than that of the philosopher.”¹



3.2.3. Self-expression.²

It has been said earlier that Romanticism is based on Self and highlighting the personality of the creator, because its only purpose is to allow individual expression. This means that the creator shares secrets of own nature, and the first duty of the writer is to form his or her self in every sense. This is expressed by Victor Hugo when he emphasised that the poet should draw genius from his spirit and heart.³

Romanticism, as an innovative doctrine, is concerned with the self-world, and therefore it appears to be a sincere expression of self, conscience, and independent artistic personality. This means that poetry, as a human experiment, is the expression of emotions and passions. The Dīwān group tried to express their poetic philosophy in their poems in order to convey emotions; and to contemplate the poet's emotions and his control over them, when he chooses

¹ See: [°]Abbās, Al-[°]Aqqād, *Sā[°]āt bayna [°]l-Kutub*. (Cairo: Dār al-Nahḍa al-Maṣriyya, 4th edn, 1968) vol.1, p.195.

² It ought to be mentioned here that from the outset of his novel, *Ibrāhīm al-Kātib*, al-Māzinī says to himself, "it revives me, and for its sake I seek, and I mean by it that I either obey or hate". See: al-Māzinī (2009) p.13

³ Tieghem, Philippe van, *al-Madhāhib al-Adabiyya al-Kubrā fi Faransā*. Trans. by Farīd Anṭūnyūs. (Beirut: Dār [°]Uwaydāt. 3rd edn, 1986) p.201

what is fittest for poetic expression. Despite this, the Dīwān poets struggled to gain prestige among literary movements.

Firstly, al-°Aqqād wrote a poem entitled *Rajā' Ka °l-Yā's* 'Hope as Despair', describing how people should deal with the duality of giving and taking through a philosophical vision of which the poet tries to be, since he stands between goodness and evil.

**I am not desperate for goodness; and I do not believe people are obliged to be evil.
I am pure of people's goodness; and I am safe from evil wherever it comes from.
Then, who wants to be a king, or rather a spirit that lives on machination.
Everyone is equal to one who does not owe either thanks or revenge.¹**

Here, the poet tries to express his personal view of his philosophy of dealing with people, showing how the poet can moderate people's ideas. In this poem, the relation between the argument and conclusion can be seen, with the argumentative scale going through the gradient principle in orientation arguments. This means that the poet first argues that both good and evil are still evident in human behaviour. However, he is very careful about both benevolence and evil. As a result, he does not care whether people are angels or spirits because all are equal in gratitude or revenge. This poem offers another way of providing a conclusion where the argument does not prove the answer directly, but instead enhances the conclusion, which can create a presumption in its favour.²

In the beginning of his poem entitled *Taw°m al-Nafs* 'Self twin', Shukrī states that the main idea is that sometimes you meet someone that you feel you have met before, and this supports the theory that the soul cannot be created individually, but must have a twin.³

**Oh my brother, all people are brothers, and everyone you have met is family:
Remember me! I think not; can the unknown and strange be remembered?
We feel close but cannot explain our connection.
I think I remember you from a previous life and my memories are happy ones.
It was a good life when living was pure and the time was adroit.
Oh my Self Twin I implore you. I called you but is there anyone there to listen and respond?
I believe in life after death, Oh lover, I hope to meet you again.
Then, sharing our life after death would be lovely.⁴**

1

أنا لم أياس من الخير ولا أحسب الشر على الناس لزاما
أنا أغنيت يدي عن خيرهم وأمنت الشر من حيث ترامى
فليكن من شاء منهم ملكا أو يكن جنا على الكيد أقاما
كلهم بعد سواء عند من لا يدين الناس شكرا وانتقاما

See: *ibid.*, p.786

² Tindale, Christopher, *Rhetorical Argumentation Principles of Theory and Practice*. (California: Sage Publications, Inc. 1st edn, 2004) p.63.

³ See: Shukrī (2000) p.343.

4

Here, Shukrī tries to spread the idea of brotherhood based on the idea of similarity of creation, arguing that people cannot live alone, without companionship. The argument is based on the poet's belief that the other person may not always remember the previous encounter. This philosophy argues that the previous life was rich because of companionship. The conclusion expresses the poet's hope of gaining a companion (the self-twin) in another life in order to achieve greater passion than in the previous life because the beloved was missed. As Shukrī has said, for his art, the poet uses whatever he requires to explore human nature.¹

On the same theme, Shukrī wrote a poem entitled *Ahlām al-Ṣayf* 'Summer dream', which shows how he views life in the shape of the vision's poet, who lived for his great art. It is a wonderful poem that varies its melodies depending on its arguments.²

If someday my doubting Self tries to tempt me.
I'll remember your purity, because remembering you chases away the evil in me.
Remembering you chases away obscenity and your virtue and purity make me happy.
You entertain me when I am alone and when I'm in company; you guide me privately and publicly.
Your absence tortures me, don't leave me because when you are close life is more noble and kind.
This life is the poet's way of reaching out and my poem is tastier to souls than wine.
My heart is like a meadow of poetry and passion, and your love penetrates my being.³

وأخي وكل الناس صحب وإخوة
أتذكرني بل لا أخالك ذاكراً
جلست على قرب ولم يك بيننا
وأحسب أنني قد صحبتك حقبة
حياة لنا قبل الحياة رغيدة
فيا توأم النفس الذي أنا ناشد
يقنت خلود النفس من بعد ميتة
فيرجى لنا في عيشة بعد هذه
وكل امرئ تلقاه فهو قريب
أذكر مجهولاً لديك غريب؟
إخاء ولا عهد إليه نؤوب
من الدهر ذكراها لذي تطيب
إذ العيش صفو والزمان أريب
دعوت فهل من سامع فيجيب؟
لعل لقاء يا حبيب يؤوب
من الحب والود المكين نصيب!

See: *ibid.*, pp.343-344

¹ *ibid.*, p.547.

² *ibid.*, p.234.

³

إذا ما دعيتي النفس يوماً لريبة
ذكرتك كيما تحدث النفس عفة
وذكرك يثني ناظري عن الخنا
فأنت سميري في صاحبي وخلوتي
فلا تبعد عني فبعدك فتنة
ألا إن هذا الدهر أوتار شاعر
ألا إن قلبي روضة الشعر والهوى
تراودني حتى تلج وتستشري
فذكرك يثني النفس مني عن الشر
ويسعد نفسي بالفضيلة والطهر
وأنت هدى نفسي على السر والجهر
وقربك قرب للمكارم والخير
وشعري أحلى للنفوس من الخمر
ومنك نسيم الحب يعبث في صدري

See: Shukrī (2000) pp.350-351

This poem argues that such is the beloved's power that when the poet remembers him he is prevented from doing evil, and instead is rooted in notions of purity and virtue. The argumentative force stems from the beloved's being influential when the poet is alone or with others, that is, privately and in public. The poet, however, asks for the closeness to be permanent in order to retain the nobility of goodness. However, the poet compares proximity to his beloved with the enjoyment of life and concludes the argument with the notion that the beloved is the source of poetry and its origin is in lovely memories. This technique of self-expression complements his poetry as it suggests that it is created by love.

Al-Māzinī wrote a poem entitled *Muḥāsabat al-Nafs* 'Accounting for the Self', to show how one should consider every stage in life, and asserting that naturally, youth is the most ardent stage.

**I lost my youth due to my dreams and inattention, and I spent my life in false hopes.
Nothing is left for me since I missed boyhood, life has gone like an arrow from the arc of the bow.
Time passed will not return nor will an opportunity be missed.
Indeed, at least I dreamed some dreams, learned some lessons and experienced life.¹**

This argument emphasises that life can go by whilst we hold on to false hopes, and youth misses out on life by dreaming instead of paying attention. Clearly, this argument is based on a comprehensive vision of the self since the poet wanted to express in a negative way, the fact of life, through images of the neglectful Self. It seems that the contradiction lies in the fact that the conclusion opposes the main argument, so that the poet proves that the value of life is the gaining of some experiences which paradoxically sees a vision of the self in a positive way. Moreover, the argumentative connector of *balā* 'indeed' at the outset of the conclusion stresses the positive view, which works to synthesize a smooth relationship between two meanings, or more clearly, between the argument and the conclusion.

For the *Dīwān* poets poetry can also be the source of self-expression by recounting the poet's suffering since they believed that, like nothing else, it gave voice to passion and emotion because ultimately poetry is an expression of the Self. Al-Māzinī, for example, in the couplet

1

أضعت شبابي بين حلم وغفلة
ولم يبقى لي شيء وقد فاتني الصبا
وأدبر مثل السهم عن قوس ضارب
وليس لما يمضي من العمر مرجع
ولا فرصة فاتت لها كرايب
بلى زاد في عملي وفهمي وفطنتي
وأنفقت عمري في الأماني الكواذب
وحلمي أن جربت بعض التجارب

See: al-Māzinī (2009) p.192.

entitled, *al-Shi'r wa 'l-Rih* 'Poetry and Winds' illustrates how the group's poetic theory echoes in his poetry:

**But increasingly my poetizing shows a side of me that has not been revealed.
I pour my passions in the ear of time, although they have broken my bones.
Sometimes my passions are excited and sometimes calm, and in the same way, my poetry can
be violent or passive.¹**

The argument suggests a deep relationship between the poet and poetry through the poet's inner Self, one of the fundamental principles of the *Dīwān* group. This means that reading poetry in the light of the poet's life is reality and is an obvious feature of the Romantic trend. Clearly, the argumentative evidence is formed in the poet's stress on time's ability to accommodate his various passions; but this includes his physical being (his bones) as well as the natural world as his title suggests. Through this comparison he issues a clear sign that agitated, eruptive and honest emotions and the Self, are linked to poetry.

Al-Mazinī emphasises the argument that the function of poetry is connected to the Self in a poem entitled, *'Azā' al-Shu'arā'* 'The Consolation of Poets.'

**Surely, as poets we wither, while others reap the benefits.
People quench the thirst in their hearts through our poetry while we thirst, and yearn.
We taste the misery of life, not bliss, because we know more about it.
But our intelligence tells us that we are not mistaken about delight.
If our work helps the happy and sorrowful, and amuses the gloomy heart,
We do not care that life is unjust, life will treat us fairly.²**

The poet's Self in this stanza addresses other poets, and suggests that although they struggle emotionally they exert every possible effort to write poems that appear to readers to be effortless. According to this argument, the idea of the poet's misery at the moment of creativity

1

ولكنني بالشعر يهضب مقولي
وأسكب في أذن الزمان مواجدي
وتزفر أحياتا وترقد مثلها
ويعرض مني جانبا ليس يكشف
وإن كانت الأضلاع منها تقصف
كذلك لشعري سورة وتألف

See: *ibid.*, p.200

2

لنا الله من قوم نذيب نفوسنا
ويصدر عنا الناس ريبا قلوبهم
نذوق شقاء العيش دون نعيمه
ولكنه ما أخطأنا لذادة
إذا هو سرى عن لهيف فجع
فما نحفل الدنيا إذا جل ظلمها
ويجني سوانا ما نشور ونقطف
ونحن عطاش بينهم نتلهف
على أننا بالعيش أدري وأعرف
إذا بلغ السؤل القريض المثقف
وأنس قلبا موحشا يتشوف
ونحن من الأيام والعيش ننصف

See: *ibid.*, p.191.

and the reader's bliss at the moment of reading paradoxically reveals the nature of the relationship between the poet and reader in terms of the emotional experience that is passed between them. Therefore, in the conclusion of the argument the poet owns that he has underestimated the value of life and that the correct way to avoid psychological pain is to confront it.

Considering the strong relationship between reason and emotion in poetry, however, al-Māzinī believes that poetry is merely a series of special meanings created by a human rather than a poet, and that these meanings are first created in the Self and then in the heart whilst simmering in his mind.¹

To summarise this section, we have argued that the relationship between argumentation and Romanticism is obvious in the Dīwān group's poetic discourse in three aspects; in the argumentative connotation of the title in the Dīwān poets' poems, and secondly in the poetic symbolism in various icons that were able to direct the argumentation process to be of further influence and persuasion, and finally, in the self-expression found in the poetic meanings that summarise how the three poets present themselves to readers. However, all these aspects entail the technique of pathos that evoke the reader's emotion so that they accept the arguments provided.



¹ *ibid.*, p.130

3.3. Recurrence and Insistence on the Meanings.¹

Recurrence² is considered to be a stylistic phenomenon used to emphasising the literary text. Many philosophers and critics consider it to be an important element in the production of discourse. According to *The Penguin Dictionary of Literary Terms and Literary Theory*, repetition is, “an essential unifying element in nearly all poetry and much prose. It may consist of sounds, particular syllables and words, phrases, stanzas, metrical patterns, ideas, allusions and shapes. Thus, refrain, assonance, rhyme, internal rhyme, alliteration and onomatopoeia frequently appear in repetition”.³ This term is especially studied by Arab scholars of rhetoric who extensively used this term in the analysis of poetry and prose.⁴ They explain its semantics, benefits, and functions and also how to use repetition in emphasis and insistence on meaning. In this terminology, repetition means the mentioning of a word or phrase more than once in the context of a rhetorical mystery, allowing the creator of a text to emphasise, increase the attention, intimidate, venerate, or enjoy remembering the refined.⁵

Ibn al-Athīr mentioned this term and defined it as denoting the word to the meaning repeatedly⁶, and to him this term in the thought can be in both word and meaning, or in the meaning only.⁷ Robert De Beaugrande (1946-2008), an American linguist and discourse analyst, claims that this term is important because, “the recurrence of surface expressions with the same conceptual content and reference is especially common in spontaneous speaking, as opposed to formal situations”.⁸ Moreover, in some recent approaches, repetition is imposed on a range

¹ There are many writers who have studied recurrence individually in different discourses, giving a high degree of attention to its secrets and rhetorical connotations. Important examples include *Asrār al-Tikrār fī ʿl-Qurʿān* by al-Kurmānī (422-505 AH), and *Jamāliyat al-Tikrār fī ʿl-Shiʿr al-Sūrī al-Muʿāṣir* by ʿIṣām Shartaḥ (2010).

² This term in Arabic is *al-Tikrār*, and its synonyms include *al-Tirdād* (recurrence). This means a repetition of speech whether in content or words in order to be understood by those who have not understood, or to increase his understanding and influence”. See: al-Būshaikhī, al-Shāhid, *Muṣṭalahāt Naqdiyya wa Balāghiyā fī Kitāb al-Bayān wa ʿl-Tabayyn li ʿl-Jāhiz*. (Beirut: Dār al-ʿAfāq al-Jadīda. 1st edn, 1982) p.172.

³ See: Cuddon, J. A, (1982) p.742.

⁴ Ibn Rashīq al-Qāirawānī (1981) vol., 2, p.73, and al-ʿAskarī (1999) p.210, and Ibn al-Athīr, *al-Mathal al-Sāʿir fī Adab al-Kātib wa ʿl-Shāʿir*. Ed. Kāmil ʿUwayḍa. (Beirut: Dār al-Kutub al-ʿIlmiyya. 1st edn, 1998) vol., 2, p.323.

⁵ Ibn Maʿṣūm al-Madanī, *ʿAnwār al-Rabīʿ fī ʿAnwāʿ al-Badīʿ*. Ed. Shākīr Shukr. (Al-Najaf, Iraq: Maṭbaʿat al-Nuʿmān. 1st edn, 1969) vol., 5, p.345.

⁶ Ibn al-Athīr (1998) vol., 2, p.110.

⁷ *ibid.*, vol.2,p.137.

⁸ See: Beaugrande, R. De, *Text, Discourse and Process: Towards a Multidisciplinary Science of Texts*. (New Jersey: Prentice Hall Press. 1st edn, 1980) p.190.

of literary works, so that in Semiotics, it seems that to repeat the given elements in the discourse is necessary as it contributes to its internal composition.¹

Most researchers accept the importance of repetition, especially in poetry, and observe a strong link between the two phenomena. Researchers have also pointed out that the structure of poetry that is free of redundancy will be undermined, as such it is a key ingredient for which there is no alternative.² Here, apparently, repetition is not merely based on the repetition of a word in a poetic context, but in the emotional impact of this word on the receiver, and thus it reflects an aspect of the psychological and emotional situation. However, this aspect cannot be understood unless it is through the study of repetition within the poetic text in which it is stated, because every repetition bears within it the implications of various psychological and emotional consequences imposed by the nature of the given poetic context. If such were not the case, it would be a repetition of a variety of things that do not lead to the meaning or function in the poetic construction, because repetition is one of the aesthetic tools that help poets to form and consolidate a position. On the other hand, repetition should be strongly dependent on an addition in order to avoid excessive verbiage and amplification, because if the poet has made use of repetition, this will reverse the importance of what is repeated, with striking attention paid to what is prepared to renew relationships, enrich the connotations, and intensify also poetic construction.³

Regardless of the approach adopted, one cannot overlook the role played by repetition within the poetic text, and this role was uncovered by modern semiotics studies as it seems that, repetition of the elements given per discourse is necessary, as it contributes in its internal composition.⁴ Therefore, the role played by repetition, as a stylistic phenomenon, is to create homogeneity between phrases in terms of poetic rhythm and morphology, surpassing its traditional functions as assertion and understanding as known in traditional criticism, to become in modern criticism a tool of knowledge used by the poet to develop meaning in the

¹ Bin Mālik, Rashīd, *Qāmūs Muṣṭalahāt al-Taḥlīl al-Sīmyāʿi li ʿl-Nuṣūṣ*. (Al-Jazāʿir: Dār al-Ḥikma. 1st edn, 2000) p.15.

² ʿUbayd, Ḥātam, *al-Tikrār wa Fiʿl al-Kitāba fi ʿl-Ishārāt al-Ilāhīya li ʿAbī Ḥayyān al-Tawḥīdī*. (Savages, Tunisia: Kuliyyat al-ʿĀdāb wa ʿl-ʿUlūm al-Insāniyya. 1st edn, 2005) p.15.

³ In fact, this has prompted some scholars to consider the phenomenon of repetition from another perspective, which is that since repetition can occur at the level of words, it also occurs in respect of meanings. For more, see: Muftāḥ, Muḥammad, *al-Khiṭāb al-Shiʿrī, Istrāṭījiyyat al-Tanāṣṣ*. (Beirut: al-Markaz al-Thaqāfī al-ʿArabī. 3rd edn, 1992) p.31.

⁴ Bin Mālik (2000) p.15.

text. The fact that this has been adopted by critics as an approach raises questions about the poet's resorting to these repeated structures and the implications of using them.

The theorists of argumentation emphasise the importance of using recurrence effectively to display discourse in an argumentative presentation, thereby highlighting the intensity of the presence of the intended idea for accessibility and impact. Al-Jāhiz, for example, claims that repetition links the receiver to what is heard, and its functions are comprehension, clarification, and explanation.¹ Al-Askarī is another scholar that discussed the topic of repetition but he argued that it was closer to argumentation. He emphasized the importance of repetition and combines it with the notion in order to emphasise a given argument. This approach serves as an extension to the utterance, and links this extension and the desired persuasion.²

According to Perelman and Tyteca, "Repetition is important in argumentation, whereas it is of no use in demonstration or scientific reasoning in general. Repetition can act directly; it may also accentuate the breaking up of a complex event into separate episodes which, as we know, promotes the impression of presence".³ However, while repetition may not be examined within arguments or evidence, it is deemed to be an indispensable motive to drive arguments provided by the speaker regarding a specific concept. This means that repetition supplies power to arguments, and creates a clear impact on the receiver, helping in persuasion or compliance. This is because repetition helps to raise attention and explanation, that is, it assists in the consolidation of ideas in people's minds.⁴

Although repetition is a linguistic phenomenon; this does not negate the mental and logical dimensions in the importance of the relationship between language and argumentation.⁵ Barbara Johnstone, a Professor of Rhetoric and Linguistics at Carnegie Mellon University, argues that the ability of Arabic argumentative discourse to persuade depends on linguistic presentation for claims by repeating and formulation. She also argues that this style of argumentation is the result of the central cultural position of Arabic language in the Arab-

¹ Al-Jāhiz (1998) vol.1, pp.104-105.

² Al-Askarī (1998) p.156.

³ See: Perelman and Tyteca, (1971) p.175.

⁴ Al-Duraydī (2011) p. 168

⁵ Maḥfūzī, Salīma, 'Al-Tikrār fī 'l-Dirāsāt al-Ḥijājiyya', November 2011, (online) accessed on 03-06 2012 Available at: <http://www.akhbarak.net/articles/3284848>

Muslim community.¹ According to Muḥammad Muftāḥ, repeating sounds, words, and structure is not necessary to give sentences their meaning and pragmatic function, but it is a perfect condition, an embellishment or a linguistic play.² Then, he extended his previous idea about repetition and its significance by claiming that repetition plays a big role in poetic or other types of persuasive discourse.³

To consider the technique of repetition in the Dīwān group's poetic discourse, it can be said that this group has used the approach to pin down the view of Romantic philosophy for the recipients and to use all aspects of meaning. Therefore, it can be argued that the Dīwān poets were characterised by their use of repeating themes in poetry⁴, which were the themes of the Romanticism school. These topics are subjectivity and lyric, pessimism, sadness, meditation, soliloquies, love and the description of nature.

However, in order to answer the question, it should be pointed out that the technique of repetition has several functions in the discourse, expressed by comprehension, disclosure, procreating speech, report, and demonstration of meaning.⁵ Moreover, repetition in all of its forms has two major motivations or effects through persuasion. The persuasive function of repetition is not only to emphasize, assert, and remind the text reader of the main arguments, but also to make these repeated items have a musical effect, particularly when they are joined with parallel constructions.⁶

Indeed, it could be said that the Dīwān poets repeated the above themes in poetry with a high degree of accuracy in terms of signs that condensed the meaning. This raises the important question of how the art of repetition has contributed to the growth and harmony of this poetic context as well as how it has supported the meaning through argumentative perspective as the

¹ Johnstone, B, 'Presentation as proof: The language of Arabic rhetoric'. *Text, an interdisciplinary journal for the study of discourse*, vol., 7-3 (January 1987) pp. 205-214 (online) accessed on 12-05 2012 Available at:

http://works.bepress.com/cgi/viewcontent.cgi?article=1036&context=barbara_johnstone

² Muftāḥ, Muḥammad (1992), p.39.

³ *ibid.*, p.39.

⁴ Chapter Five will use the perspective of argumentation to carefully study these kinds of themes and topics, which are characteristic of the poetry of the Dīwān group.

⁵ Al-^ʿAbd, Muḥammad, *al-Naṣṣ wa 'l-Khiṭāb wa 'l-Ittiṣāl*. (Beirut: al-^ʿAkādīmiyya al-Ḥadītha al-Kitāb al-Jāmi^ʿi. 1st edn, 2005) p.231.

⁶ El-Shiyab, Said, "*The structure of Argumentation in Arabic: Editorials as a case study*". Heriot-Watt University, Edinburgh, 1990. pp.271-272.

style of repetition. Finally, this section will look at different types of techniques, and their varied values and functions in the discourse.



3.3.1. Repetition in Meaning

Repetition in meaning implies that the meaning is given multiple times within a poem in different ways in order to ensure that it is clear. This strengthens its impact, and it diversifies the methods of expression which are usually no more than four lines of poetry.

In terms of Soliloquy, in the following stanza al-Māzinī tries to summarise the pleasures of life by outlining the effects on his and his drinking companion's happiness by restricting his drinking. He advocates replacing his reliance on drink with the conversation with a sociable friend who is more extraordinary than the drink which indicates that there is no enjoyment unless there is a friend there to keep him company. Effectively, this argues that if he can obtain them during his lifetime, a friend and a drink are enough to satisfy the poet.

Every night my friend and I have fun drinking. There's nothing like it to chase away our worries.

Our confidential talks are magical because without a cheerful, gentle partner, wine is not enjoyable.

A loveable friend and a goblet are enough for me if I can obtain them in my life.¹

Here the argument lies in the link between the friend and the wine glass which has powerful resonance in Arabic literature. That is, the drink is important but it is imperative to describe its councils *Majālis al-Sharāb*² and the pleasure surrounding the event. Furthermore, the poet persuades the reader through repetition in the soliloquy and reaches a conclusion which is read through the use of the duality of drink and glass.

1

نقطُ الليلِ في احتساءِ شرابٍ ليس أنفسي اللهم منه وأجلى
بين أقداحنا حديثٌ هو السحر رر يناجيك فيه قلبٌ تملئ
ليس تستعذب المدامة إلا بنديم أرق منها وأحلى
صاحب مؤنسٍ وكأس دهاق ذاك حسبي لو يجعل الدهر فعلا

See: al-Māzinī (2009) p.51

² There is a specific theme used by poets in Arabic poetry, which is called *al-Khamriyyāt* 'Bacchanalian Verse'. This was a manifestation of social life, especially in the eras of the Umayyad and Abbasid. It was one of the most prominent features of innovation and revolution in the old Arabic poetry. For more, see: Ḥāwī, ʿĪlyā, *Fann al-Shiʿr al-Khamrī wa Taṭawwuruh* ʿinda al-ʿArab. (Beirut: Dār al- Thaqāfa. 1st edn, 1997).

On the same theme, al-°Aqqād addressed companionship through repetition in the beginning of his poetic collection *Hadiyyat al-Karawān*. It is an intimate dialogue with *al-Karawān* ‘Curlew’, a beautiful bird which in Arabic literature is known for its singing.

**Although I thanked you the secret is that you insist on secrecy.
I thank you even though I complained to you; and this is a secret kept for a long time.
It is a treasure you preserve, so deliver it, because it soothes the heart and is easy on the ears.¹**

Here, al-°Aqqād repeats the duality of complaint and secrecy that dominates Romantic discourse and suggests that he would break the secrecy of complaint in order to ensure its survival, after his argument is repeated through thanks. This also supports the previous argument regarding secrecy, with the result that this repeated argument serves to influence. He suggests that, by his summoning this bird the poet portrays psychological cases, records intellectual thoughts, and proves logical reflections.

On the theme of Meditation, al-°Aqqād contemplates the night through his poem *Sawāniḥ al-Ghurūb* ‘Opportunities of the sunset’. The night² symbolizes the darkness in the world when there is no sign of light on the land or at sea.

**Darkness spreads quietly in the sky at night covering forts and buildings.
Everywhere, there is darkness instead of light.
Ships are driven into the darkness as if a ghost controls the world of dreams.³**

The repetition of the word darkness can be seen in two places. First, the night is dark and second, the darkness extends to all monuments and landmarks. The poet seems to say that as a result of darkness, the constants of nature, and also the movements of animals and inanimate objects cannot be seen.

1

شكواي منك، وإن شكرتك، أنه سرّ تصرّبه على الكتمان
شكري إليك، وإن شكوتك، أنه سرّ تؤخره لخير أو أن
كنز يُصان فهات من حباته دُخِر القلوب وحليمة الأذان

See: Al-°Aqqād (2000) p.11

² In modern poetry, the word night carries different signs, which is why some poets included this word in the titles of their poetic collections, such as Nāzik al-Malā'ika as °Ashiqat al-Layl (Love of the night), and Maḥmūd Darwish as °Akhīr al-Layl Nahār (Last night is midday), and Ṣalāḥ °Abd al-Ṣabūr as Shajar al-Layl (The tree of night).

3

الليل أرخى في السماء سدوله ورمى بأستار على الأطلام
من كل مطلع وكل ثنية نور يغيب مبدلاً بظلام
تسري هنالك السفين كما سرى شبح يوم عوالم الأحلام

See: al-°Aqqād (2000) p.58

On the theme of love, Shukrī portrays the relationship between himself and his lover by emphasising the greatness that stems from his emotions. Shukrī also tries to blend love and dignity through a description of himself as humiliated in comparison with the dignity of the lover. But the poet did not expect the ultimate alienation that he suffered when they parted. Shukrī considered that estrangement and separation from the beloved to be outrageous and a thing that had to be avoided.

**When I yearn for you, I feel respect for you which at once fills me with humility.
What can cure my servility when your heart is so majestic?
Oh for a glimpse of a guide to passion; would it also be the goal of my lover's eye, sharp as the unerring sword.
The heart, though suffering from forced separation would still protect you.¹**

The repetition of words conveying the majesty and dignity of the beloved is clear in this quatrain, suggesting that the attributes are engraved on the eye and heart of the poet. However, the list of arguments is an attempt to draw attention to the tenderness and compassion of the beloved which lead naturally to the final argument that considers that closeness to the beloved is his only goal after the suffering that has affected the poet's physical being. Here, Shukrī uses the technique of *digression*² through repetition in order to provoke emotions of the reader more fully.

In social poetry, Shukrī tried to make brotherhood a powerful example to be followed without regard to any minor issues that would reduce the level of harmony and love in the same society, which is a cultural, patriotic, and human obsession. He said in a poem entitled *Miṣrī °Arabī Yukhātib °Akhāh al-Qibī* 'An Arabic Egyptian addresses his Coptic brother' that lineage is not so significant and fraternity is the highest honour:

**If your lineage distances you from our glory, you are still Arabs.
Coexistence, which cannot give the preference of lineage to anyone, does not leave an ancestry for us.
Indeed, my kinfolk are my best allies; and if this is so, both lineage and glory will be ours.
If we do not care about fraternity, then we should consider friendship between us.³**

1

أرنبو إليك فتحتويني هيبية فأرد طرفي خاشعا مغلوبا
ما حيلة الطرف الذليل إذا كبا أن كان شخصك في الفؤاد مهيبا
يا نظرة تهدي الشجون وتنضي سيفا من الطرف الكحيل مصيبا
ويعيذك القلب الذي عانى القلى من أن تكون على الجفاء معيبا

See: Shukrī (2000) p.66

² This term simply means to twist the speech into another meaning on account of the original meaning.

3

إذا تناعى بكم عن مجدنا نسب فأنتم في مراقبي مجدكم عرب

Through this poem, Shukrī provides a useful social message especially for multicultural communities, which could be the message of literature in some ideologies. The argument referred to here is the exclusion of lineage in favour of embracing the brotherhood and harmony of Arabism. Shukrī repeats a similar idea in all the lines, with an extensive consideration for Arab unity and harmony that is not reduced in the matter of descent and lineage. The argumentative force in this text stems from the major idea contained in the whole stanza and especially through the evidence offered in the fourth line which considers friendship above all else.

However, poems such as these could undermine the Diwān group's principle that asserts that poetry is not to be used for social reform. The phenomenon was not only a poetic one, Shukrī was also interested in Arabic criticism, which can be seen in his book *Dirāsāt fi 'l-Shi'ar al-'Arabī*.¹ On the other hand, al-Māzinī stated that a poet should not have a practical principle that does not deviate from it, since poetry is based on literary and ethical awareness, as stated by Robert Burns (1759-1796), Abū Nuwās and Imrū' al-Qays, who argued principles could change according to events in life.²

Repetition can also be found when a poet attempts to mention a key idea and then goes on to explain it with some details. An example of this repetitive pattern can be seen in a work by Shukrī entitled *al-Huẓn wa 'l-Surūr* 'Sadness and Happiness'.

**Indeed, both sadness and pleasure have forever been food for the human soul.
But, if by an Act of God, pleasure disappeared we should be content to accept sadness.³**

In this poem, the author tries to summarise human life through portraying sadness and happiness as wisdom throughout time, and the refined argument in two lines has but one meaning which is that we should resign ourselves to Fate. The poet is optimistic as this wisdom

إن التآلف لم يترك لنا سببا يلوي بكم دوننا من دونه نسب
أما وقومي وقومي خير ما حلف إذا حلفت تدانى المجد والحسب
إذا الأواصر لم تجعل لنا سببا فحرمة الود فيما بيننا سبب

See: Shukrī (2000) p.66.

¹ This book is a collection of articles previously published in a number of magazines such *al-Risāla*, *al-Muqtataf*, *al-Thaqāfa* and *al-Hilāl*. See: Shukrī, °Abd al-Raḥmān, *Dirāsāt fi 'l-Shi'ar al-'Arabī*. Ed. Muḥammad al-Bayyūmī. (Cairo: al-Dār al-Miṣriyya al-Lubnāniyya. 1st edn, 1994).

² Al-Māzinī (2009) p.132.

³

إنما الحزن والسرور غذاء نفواد الإنسان طول الحياة
فإذا طاح بالسرور قضاء فارض بالحزن قبل أن لا يواتي

See: Shukrī (2000) p.87.

sees joy and sorrow as an essential part of human life. Therefore, no one can find continuous pleasure, so we have to be satisfied with some sadness.

Repetition can also be seen in the Refrain (or Corollary)¹ in the repetition of the last sentence in the last line with fuller details in the following lines. In his poem, *al-Nabd* ‘Pulse’, Al-^cAqqād expressed his feelings of depression and sadness since he doesn’t find a reason to be happy. He also expressed this situation in an exaggerated new way by reasoning that no heart can beat with different feelings toward the beloved.

**Oh calm down everyone; I am really wistful and sad.
Indeed, my lover neither makes me happy, nor does he want to be happy.
Check my pulse, is there a beating heart in my breast?
No! I swear there is not, but it is only the oath that is pleased to lie.²**

Here, there is the suggestion that sadness and depression is the poet’s natural state and he uses this approach to invite people to feel as he does. Each argument is repeated to support the previous one, which concerns the poet’s state of sadness, so even the lover cannot eliminate the feeling. Finally, the argument concludes that the emotional situation has created in him a heart unable to feel.

In terms of Refrain, al-^cAqqād also used this approach in his lyric entitled, *al-Yawm al-Maw^cūd* ‘The Promised Day’. This couplet emphasises how passion affects the poet, and makes him question whether the day he is waiting for should take his longing into consideration. He wants tomorrow to come quickly because of the longing in his blood.

**Oh the day I’ll see my lover seems far; don’t you see my longing?
My yearning for you makes we want to bring tomorrow out of its den, for the sake of the
longing in my blood.³**

¹ According to the *Dictionary of Literary Terms*, Refrain is “A phrase, line, or group of lines repeated at intervals during a poem, usually at the end of a stanza”. See: K. Morner and R.Rausch (1996) p.183.

²

يا أيها الناس قروا في مضاجعكم
أسوان مكتتب لا الحسن يفرحني
وهاكم النبيض جسوه، أعندكم
كلا وحقكم ! لا كان حقكم
إنني وحقكم أسوان مكتتب
ولا الحبيب له في فرحتي أرب
تحت الأضالع قلب خافق يثب
إلا اليمين التي يحلو بها الكذب

See: al-^cAqqād (2000) pp.34-35.

³

يا يوم موعدها البعيد ألا ترى
شوقي إليك يكاد يظفر من دمي
شوقي إليك يكاد يجذب لي غدا
من وكره، ويكاد يظفر من دمي

See: al-^cAqqād (2000) p.35.

Al-^cAqqād wrote a long poem entitled *Uns al-Wujūd* ‘the loveliness of existence’, which he directed to both Muslims and Christians, encouraging them to live peacefully together in an atmosphere of tolerance, and leaving the freedom of belief and choice to people.

**Many gods but only one religion, so whether you believe in it completely or you disbelieve.
The followers of Jesus and Muhammad have wrecked it, do they hate faith or disbelief?
Ignore it all, if people wished they could find shelter in rocks.¹**

The valuable argument here seems to be that ‘the amiability of existence’, is citizenship, the most important issue in national unity. However, this poetic argument can also take a pragmatic stance outside the linguistic context, which is to emphasize tolerance and coexistence between different religions. Here, the poet tries to transfer the mode or the external reality into the spoken word. This meaning can be found in the conclusion in the last line so that no solution can be found for this issue until they ignore the message of hatred and hostility. More interestingly, the whole poem can refer to, as R. Allen states, a “concern with pharaonic monument and praise for ancient Egyptian civilization”.² So this poem is aimed at the poet’s community and stresses that people can live in an atmosphere of tolerance and coexistence.

Repetition in the selected verses concerning the point of meaning can be found in multiple arguments, when the poet combines at least two arguments and repeats them in the poem through *intensification*³. Shukrī used this approach in a quatrain entitled *al-Ḥazm wa ʿl-Ḥadathān* ‘Firmness and Adversities’, showing his ability to confront adversities and problems using his skill at expressing rhetoric and eloquence:

**I appeal to the vicissitudes of time with force since only my voice is left.
If calamities appear to weaken me, I will face them, inspired by my eloquence.
If incidents depress me, my nature will refuse to let them overpower me.
But, such as I cannot be defeated by wishes, even if I rein in disaster’s control.⁴**

1

تعددت الأبواب والدين واحد فآمن به طرّاً أو اكفر به طرّاً
لقد عاث فيها آل عيسى وأحمد فهل كرهوا الإيمان أو كرهوا الكفرا
دعوهما فإن ضاقت صدور بأهلها تجد مستجاراً في الصخور ومستذرى

See: *ibid.*, pp.34-35.

² See: Allen, Roger, *Modern Arabic Literature*. (New York: The Ungar Publishing Company. 1st edn, 1987) p.50.

³ This term refers to the poet’s ability to create and innovate on the one hand, and to form and change the composition on the other hand; and also to redraw what is already known in another vision which can replace the distinctive language and poetic images from repetition into creativity. However, poetry in general is based on concentration and making meanings intense.

4

أهابُ بحزمي طارقُ الحدثان ولم يُبق مني الدهرُ غير لساني
فلو حاولت مني الخطوبُ استكانةً لباشرتها مسـتـلـهـمـا بيـيـاني
ولو أوطأتني الحادثـات مهانـةً أبى لي طبعي أن تكون مكاني

The poem's theme is conveyed via the poet's technique of boasting and highlighting the importance of firmness and strength in facing troubles in life; and he tries to display his poetic ability that leans heavily on his own characteristics. The conclusion of these arguments implies that the Era cannot take everything from the poet and that the confiscation of his voice is impossible. Finally, he asserts that his eloquence is stronger than adversity and problems.



3.3.2. Verbal Repetition.

Contrary to the opinion of some scholars, potentially, verbal repetition assumes an important role in argumentation when it adopts specific contexts and fulfils certain conditions. This means that the repetition of a word, in more than one place, is one of the arts of utterance that supports argumentation in the evidence of proof.¹ According to Ibn Rashīq (376-456 AH/1000-1064 AD), repetition mostly occurs in the words and phrases that may be found in most speech in different functions and purposes.²

Repetition of structure is a very popular approach that introduces main ideas in Arabic poetry. This can be seen in the poem by Shukrī, entitled °*Āshiq al-Māl, aw Khidā° al-Ghawānī* 'The lover of Money or The Deception of Belles'. This text tried to illustrate how human beings succumb to different temptations in their lives without looking at the consequences.

I adored you when your glory was supreme, you were captivating and you were wealthy.
I adored you when your influence was superb, and your popularity was evident.
I adored you when you were dignified in generosity and reputation.
I adored you when life gave you whatever you wanted and calamities had not changed you.³

The poet repeated vertically the structure *kuntu °Ahwāk* 'I adored you' in the beginning of each line, followed by arguments. Examples of these approaches include the higher glory,

ولكن مثلي ليس تكبو به المنى ولو كان في أيدي الخطوب عناني

See: Shukrī (2000) p.76.

¹ Al-Duraydī (2011) p.168.

² Ibn Rashīq (1981) vol.,2 p.69.

³

كنت أهواك حين مجدك عال بأسر الدهر بالدرور المطير
كنت أهواك حين جاهك عذب وذراك الأغزر غير حقيـر
كنت أهواك حين أنت من الإقـ بال والعز بالمكان الأثير
كنت أهواك والزمان مؤاتيـ ك وريب الزمان غير مغير

See: Shukrī (2000) p.50.

sweet prestige, splendour, and empowerment, which are aspects of loving and passion. A comparison is drawn between the beautiful past and the depressing present, and therefore admiration is not always limited by a certain status. However, the last line acts as a conclusion to the arguments provided which means that whatever has happened, will not be for eternity. On the other hand, the poet wants to send a message to those who have recourse to people at a time of prosperity and money through these arguments in order to advise them to escape times of poverty and adversity.

Al-Māzinī wrote a poem entitled °*Itāb* ‘Reproach’, explaining how idle words can affect people and especially relatives, and warning close friends to avoid gossip. At the same time, the poem serves as a reproach to his loved ones, as he tries to encourage them to adopt friendliness and kindness, and to return good will.

**Oh my intimate friends, you should know that careless speech separates relatives.
Unless in kindness you, return friendship and console the suffering.
Unless uttered in kindness, a word can upset the lover and reveal the secret.
Unless it is in kindness, do not demean the grieving.¹**

The arguments here are surrounded by repeating the structure °*Illā Yakun* °*Atf* (Unless in kindness) to conclude how lies and gossip can impact on the emotions. The importance of positive words is underlined with an assertion of the reward for benevolence is benevolence. These arguments reflect the poet’s reproach of his close friends who clearly listened to informers and ignored the relationship of brotherhood and friendship to which he alludes.

Some critics mentioned the phenomenon of repeating the beginning of each line of the poem, in the poets’ books and writings because it is useful in discourse and can be adapted as required.² As al-°Askarī states, it, “is necessary to repeat it because of the depth of speeches and intensity of bereavement; this indicates that redundancy is advisable as brevity is in its place”.³ This type of repetition is used by the Dīwān group more than others. This may be due

1

أحبائي الأذنين مهلاً واعلموا أن الوشاة تقرق القرباء
إلا يكن عطفاً فرردوا وذنبا رداً يكون على المصائب عزاء
إلا يكن عطفاً فرُبّ مقالة تسلي المشوق وتكشف الغمّاء
إلا يكن عطفاً فلا تحقر جوى بين الضلوع يمزق الأحشاء

See: al-Māzinī (2009) p.86

² Al-Raḍī, al-Sharīf, °*Amālī al-Sharīf al-Raḍī*. Ed. Muḥammad Ibrāhīm. (Cairo: Dār al-Kitāb al-°Arabī. 2nd edn, 1967) pp.123-140.

³ Al-°Askarī (1981) p.141.

to their view that poetry is a vehicle for the introduction of new doctrines through linguistic constructs between words and phrases containing the beginning of each poetic line; or it is a way for the poets to express how they have been affected by their earlier life experiences.

Verbal repetition can mostly be found in a word which is not merely repeated in the poetic context, but in the emotional impact of the word on receivers, and its consequent role in their psychological and emotional attitude. This cannot be understood without studying the phenomenon of repetition within a poetic text, alongside the argumentative technique. Shukrī dealt with this in a poem entitled *Zawrat Ḥabīb* ‘A Short Visit to a Lover’.

**You raise my hopes when I remove desperation from my mind.
I shall persevere with my happy hopes, until I am ultimately weary of my condition.
Luck avoided me because I was too comfortable about my passion.¹**

Here, Shukrī repeats the argument *Amālī* ‘My Hopes’ as a word with a different connotation. In this context, the poet’s hopes are greatly focused on the beloved, since he mentions that his despair is too distant from his mind for him to continue remembering these hopes. This means that the argumentative equation shows the absolute importance of his beloved in these hopes, and that they are therefore clearly the source of happiness. Using parenthesis, which state assertion and clarification of speech as explained in *Naḥw al-°Arabī*² ‘Arabic Grammar’, supports the argument in *al-°illāt wa °l-Yā°s* ‘Troubles and Desperation’ versus *al-°Amāl* ‘hopes’. This leads to the conclusion that misfortune broke these hopes, and this is achieved through the use of the word *al-Hawā* ‘passion’ which is central to the argumentative connection as it is the act of both hopes and happiness.

The repetition of argumentative tools is clear in the Diwān’s poetic discourse. An example of this is al-°Aqqād’s poem entitled *Irtijāl al-Munā* ‘The Improvisation of Wishes’.

**Oh eyes, when will it be dawn? Oh meadows, when will the spring arrive?
When will eyes and meadows take command? When will they permit? When will the
intercessor’s supplication be accepted?
When will the star rise for vagrants? At night they drown in their calamities.
When will the coast reunite the ships that have been separated by strong winds?**

1

جعلت فيك على العلات آمالي لما انتزعت حديث اليأس من بالي
ورحمت أداب والأمال شسعدني حتي سئمت على الآمال أحوالي
وفاتني الحظ منبوذا بمنزلة ينم فيها الهوى عن راحة السالي

See: Shukrī (2000) p.81.

² Al-°Anṣārī, Ibn Hishām, *Mughnī al-Labīb °an Kutub al-°A°arīb*. Ed. Muḥammad °Abd al-Ḥamīd. (Beirut: Al-Maktaba al-°Aṣriyya. 2nd edn, 1985) vol.,2 p.386.

When will you be back? By your Lord, Please inform me: when? Also ask them about the day and the date.

The welcome visitor may come tomorrow, but probably no one will meet him.¹

The poem begins with using the linguistic tool *matā* (when) repeatedly, which reduces and summarises all of the arguments through the sentence 'متى تعود' 'when will you be back'; and the repeated questions include the words, shine, meadows, star, and ships. This was designed to address the wishes of the departed in an attempt to gain their sympathy and empathy, and to entice the reader to complete the text in a search for absent items from the answers, thereby stimulating controversy and concern. The argumentative force stems from the use of contrast. This is achieved by predicating these arguments with logical summons, which include seeing stars versus avoiding dark nights and reuniting ships that have been scattered on rough seas. The sign, therefore, flows logically to the conclusion by answering the question in the last line, which deals with the meaning of the impossibility and difficulty of meeting through the argumentative relationship of justification. This clearly provides a reason which seems, at first glance, to be a wish that things would be achieved, while in fact there is no hope, since there are no clear answers to these questions. But, as R. Rowland claims, "the ultimate justification of argument as a discipline is that it produces useful solutions".²

To conclude, the study of repetition occupies an important place in both lexical and syntax studies within the framework of linguistics, and it seeks to provide textual data for a researcher for the detection of literary characteristics.³ However, while repetition may be weak in itself, it can be used effectively to convey a range of messages and signals. Moreover, a poet is required to have good formulation, and the ability to substitute a repeated word or the structure

1

متى يا عيون يعود الضياء؟ متى يا رياض يعود الربيع؟
متى تأمرين؟ متى تأذنين؟ متى تقبلين دعاء الشفيع؟
متى يطلع النجم للتائهين؟ وقد غرقوا في ليالي الخطوب
متى يجمع الشط تلك السفين؟ وقد عاث فيها الخضم الغضوب
متى؟ إي وربك قل لي متى؟ وسألهم عن اليوم والموعود
فقد يُقبل الزائر المرتجى ولا من مُلاق له في غد؟!

See: al-^cAqqād (2000) pp.32-33.

² See: Rowland, R., 'Purpose, Argument Field, and Theoretical Justification', *Journal of Argumentation*. May 2008, vol. 22, no.2, pp.235-250.

³ Molinié, Georges, *stylistics*. Translated Bassām Baraka. (Beirut: al-Mu'assasa al-Jāmi'iyya li 'l-Dirāsāt wa 'l-Nashr. 1st edn, 1999) p.184

in the right place in the poem in order to avoid defects or weakness, as illustrated by Ibn Rashīq (376-456 AH/1000-1064 AD)¹.

Therefore, when a poet exaggerates by using repetition without addition, he could bore his reader and this is likely to adversely affect the power of argumentative discourse. On the other hand, as shown above, repetition in the Dīwān poets' argumentative discourse performs three functions: to repeat the argument itself; to repeat the conclusion; and to repeat both, which normally occurs in long poems. Finally, recurrence and insistence on the meanings are considered to be important argumentative techniques used by the Dīwān poets in most of their themes in order to support the meanings that they intend to transmit.

To consider the art of presenting arguments, dialogue appears as another technique of argumentation in the poetic discourse of the Dīwān group. The question that should be examined in the following section of this chapter is: How did the poets use dialogue in their poetry through the argumentative process, based on rhetorical and linguistic mechanisms?



¹ Ibn Rashīq (1981) vol.,2 p.74.

3.4. Poetic Dialogue.

In most dictionaries, the meaning of dialogue includes the meanings of conversation al-Muḥāwara (dialogue) and al-Istijāba (responsiveness). In other words, dialogue is defined, in general, as the exchange of speech between two or more, and is considered to be a communicative style in which the interlocutors share in sending and receiving.¹ Accordingly, this term can indicate dialogue combined with interactive relationships between persons who are performing it at the same time. However, as Walton states, “The dialogue is coherent to the extent that the individual speech acts fit together to contribute to this goal. As well, each participant has an individual goal in the dialogue, and both participants have an obligation in the dialogue, defined by the nature of their collective and individual goals”.²

Although the term 'dialogue' is well-known in the art of both stories and plays,³ dialogue in poetry differs in nature but it performs a similar function. Although dialogue is intensive and reductive in poetry, with rich use of signs and aesthetics, it is a style that is based on the appearance of voices, that is, at least two. These voices are of different people, which is familiar in traditional poetry when the poet recounts thoughts about his love.⁴ However, there is a difference between traditional and modern poetry, as genres in modern Arabic poetry have contributed to the spread of functional poetic dialogue in accordance with the new templates coming to Arabic culture from others, such as in theatrical and epic poetry.

In a general sense, dialogue is a discourse or seeks to persuade about an issue or an action.⁵ In terminology, every discourse envisages a specific response, and takes this response into account in order to configure a position at a certain point between the interlocutors.⁶ Dialogue, however, needs to perform through evidence, which enables it to illuminate different styles and reveal mistakes; therefore, dialogue is not simply a transient act that does not need to consider

¹ °Allūsh, Sa°id, *Mu°jam al-Muṣṭalahāt al-Adabiyya al-Mu°āṣira*. (Beirut: Dār al-Kitāb al-°Arabī. 1st edn, 1985) p.78

² Walton, Douglas, *The Place of Emotion in Argument*. (USA: The Pennsylvania State University. 1st edn, 1992) p.19.

³ It should be noted that most modern literary theories tend to erase the distinction between genres.

⁴ See: °Izz al-Dīn, Ismā°il, *al-Shi°r al-°Arabī al-Mu°āṣir*. (Beirut: Dār al-°Aūda. 3rd edn, 1981) p.298.

⁵ It should be pointed out here that discourse in the critical term is derived from the Latin origin *discoursus* which means in Latin dialogue. For more, see: al-°Abbādī, °Isā, °Anmāt al-Ḥiwār fi Shi°r Maḥmūd Darwish°, *Majallat Dirāsāt*. vol. 41, April 2014. pp.22-36.

⁶ Al-°Umarī, Muḥammad, *Da°irat al-Ḥiwār wa Mazāliq al-°Unf, Kashf °Asālib al-°Ināt wa °l-Mughālaṭa-Musāhama fi Takhlīq °l-Khiṭāb*. (Casablanca: Dār Afrīqyā al-Sharq. 1st edn, 2008) p.7.

limits, constraints or logic.¹ Also, poetic dialogue takes place within a realistic story that usually combines elements of suspense, imagination and personal disposition.²

There is no doubt that the link between argumentation and dialogue is close. Dialogue is considered to be the most important characteristic of argumentation, which is talk, shared between two or more parties that is based on difference and contrast, and even sometimes on contradiction. More specifically, there are some who categorize dialogue as synonymous with Argumentation in meaning,³ while in fact, it is merely an effective aspect of the process of argumentation. For further clarification, the first party in any argumentative discourse is the sender and the second party is the recipient, so the sender interviews the recipient either directly or indirectly. Therefore, there can be “no argumentation without dialogue”.⁴

Dialogue is talk going on between at least two sources, and it addresses various topics. It could also be speech between a writer and himself, or on his own behalf, such as in poetic inspiration and the lover fantasy.⁵ This means that dialogue can be a communication pattern based on the exchange between people, that is, the sending and receiving. It is also a “literary genre in which characters discuss a subject at length”.⁶ Dialogue is highly effective for persuasion. Generally, dialogic features are essential in assuring that an argumentative text persuades the receiver competently, or at least brings about compliance without real conviction. Therefore, the efficacy of this discourse lies in its ability to break into the receiver's world and change it. This links argumentative discourse to the status of both the sender and the receiver, as they are parts of the dialogue through the features of interaction and dialogic, as Perelman’s theory suggests.⁷

If poetry is considered to be *Dīwān al-°Arab*, which means that the poet transfers human sensations to the environment in which they live, it shows how Arab literature values dialogue as a common universal link between humans. The importance of dialogue in Arabic poetry, in

¹ See: Al-Rāḍī, Rashīd, *al-Ḥijāj wa °l-Mughālaṭa, min al-Ḥiwār fi °l-°Aql °ilā al-°Aql fi al-Ḥiwār*. (Benghazi, Libya: Dār al-Kitāb al-Jadīd, 1st edn, 2010) p.84.

² See: °Imāra, °Aḥmad, *al-Ḥiwār fi °l-Qaṣīda al-°Arabiyya °ilā Nihāyat al-°Aṣr al-°Umawī*. (Ṭanṭā, Egypt: al-Turkī li °l-Kumbiyūtar wa Ṭibā°at al-°Ufist. 1st edn. 1993) p.21.

³ See, for example, °Abd al-Raḥmān, Tāhā, *fi °Uṣūl al-Ḥiwār wa Tajdīd °Ilm al-Kalām*. Also, al-Rāḍī, Rashīd, *al-Ḥijāj wa °l-Mughālaṭa, min al-Ḥiwār fi °l-°Aql °ilā al-°Aql fi al-Ḥiwār*.

⁴ Al-Duraydī (2009) pp.144-145

⁵ °Abd al-Nūr, Jabbūr, *al-Mu°jam al-Adabī*. (Bierut : Dār al-°Ilm li °l-Malāyīn. 2nd edn, 1984) p.100.

⁶ See: Cuddon (1998) p. 219.

⁷ Perelman and Tyteca, (1971) p.36.

its different forms, negates absolute subjectivity in poetry because the most appropriate approach for the expression of ideas in these kinds of poems is the dialogic method. However, there is more than one division of dialogue exemplified in the material studied. According to argumentation theory, external and interior dialogue should be considered, as they both serve as direct and indirect dialogues.



3.4.1. External Dialogue

External dialogue is one of the communication forms that is shared between two or more people, and is a way of detecting external events through inner feelings. This type of dialogue usually takes the style of direct interrogation although it may also express opposing positions, when trying to convince the other on a topic. This is achieved through the signs of impressionism, especially those acts that are declared at the beginning or at the end of a dialogue, for example: ‘he said’, and ‘he replied’, and so on.

According to Tullio Maranhao, “the utterances in dialogue do not proceed from the subject's will. The inclinations of individual speakers constitute ‘speech genres’ (or discourse formations, as we would say after Foucault) that can be better understood by a linguistics awareness of speech and utterances (and not of sentences alone) than by psychology”.¹

Firstly, this approach finds a method of questioning and answering, which is not only considered to be valuable in traditional poetry, but also an artistic style and narrative incentive that can be based upon the construction of the whole poetic text. The structure of this question and answer would require a relationship between both the asker and answerer, as this structure moves from a utilitarian function to the aesthetic, which is reflected in the creative texts.²

Al-°Aqqād wrote a poem entitled °*Inda Timthāl* ‘At Statue’ to express a dialogue between a mother and her child. This poem uses the style of question and answer, which contributes to the interaction among the interlocutors. Therefore what results from this style is reflected in the communicative, dynamic and narrative functions, as they focus on spurring the events in the poetic story.

A child stopped, amused by a statue of a famous scholar.

¹ See: Maranhao, T., *The Interpretation of Dialogue*. (Chicago: University of Chicago Press. 1st edn 1990) p. 4.

² °Izz al-Dīn, Ismā°il, *Jamāliyyāt al-Su°āl wa °l-Jawāb*. (Cairo. Dār al-Fikr al-°Arabī. 1st edn, 2005) p. 10.

Surprised, he asked his mother what the inanimate object was.
 She answered: it is an old child who perfected to learn the lesson of great things.
 They brought this great game into this dark place among graves, to entertain him.
 Do you like it? She said, 'No, my mother, I think it is nothing'. The child said.
 I do not see a tinge of beauty or, or even a hint of pleasure.¹

This dialogic argument begins by the child's innocent but pensive question to his mother about the nature of the great statue that had surprised him although it was just an inanimate object. The quick answer comes to him through the link of the main argument to the mental level of the questioner, and this provided two implicit arguments: the fact that the statue is an old child, and that it is a big toy presented to the famous scholar in his grave for his entertainment. However, the argument here is concerned with the persuasive aspect of the poetic position of both parts of this discourse, which leads to the conclusion.

However, initially, this dialogue reflects another dialogue through the technique of rotation between the mother and child in order to imagine the reply by the rejection of the negative answer because according to the child, there is a lack of beauty and pleasure in the statue. This dialogue can reveal an underlying poetic vision which is behind the result of the argument provided, through its attempt to underestimate the value of statues erected in the country. The vision of beauty and pleasure provides important poles by which to judge something of being worthy of existence and attention. We should note that the dialectic of science and beauty in life is vital, where the poet utilized the statue of a famous scholar because it is free of moral beauty and can therefore bring pleasure.

Al-°Aqqād also expressed wonder about self-deception through the structure of question and answer in a poem entitled *Khidā° al-Nafs* 'Self-deception'. This text examines the idea of human fear and bad habits.

An immature boy wonders,
 'Can a man deceive himself, although he has two eyes?'
 'Indeed dear; two eyes! What else would you want of his eyes?'
 Is there any deception around humans, except themselves?

1

وقف الطفل وقفة التفكير	عند تمثال عالم مشهور
سائلا أمه، وقد هاله ماها	ل، من ذلك الجماد الجهير؟
فأجبتة: ذاك طفل كبير	أتقن الدرس في كبار الأمور
قد أتوه بهذه اللعبة الكبر	ى تسليته في ظلام القبور
افتراضي مثاله؟ قال: لا يا	أم، إنني أراه غير جدير
لا أرى فيه مسحة من جمال	تتجلى، أو نفخة من سرور

See: al-°Aqqād (2000) p.576.

Self-deception is typical. May God [Allah] save you from this intrigue.¹

This argument is built up by an internal question that deals with the possibility that the man deceives himself although he has two eyes and can see goodness; and the answer, regardless of the issue of the eyes, is positive. That there are two eyes could also be evidence, which is provided in the argument in the internal dialogue about self-deception, because it adds to all the elements of human sensation to persuade the interlocutor or recipient. In this sense, eyes are the vital organs through which a human can distinguish between good and evil. Another plausible answer combined with the result of the argument appears in the last line through its wisdom.

Such arguments suggest that doubt and uncertainty dominate the construction of the original argument, because the argument builder issues a claim through wonder and doubt. The argumentative position requires evidences to be found that encourage a recipient to think correctly about arguments. According to theories on dialogue, the inspirational aspect of the argumentative act is related to the point of view that forces the addressee to justify this discourse.²

In poetic dialogue, the poet tries to respond to what has been said by previous poets, considering this as a dialogue between poet and another. It may also, potentially, extend into dialogue between an old and a new view. This kind of poetry is quite uncommon in Arabic, because the traditional classical poetry was the ideal for many poets, writers and even critics, particularly in terms of its style. However, meanings are individual to the poet and poem. These poems include complete arguments, as they contain ideas and respond to them with evidence, leaving the reader to judge the content and draw their own conclusions based on what they have been given.

1

يقول وما قضى عجباً فتى يخبط في حسه
أخدع نفسه رجل له عينان في رأسه؟
أجل يا صاح: عينان! وزد ما شئت من حسه
وهل أخدع للإنسا ن بين الناس من نفسه
خداع النفس معهود وقاك الله من دسه

See: *ibid.*, p.576.

² Charaudeau, P., Maingueneau, D., *Muʿjam Taḥlīl al-Khiṭāb*. Trans. °Abd al-Qādir al-Muhīrī, and Ḥammādī Ṣammūd. (Tunisia: al-Markaz al-Waṭanī li ʿl-Tarjama. 1st edn, 2008 p.72.

In a poem entitled *Bayna al-Ta'ab wa 'l-Rāḥa* (Between tiredness and convenience), al-°Aqqād responded to Abū al-°Alā' al-Ma°arrī (363-449 AH 973-1057 AD) when he said:

The whole of life brings fatigue, so I wonder who wants to live longer.¹

Al-°Aqqād said:

**The Whole of life is comfort, so no wonder people want more of it
Wanting more of it on a calm day cannot be achieved by counting the days
When life is comfortable you want more and more of it.²**

This dialogue with another poet refers to life and how it can be true according to the poet's vision of it which is a concept that stems from the importance of life is in experiences and their impact on personal views. Al-°Aqqād here tries to refuse al-Ma°arrī's idea that life is convenient and not about tiredness as suggested, and therefore that there is no wonder that people want to go on living. The simple argumentative mental evidence is that human nature inherently tends to assume a peaceful and calm life, which is the highest goal, therefore there is no wonder that they ask for a repetition of good times. It can be noticed, however, that both poems emanated from a philosopher in the latter stages of his life. Moreover, al-°Aqqād was one of those who admired al-Ma°arrī's ideas, and therefore he wrote *Raj'at Abī al-°Alā'* in 1939.

Al-°Aqqād continued to admire al-Ma°arrī, so in a poem entitled *Ḥikmat al-Jahl wa Jahl al-Ḥikma* 'The Wisdom of Ignorance, and the Ignorance of Wisdom', al-°Aqqād mentioned al-Ma°arrī's lines in the poems:

I wonder about myself, and how I always make mistakes although I am the one who knows humanity well.³

1

تعـب كلـها الحـياة فـما أـعـ جـب إـلـا مـن رـا غـب فـي اـز دـيـاـد

See: al-Ma°arrī, *Saqṭ al-Zand* (Beirut: Dār Ṣādir 1978) p.139

2

رـاحـة كلـها الحـياة فـما أـعـ جـب إـلـا مـن رـا غـب فـي اـز دـيـاـد
مـا اـبـتـغـاء المـزـيـد مـن يـوم أـمـن عـاطـل لا يـزاد بـالتـعـداد
فـالزـمـان المـرـيـح تـكـرر شـيـء وـاحـد واطـراد حـال مـعـاد

See: al-°Aqqād (2000) pp.34-35.

3

وَأعـجـبُ مـنـي كـيـف أـخطـئـي دـائـمـا عـلـى أنـنـي مـن أـعـرف النـاس بـالنـاس

See: al-Ma°arrī (1978) p.67

Al-°Aqqād commented that he, meaning al-Ma°arrī, should not wonder, because a kind man can be cheated, as the old Arabs said: one can be deceived by people because of his kindness, not because of his lack of knowledge. In fact, the less people know they are protected from deception even if they lack kindness and feelings.¹ On account of this, al-°Aqqād created the following dialogue between two men; one wants to gather wealth and doesn't want to spend, alleging that he prefers meanness and selfishness due to the greatness of his mind, and another who thinks this parsimony is the result of poverty.

**Did I not advise you to be leisurely, because people are vile and evil.
Do not be kind to them, as they know nothing of kindness
If I knew you, you would not be harmed.**
.....
**Indeed, you said that.. I also say what you just said.
For me, you are like a child, that is, artless.
The things you say are worthless and I don't thank you for your advice.
O my friend, your attitude to kindness stems from poverty.
How is it, that wisdom is in fact ignorance, and neglect is something to boast about?**²

This dialogue is based on the counteractive argument of both interlocutors; the first argument is made by the mean self that is suggested in the voice's pessimism about dealing with people and the need to avoid being good to them since parsimony is the result of knowing about human nature. In contrast, the adversary's argument, which al-°Aqqād supports, suggests that logically, poverty is the real reason for frugality, and in the same way as in the previous argumentative vision this is true wisdom that should be followed.

Al-°Aqqād gives another example in his poem entitled *Jawāb Jamīl* 'A good answer', which responds to Jamīl b. Ma°mar (d. 84 AH – 701 AD) when he said in a poem entitled *Hal Yaqtul al-Ḥubb?* 'Can Love Kill?':

¹ Ibid., p.615

²

فأنا سأسلوم وشـر	ألم أقل لك مهـلا
فهم من العطف صـفر	لا تـولهم منك عطفـا
لما اصـابك ضـر	لو كنت تعلم علمـي
.....
غني بي بـذلك مقـر	نعم نعم. قلت هـذا...
وأنت عنـدي غـر	وأنت عنـدي طفـل
ولا لنصـحك شـكر	ومما القولـك وزن
وذاك يـصاح فقـر	أنفقت عطفـك قبـلي
وغفلة هـي فخـر	كم حكمة هـي جهـل

See: ibid., (2000) p.615

O sleepers, woe betide you, wake up; I am wondering if love can kill a man?¹

Al-°Aqqād said in a sleepy voice:

Lord, let us sleep, because if love is aware of us, we will not be able to sleep in future.
Ask the dead about love because those who have been killed by love will certainly answer you.²

Here al-°Aqqād supports Jamīl b. Ma°mar's argument, which is that love is torment and suffering. So, *al-Nuwwām*'s 'sleepers' refers to those who are dead, or metaphorically, to those who have not yet tried to love, or, even those who have had a negative experience of it. However, by comparing Jamīl's original argument which emphasizes that love can easily kill a man it seems that it is based on the poet's life and his adventures with Buthayna, his beloved, and therefore al-°Aqqād's sarcastic argument rejects love. This is the case, although it is implicit, but it is supported by his general view of love and his desire to avoid it and the misery that attends it. This argument results in an implicit conclusion about the questions to be directed to the dead, and a final reference to the idea that love can kill men.

Al-°Aqqād wrote a poem entitled *al-Ḥayāt Ḥayāh* 'Life is Life'³ which concerns the questions and answers about life.

They said that life is as trivial as an apple peel, so we said: where is the core?
They said that life is misery. We said: yes, but where is bliss?
The fact is that life is life, so die if you want, or live life.⁴

The simple dialogue contains two arguments about life through the argumentative relationship of correspondence: first, by answering the question of how life is trivial, and second, by addressing the concept of misery. Through these questions that describe life, the

1

ألا أيها النـوأم، ويحكم، هـبوا! أسـانلكم: هل يقتل الرجل الحب؟

See: Ma°mar, Jamīl, *Dīwān Jamīl Buthayna*. (Beirut: Dār Ṣādir, 1st edn, 1988) p.16

2

بربك دعنا راقدين فلو درى بنا الحب لم يرقد لنا ابداً جنب
وسل راقدي الأحداث عنه فإنهم مجيبوك عن علم بمن قتل الحب

See: al-°Aqqād (2000) pp.34-35.

³ This title falls under the category of fallacies in argumentation as will be examined in the next chapter. See: p.195

4

قالوا الحياة قشور قلنا فـأين الصـميم
قالوا شقاء فقلنا نعم! فـأين النعيم؟
إن الحياة حياة فارقوا أو أقيموا

See: *ibid.*, p. 35

poet argues that life does not offer either misery or paradise and the result of both arguments is to encourage humans to understand life without the need for useless explanations or blame. Therefore, the poem argues that people should adapt to life even if given these impediments, or otherwise leave life for those who do love it. The poet also gives a specific feeling of time, either through harking back to the past or waiting for the future. This leads to the formation of a relationship achieved through the conflict, caused by time in the poet's vision, between life and death as if the concept of time is determined through the poet's self-awareness.¹

In terms of dialogue with Nature, al-°Aqqād prepared a dialogue with the land in a poem entitled °Ummunā al-°Ard 'Our mother, the Land', trying to make his realistic poetic material leading the reader to move, seamlessly from one idea to another in relation to the land.

I ask our mother, the land, as a child asks his mother.
 Then, it answers in a way that I can understand.
 Oh mother land! How often the sun and moon rise above you?
 So, where were the people of the past and where will their ancestors be?
 The land said
 So, probe your souls often just as your ancestors did.
 Where are the bones of the intelligent people that people write about in Biographies?
 I made fruit for you from these bones. The land said
 What is the glory that entices people and causes them stress?
 It is really a big trick, only felt but not seen. The land said.
 Yet, what are dreams and hopes? They are the mother's trick. The land said.
 Yet, what are diseases, pains and scourges??
 Scourge is the punishment for recklessness and greed. The land said.
 Yet, what is gold? Why is it hidden from us?
 People are confused, so, there is no kindness and security in them.
 I guess the gold is merely a type of stone. The land said.
 Like the child excited about every toy we hide from them. I shouted loudly to the land: where?
 Where will our destiny be?
 The land finally closed its eyes and refused to listen.²

¹ Al-Ghīdāwī, °Alī, *al-Ihsās bi °l-Zamān fi °l-Shi°r al-°Arabī, mina °l-Uṣūl ḥattā Nihāyat al-Qarn al-Thānī al-Hijrī*. (Tunisia: Kuliyyat al-°Ādāb fi Mannūba. 1st edn, 2001) vol.1, p.261.

²

أسائل أمنا الأرضا	سؤال الطفلة لأم
فتخبرني بما أفضى	إلى إدراكه علمي
ألا يبا أم كم طلعا	عليك الشمس والقمر
فأين نفوس من سالفوا	وأين يكون من يتلو
فقالبت في ملامحكم	يبين الجند والخلف
فجوسوا في جوانحك	فثم يجوس من سالفوا
وأين عظام من نبها	من الماضين في السير
فقالبت قد صنعت بها	لكم حلوى من الثمر
ومما المجد الذي أضرى	قلوب بنيك فاشتجروا
فقالبت حيلة كبرى	يراهما القلب لا البصر
ومما الأحلام والأمل؟	فقالبت حيلة الأم

In the beginning of this poem, al-°Aqqād explained that the reason for this dialogue lies in the idea that what moves the feelings and thoughts of children is exactly the same in men, and destinies mislead us in the same way that we deal with tricks that we play on children. Destinies discipline us, and therefore we get angry. But this situation is exactly the same as when we discipline children, and then marvel because of their anger.¹ This quotation considers the relation between the land as a mother, and the questioner as a child, pondering the most important and confusing questions of life. This raises key arguments, such as whether “Dialectic is really an interaction between questions and answers”², as Meyer stated. Thus, the bones of previous generations are sweet, and glory is a big trick, with pain serving as the punishment for greed. In this context, hope is like a mother’s trick, and gold is just a type of stone. All these are arguments that stem from inner dialogue, through the significance of the contempt of life or through the relation of carrot and stick, as well as a discussion of how the past connects to the present. However, these arguments reach a conclusion through the question of the future which is unanswerable, but one can devise poetically that human beings are like children in their thoughts about life as al-°Aqqād suggests in this poem. Finally, in this context it can be argued that, “interactive, or dialectical, reasoning characteristically takes the form of a dialogue, a sequence of question-reply interactions between two participants (systems, knowledge bases)”³.

In terms of dialogue with passion, Shukrī created a poem entitled °*Itāb Am Dalāl?* ‘Reproach or Fondness’, using this dialogue to express ideas about how one should address and describe their lover.

The lover accused me when I said ‘Oh you are my life’. I said: what do you mean?

ومما الألام والبلى وى	فقلت لها ومما السقم
عقاب الطيش والبلى	فقلت إنمما البلى وى
وفيم طويته عنه	وقلت لها فمما الذهب
فلا عطفها ولا أمنا	فماج الناس واضطربوا
سوى ضرب من الحجر	فقلت لسنت أحسبه
أشد لكل مسنتر	وإن الطفل لطلبه
إلى أين المصير بنا؟؟	وصحت بها إلى أيننا
وصدت عنى الأذنا	فغضت عينها الجفنا

See: al-°Aqqād (2000) p.294.

¹ See: al-°Aqqād (2000) p.294.

² See: Meyer, Michel, *Of Problematology: Philosophy, Science and Language*. Trans. David Jamison. (Chicago: The University of Chicago Press. 2nd edn, 1995) p.66.

³ Walton, Douglas (1992) p.13-14

He said: If your love is sincere how can you say that you would die of love?
 I wonder who can call his love his life while rationally, we are all dying?
 I would rather you called me your soul since, indeed, the self is immortal.
 I am afraid to call you my soul because my self has many faults, I said.
 Your Self is pure as snow, while I have a dark soul.
 Between us love lies in sharing, whether in sorrow or bliss. The lover said
 So, we share the faults and also the good deeds.¹

This quaint dialogue occurs between the poet and his beloved, through accusations and blame directed to *yā ḥayātī* ‘My life’.² This is an argument founded on the structure of reality through the relationship of justification, which means that the lover justifies the truth of his argumentative complaint to a life that is doomed to die. Another argument is given by the lover to replace this, *yā nafsī* ‘My soul’, which argues that the goal is to be immortal in life. However, the poet rejects the argument because he is humble, and full of errors when he makes a comparison between himself and his beloved, but it is a description that satisfies him. The conclusion of this poem is clear in the last argument, since it led to the idea of lovers sharing common weaknesses, strengths and ultimately, love.

This kind of argument is a very important element of the argumentative structure, which Aristotle called *Eurisis*, and was also mentioned by al-Jāḥiẓ.³ The meaning is prudence and good which is taken from the argument in an appropriate context in order to avoid weakening the receiver’s argument or leaving the circle of argument which might create contradictions in the arguments provided.⁴ On the other hand, poetic dialogue is clearly seen in al-Ghazal ‘love poetry’ since the dialogue is shared between lovers or even self-dialogue which imbues the

1

لام إني ناديتـه يا حياتي! قلت: أنى يكون وجهه شكاة؟
 قال: لو كنت صادق الحب لم تدغ على من تحبـه بالممات
 من ينادي حبيبـه بحياة والمنايا رواصـد للحياة؟
 نادني لو أردت يانفس! إن الـنفس أبقي على نعيق النعاة
 قلت: إني أخاف أدعوك بالنفس فس فنفسي كثيرة العثرات
 لك نفس بيضاء خالصة الوجـه ونفسي مسودة الصفحات!
 قال: بيني وبين نفسك في الحـب اقتسام لزلـة أو هناة
 فاقـتسام يكون في سـينات و اقـتسام يكون في الحسنات!

See: Shukrī (2000) pp.179-180.

² This is a Romantic word or description that is newly used in love poetry in the modern Arabic literature, while in the classics the real name of the lover was used, such as Su‘ād, Fāṭim, ‘Unayza and ‘Abla, or the imagery description such as al-Ṣabb, Fatāt al-Khidr, al-Hawdaj, al-Ghazāl and al-Zabī.

³ Al-Jāḥiẓ used this expression to refer to the definition of rhetoric in Indian culture.

⁴ Ṣammūd (ed) (1998) pp.14-27.

poetic dialogue with realism. According to Ibn Jinnī (322-395 AH/920-1002 AD) in his book *al-Khaṣā'is*, “dialogue is commonly between beloveds in order to reunite them”.¹

In his poem entitled *Sirr al-Dahr* ‘The Secret of Time, al-^cAqqād provides a vision of the night that personifies it, so that it is able to listen to and answer questions.

The night told me, when I asked why sleepers feared it,
If I knew the secret, I would not hide it, so sleep and ask whatever you want, the night said
Oh night, why is it so dark? Is it, that its secret must be kept?
Oh lord of speech, why this silence? Is it to keep the secret?
Oh giant, why so calm? Are you the sleepers’ prayer or is it fear?
The night told me, when I confused it by a question that is life’s puzzle.
Tell the morning it is time for it to appear, and ask what it has to say.²

This imaginative dialogue between the night and the poet who is pondering its secrets has three aspects: arguments concerning the nature of night, which are darkness, silence and calm. Silence is particularly dominant in the text, since the poet has to interrupt it in his attempt to obtain answers to his questions. Consequently, in the context of poetry rebelling against silence has many different connotations, but all eventually lead to one, which is the rejection of silence in a bid for a world where freedom, controversy and conflict reign.³ These arguments, however, although unrealistic, aim to demonstrate a communicative language. This emphasises a pluralistic dialogue through communication with non-humans, to reveal the power of language and to give a psychological dimension to poetic dialogue. The answer which lies behind the conclusion of the arguments relates directly to the dawn, asking whether the night’s secrets can be disclosed.



¹ See: Ibn Jinnī, *al-Khaṣā'is*. Ed, Muḥammad al-Najjār. (Beirut: Dār al-Kitāb al-^cArabī. 2nd edn, 2000) pp.179-180

²

قال لي الليل وقد نهته	بسؤال ريع منه الوسن
لو علمت السر ما أخفيت	فاغنم النوم وسل ما يمكن
قلت يا ليل فما هذا الظلام	أو لا تطوي به السر المصونا؟
وعلام الصمت يا رب الكلام	أو ليس الصمت بالسر قمينا؟
ولم النوم؟ أبراً بالنيام	أيها الجبار أم تخشى العيونا
قال لي الليل وقد حيرته	بسؤال حار فيه الزمن
يمم الصبح فهذا وقت	واسأل الأنوار عما تعلن

See: al-^cAqqād (2000) p.294.

³ Al-^cAzab, Muḥammad, “Zawāhir al-Tamarrud fī ‘l-Shi‘r al-^cArabī al-Mu‘āṣir”. P.h.D Thesis. Al-^oAzhar University, Cairo, 1976. p.228

3.4.2. Interior Dialogue (Monologue)

Interior dialogue, or monologue, is a person's speech with himself in a moment of crisis. This poetic technique has the effect of describing the character's inner life in a dynamic and spontaneous way. In other words, it is a kind of dramatization of inner life, whether real or imaginary, but the interlocutor is silent so there is no response. Moreover, internal dialogues emerge during moments when the person is meditating and undergoing a time of extreme internal crisis of his personality and rebellion.

On the other hand, internal dialogue reveals personal concerns, secrets, the depths of feeling, ideas and self-reflection. So, the Dīwān poets considered internal dialogue to be important in illustrating different modes of the Self, and also as a way of describing emotional experience to readers in order to influence and persuade them. However, in poetry this type of dialogue is usually used to portray the poets' conversations with themselves and therefore there is no need for any external participation in building it since it is between the poet and himself.¹

In a poem entitled *Al-Mar'ah wa 'l-Khidā'* 'The Woman and Deception', al-^oAqqād tried to express his view of women and especially of their beauty and characteristics. He addressed this discourse to himself in the following dialogue:

Do not accuse her as it will not discourage her, it is her nature to be deceitful.
Deception embellishes and refreshes her.
She uses it as a weapon in whatever she plots, or for whoever she chooses to fight with.
It is her weaknesses that save her from humiliation and misery.
You will be the one she blames if you oppose her since her will is God.
Betray her! Never be sincere to her, only then will she be sincere to you and call you the best of her lovers.²

Here the poet tries to express the idea of self-questioning, showing a philosophical internal dialogue with three arguments about the love of deception. This not only describes the extreme nature of his love, but also its beauty, decoration and cover, and how the woman cannot live

¹ Fathī, Ibrāhīm, *Mu'jam al-Muṣṭalahāt al-Adabiyya*. (Tunisia: al-Mu'asasa al-^oArabiyya. 1st edn, 1986) p.205

²

خَلَّ المِلامَ فليس يثنيها، ... حب الخداع طبيعة فيها
هو سترها، وطلاء زينتها، ورياضة للنفس تحييها
وسلاحها فيما تكيد به من يصطفها أو يعاديها
وهو انتقام الضعف ينقذها من طول ذل بات يشقيها
أنت الموم إذا أردت لها ما لم يُرده قضاء باريها
خنها! ولا تخلص لها أبدا تخلص إلى أغلى غواليها

See: al-^oAqqād (2000) p.576.

without love. Perhaps most importantly, deception is the weapon women commonly use; and furthermore, they cannot differentiate between friend and enemy. These arguments link directly to the causal and explanatory relationship expressed in the fourth line of the poem, in which this deception results from vengeance for a longstanding humiliation that can make a woman wretched. Therefore, the real reproach should be placed more on the beloved that is, the poet himself, and leads to the conclusion stemming from the poetic experience of the poet, that he should behave exactly the same as the woman. The poet expresses in minute detail that a man should not be sincere to a woman because if he is, she will not want him, whereas if he betrays her, she will care for him.¹

We ought to consider al-°Aqqād's vision of woman in his writings, which appears to be mostly pessimistic. In 1912, al-°Aqqād summarised an article written by Schopenhauer (1788-1860), a German philosopher, who influenced the poet, by saying, "I agree with the view of women by the German philosopher, so I admire his cleverness, and audacity in his sayings, as who can say that people in Europe are devoid of civility and politeness".² Thus, it can be said that al-°Aqqād's views were the product of his reading of western authors as well as his experience in life.³ Perhaps, his position on women was the result of his psychological composition as he was oversensitive and unsociable, and because of this his relationships with women failed.⁴

Al-°Aqqād said in a poem entitled *Yakhāfunī wa °Akhāfuh* 'He is scared of me and I am scared of him', showing his poetic ability in expressing the imagined relationship between him and his beloved, and thereby asserting his sincere passion.

**I am scared of you because you may know my secrets, someone said to me.
You seem to know my secrets as if I have told them to you.
I am scared of you because you are unaware of my heartache and suffering, I replied.
I openly show my love for you as if I have something to hide in my mind.
We are warned about ignorance and knowledge but we are warned about knowledge by those who are wise.⁵**

¹ For the relationship between al-°Aqqād and his vision of Woman, see, for instance, al-°Aqqād, °Āmir, *al-Mar°a, Dhālika al-Lughz*. (Beirut: Dār al-Kitāb al-°Arabī. 1st edn, 1970). Also, Maṣṣūr, °Anīs, *fi Ṣālūn al-°Aqqād Kānat lanā °Ayyām*. (Cairo: Dār al-Shurūq. 3rd edn. 1993).

² See: al-°Aqqād, °Abbās, *Hadhihi al-Shajara*. (Beirut: Dār al-Kitāb al-Lubnānī. 2nd edn, 1989) p.70.

³ Al-Samra, Maḥmūd, *al-°Aqqād, Dirāsa Adabiyya*. (Beirut: al-Mu°assasa al-°Arabiyya li °l-Dirāsāt wa °l-Nashr. 2nd edn, 2004) p.30.

⁴ *ibid.* p.31

⁵

وقائل لي: أخاف منك فقد تعلم في النفس ما أداريه

This is obviously a dialogue between the poet and himself, in which he asserts that it is possible for someone else to know his secrets. In this situation, he cannot hide them and this is portrayed through the contrast between secret versus announcement, and ignorance versus knowledge. The poet's argument focuses on this meaning but in a different manner, which is his fear of ignorance of his heart's condition, and how he suffers from a passion that the heart cannot hide. The problematic conclusion stems from both ignorance and knowledge of love; leading to the significance of the participation in the two arguments that make the argumentative force dominant and able to persuade the receiver.

In addition to the poetic context that depends on probability rather than assertion through the argumentative tool of qad, the verb 'to fear' is classified as one of the 'feeling' verbs. These are actions driven by emotions and sensations, and they express both positive and negative moral corrections. The verb in this poem is used to describe emotion in a negative way, as two different aspects of fright are shared between the poet and his beloved.

In terms of the dialogue with Love in soliloquies, al-°Aqqād's poem entitled °*Umniyatī* (My hope) shows his hopes in the life. These focus on a plea to his beloved through the poet's monologue, in order to experience ecstasy through recalling a lovely past.

The fire in my heart is covered with ash, so, who will ignite it again?
 My heart has harboured various hopes, but nothing of interest to me.
 Do I care for my friends, am I blind?
 Have the beautiful flowers in the garden withered? Or do the clothed become naked?
 Although it is repulsive, I ask who will respond to my call?
 More likely, I am tired of life, but I cannot cry about it.
 I look back at my life and see that my wishes have withered because my love had once watered them.
 Understanding does not make hopes come true, so, today the only hope is to hope.¹

لم أخف سرا إلا علمت به كأنني بالكلام مبديه
 فقلت إنني أخاف منك فقد تجهل قلبي وما يعانیه
 أبدي لك الحب غير كاتمته كأنني في الضمير أخفيه
 الجهل خطب كالعلم نحذره لكنما العلم خطب أهليه

See: al-°Aqqād (2000) p.210.

1

في حبة القلب نار قد تجللها سافي الرماد فمن ذا سوف يذكيها؟
 مرت بها صور شتى فما حفلت شيئا بهن ولا افتتت حواشيها
 هبني سلوت أحبائي فهل عشيت عيني فليست ترى شيئا مآقيها؟
 أجدبت روضة الحسن التي غنيت بالزهر أم بات كاسيها كعاريها
 إنني لأسأل نفسي وهي معرضة عني فمن ذا تلبني لو يناديها؟
 وأكبر الظن أني تاكل طويت عنه الحياة، ولكن ليس بيكيها
 أستعرض العيش بالنفس التي يبست فيها الأمانى وكان الحب يرويها

In this soliloquy, the poet addresses himself, recalling how happy he was in love, and asking for it to continue although different attempts had been dashed. In general, the argument focuses on the idea that the poet's self seeks at least a glimmer of hope and this is linked to the absence of love since he recognises that without it, life is bleak. The poet remembers a time when he experienced passion. It is clear that the argument lies in the poet's willingness to abandon his self in order to find hope, although hope is unlikely. So, the multiple questions embedded in this poem constitute strong evidence of the poet's desire to teach himself how important wishes are in life, and to persuade others that there is no real life without aspirations for the future.

On the theme of the soul's dialogue, al-^oAqqād's poem entitled, ^oAzā' 'Consolation', consists of a dialogue between the poet and his heart after losing loyal friends. In the monologue he ponders his situation before and after the loss.

**I said to my heart after losing loyal friends: what is the best consolation?
 Since my heart feels that nothing has changed, it said:
 Everything is the same; neither the mountains nor the stars have crashed on to the earth.
 Oh heart, you tell the truth, and you reached your conclusion without hypocrisy.
 But although you think this consoles me it is in fact the worst calamity for me.¹**

This argument clearly suggests that the poet's quest to find consolation for losing his best friends, does not satisfy his broken heart. However, the argument becomes more complicated when the heart's response stems from the poet's reluctance to be comforted in his deep loss. Through the argumentative structure, the force of the argument appears in the inference in the phrase كل شيء كعهده 'everything is still the same, not changed', which is clear evidence of the rationality of the heart's arguments. This code argumentatively justifies the interrogative relation; so, why are you sad?

However, the argumentative connector *lākin* 'but' transforms the discourse from plausible acceptance to disagreement in order to reach the conclusion through the duality of both honesty

قد كان درك المعاني ليس يقنعها فاليوم منيتها الكبرى تمنيتها

See: *ibid.*, p.242.

1

قلت للقلب كيف حسن العزاء قال لي القلب وهو يزعم أن لم كل شيء كعهده: لا جبال الأرز قلت يا قلب قد صدقت ولكن إن يكن ذاك خير ما أنت فيه بعد فقد الصحابة الأوفياء! يتبدل شيء من الأشياء ض غارت ولا نجوم السماء بلغ الصدق منك جهد الرياء من عزاء، فذاك شر البلاء

See: *ibid.*, p.627.

and hypocrisy, so that the heart's virtue is misplaced. This leads to the main argument which hinges on an underestimation of the heart's response which combines the pain of separation with the evil of hypocrisy. However, a brief scan of al-°Aqqād's thought shows that he equated honesty with hypocrisy, when virtues become merely unproductive forms and phenomena without attention to the real sense of virtue presumed to exist in the human self.¹

On the same subject, Shukrī expressed in the lines of a poem entitled *Najwā* 'whisper', his own experience of attempting to find passion with his beloved. The poem emphasises the strength of their relationship although the internal dialogue appears to be an opportunity for the poet in the overall argumentative process.

When he moves among others I watch my lover keenly, but my eyes recoil.
My heart is repelled by him although it is his meadow; he refuses my love although it is pure.
If he was in the desert, he would give it beauty as if he were among flowers; and the meadows would be enraptured.
How can the meadow be entranced when you have gone, and there are no birds in the bushes?
How will the plants live without rain? How will my heart find happiness when your beauty is gone?
He and I were as one; we were like a secret.
Oh my moon, my life is dark without you, Oh moon, I am always looking for you.
It is miserable to be alive for one who is constantly grieving for the dead.²

It is possible simply to divide this stanza into: an argument which is found in the first two lines; and evidence found in the following four lines; and the conclusion which is in the last two lines. The argument presents the relation between the poet and his self from the perspective of his love, which shows not only its strength but the question of how impossible it is to separate love from its proper place, which is in the heart. The evidence seeks to persuade both the self and the reader through description; and also to evoke the past, comparing it with the present. Finally, the poetic experience leads to the conclusion, which describes the poet's lonely

¹ Al-°Aqqād, °Abbās, *Mawsū°at °Abbās al-°Aqqād al-Islāmiyya, Tawhīd wa °Anbiyā°*. (Beirut: Dār al-Kitāb al-°Arabī. 1st edn, 1970) vol.1, p.668

²

أسارقه الألحاظ والناس بيننا وينفر من قلبي وقلبي روضه وإن كنت في الصحراء فهي خميلة وكيف يكون الروض بعدك ناضرا وكيف يعيش النبات والغيث باخل وكنت وإياه كعين وأختها فيا بدر إن العيش بعدك مظلم فيا بؤس للحي الذي ليس فانتا	فترجعني عنه العيون النواظر ويزهد في حبي وحبي طاهر وإن كنت بين الزهر فالروض باكر إذا لم يكن في أيكه منك طائر! وكيف يسر القلب والحسن هاجر؟ وكننا كسر غيبته الضمانر ويا بدر إن الطرف بعدك ساهر ينوح على من غيبته المقابر
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See: Shukrī (2000) p.375.

situation. The poet attempts to draw comfort from his wisdom, seeing that loneliness is not so much a disguise as a strange conversion in this life that is full of disasters.

Therefore, it seems that the lover had melted into the poet's self, leading to motivational relevance through the emotional dimension, which was achieved through argumentative acts including the negative meaning of darkness, misery and absence. This persuasive dialogue illustrates how al-Ghazal 'love poetry' was influential in Shukrī's poetry, as the preface of his fourth divan states that the advantage of al-Ghazal motivated by the love of beauty is the love of life, and whenever love of beauty is shared the love of life is greatest, so the love of life and beauty are powerful social factors that extend nations to superiority and notability.¹

In summary, the Dīwān group's poetic discourse is based on reasoning and interpretation which energizes it; while at the same time focus is accomplished through the dialogue which attempts to persuade either the self or others.



¹ See: Shukrī (2000) p.326.

3.5. Contrast and Comparison.

The structure of argumentation in Arabic poetry is intended to add mystery, in order to disguise the argumentative intent of the poet. Therefore, when the reader reads the poem quickly he may not be able to discern the latent argument and the proof, and then might assume that the poet is merely engaged in complaint and blame while in fact he or she is rebelling against or defending a certain idea. So, knowledge of the types of arguments in poems and the differences between the arguments is necessary in order to understand what is hidden in poems. It is also necessary to understand the poet's intention because the knowledge of theory lies at the base of any interpretive process as it concerns the procedure and practice of the texts and a specific kind of application.¹

In building his arguments, al-Māzinī tends to be spontaneous, direct and honest in expressing himself when he considers the pain and suffering experienced through the self's emotions and feelings. However, one can say that al-Māzinī was the link between al-°Aqqād's power of philosophy and Shukrī's sharpness of passion.

A comparison between al-Māzinī's poetic ability and al-°Aqqād is made by al-Māzinī himself when he admitted that al-°Aqqād had the ability to express meanings more than he and that this added much to Egyptian literature. Al-Māzinī emphasised that he considered some aspects of al-°Aqqād's poetry were difficult for him, and furthermore, he found that he understood al-°Aqqād's meanings but he himself could not reach his level. Thus, al-Māzinī concluded that his poetry had no value in comparison to that of the others, and therefore he gave up writing poems and turned to prose.²

The title foregrounds the poem and contributes to the reader's reception, understanding and interpretation of the texts and it shows the possible relations between them. Moreover, it is in itself an argumentative act that is based on its being the summary of the argument or conclusion of the poem. And also, through the title the reader can evaluate the poetic discourse in order to push further his own attitudes and the poet's ideas. However, the relationship between the title and the main idea of the poem is not always compatible because the title is usually based on

¹ Al-Duraydī (2011) pp.311-312

² However, these views were perhaps a compliment to his friend, al-°Aqqād, and this also seems to represent al-Māzinī's view of himself and his life, and therefore his poetry is a part of his life. In other words, his poetry is a realistic image of his life. For more, see: al-Māzinī, Ibrāhīm, *Qabd al-Rih*. (Cairo: Dār al-Sha°b. 1st edn, 1971) p.10

prevarication and suggestion and built by a symbolic or allegorical vision which pushes the reader to interpret in order to find parallels between the title and the main idea.

While al-Māzinī was clear and simplified in his titles, al-°Aqqād and Shukrī's tended to be more thoughtful in their diwans and in their poems. They believed in the impact on the reader through the title, as it was the reader's first experience in reading the text. However, al-Māzinī's titles were more argumentative because they avoided triviality and he wanted to assert an intention that denoted an argumentation process. In particular his tendency to philosophize and ponder enabled al-°Aqqād to lead the reader to follow a destination locked in the title whether it was intellectual, political or social, and therefore the argumentative vision hinged on the reader receiving the poet's message.

Regarding repetition, the Dīwan poets were all aware of the function of using it in their poems since they considered that it highlighted the meaning or the poet's desire to emphasise and develop the argumentative process. They resorted to repetition in order to increase the connotations in the argumentative poem, and that may be the reason why they sometimes considered it at the outset of each line of the stanza. However, al-°Aqqād especially repeated his arguments via two aspects: firstly, the psychological state that he wanted to stress and secondly the feeling of the unity of the poem because repetition in this sense aimed to return the reader to the main point. Repetition in Shukrī's arguments, on the other hand, came to express the magnitude of the tragedy and suffering that he experienced when he lived abroad.

To avoid it becoming a bore, in most of the poems repetition is accomplished through the act of thinking. Moreover, we can see that the three poets were aware that they were using verbal repetition, but they considered that it was not the repetition itself that was important but what came after the repeated phrase, and therein lies the skill of the talented poet, as Nāzik al-Malā'ika said.¹

Regarding poetic dialogue, there is a strong degree of relevance between it and argumentation. This section of the chapter has also discussed how the Dīwān poets, especially al-°Aqqād, had perfected their inner dialogue. This was a self-discourse that did not differ from any other discourses, and referred to their vision of poetry and their dedication to the poetic doctrine that made a fundamental point of the Self, with Life with all its components being the

¹ Al-Malā'ika, Nāzik, *Qadāyā al-Shi'r al-Mu'āṣir*. (Beirut: Dār al-°ilm li 'l-Malāyīn. 7th edn, 2001) p.264

first choice of subject. However, it could be said that al-^عAqqād used the technique of dialogue more than his friends, that is, al-Māzinī and Shukrī. While Shukrī surpassed the others in this skill, as K. Mounah claimed, he “was more gifted as a poet than either al-^عAqqād or al-Māzinī, proved more successful in altering the current literary taste by their criticism than by their poetry...”.¹ It can also be seen that these arguments made through poetic dialogue have a set of assumptions and premises that should normally be included in the internal construction of argumentation, so the Dīwān poets began their poetic dialogue with this technique.



3.6. Conclusion.

To conclude this chapter, we ought to say that the Dīwān group was able to match the argumentation methods with Romanticism since they believed in the importance of asserting their literary trend. This relation has been seen in the argumentative titles, poetic symbols and finally in how they expressed themselves poetically. This relation has also been shown more deeply in two main argumentative aspects that appeared in their poetry through the way they used the technique of recurrence in order to insist on meaning, and ultimately how dialogue in both sections, interior and external, reflected their poetry by achieving the argumentative structure, that is, argument, evidence, relation and conclusion. In many poetic examples, we demonstrated how the argumentative force leads to influence and change, so that cogency is measured by the extent of its ability to persuade through logical consistency and harmonic introductions with the convictions of the recipients.

Previously the internal structure of argumentation had normally been based on including three points: a set of presumptions, premises or abstract arguments, the logical method or inference, and finally the conclusion to the arguments provided. Therefore, the Romantic vision in the poetic discourse of the Dīwān group is built by focusing on the argumentative connotations through the titles of poems along with the poetic symbolism and self-expression all of which leads to another route in the argumentation process. This route, however, can be considered additional to the rational and logical arguments through building emotions inside the discourse argumentatively which helps to justify what the poet feels about passions, and then motivates the addressee to believe in the soundness of that feeling and then to adopt it.

¹ See: Mounah (1987) p.84.

In addition, both repetition and dialogue are also a sign of using influence and persuasion in conversation within the constituents of argumentation. However, considering repetition and dialogue in poetic discourse can assert the pragmatic field in the argumentation process principally through emphasising the importance of meaning. Accordingly, repetition insists on meaning by going over the argument in various forms whether in meaning or verbally, while dialogue calls for participation whether with the addressee or with the poet's self.

To conclude, after considering the constituents of argumentation, which tried to link between romanticism and argumentation through the discourse of the *Dīwān* Group, the next chapter will consider this poetic discourse more profoundly but in terms of the argumentation pillar. It will take into account where and how sophisticated and technical arguments are used, through the main patterns of argumentation, which are Syllogism, argument by Example and Fallacy.



Outline of Chapter Four

The Patterns of Argumentation.

4.1. Preface.

4.2. Syllogism.

4.2.1. Explicit Syllogism.

4.2.2. Implicit Syllogism (Enthymeme).

4.3. Argumentation by Example.

4.3.1. The Argument of Places.

4.3.2. The Argument of Characters.

4.4. Fallacy 'Paralogism'.

4.4.1. The Argument of Irony.

4.4.2. The Illogical Argument.

4.5. Contrast and Comparison.

4.6. Conclusion.

4.1. Preface.

It has been said previously that the objective of argumentation is to influence the recipient and to entice him or her into a particular act, based on the controversial case that takes place between the arguer and the recipient. Also, persuasion is necessarily required by the position of argumentation, which implies that the link between persuasion and argumentation is due to the argumentative function behind each communication that aims to propel the recipient to change his or her behaviour or belief. This aim, however, is achieved by various means and techniques that are related, entirely, to the purposes of the arguer, and the role of the receiver in conversational language.

Moreover, argumentation, as it is referred to by S. Toulmin (1922-2009), a British philosopher, belongs to the category of human action that aims to persuade, and from here it derives its specificity of activation of reasoning in the communicative situation and its techniques, and it does so in order to achieve the effect.¹ These human actions are also defined as argumentative principles, which are a set of ideas and beliefs among members of a certain linguistic and human group. Specifically, some of these principles are linked to the field of morals and values, and others are associated with nature and knowledge of the world.

Since the previous chapter discussed the general characteristics of argumentation in the *Dīwān* group's poetic discourse, this chapter will focus specifically on determining the patterns and means of argumentative strategy within the poetic text, in order to link this theory to it. Although there are a number of these patterns, this chapter will only examine three patterns; Syllogism through the logical and the implicit, and Argument by Example, through both places and characters. The third pattern is Fallacy divided into the ironic and the logical arguments.

Indeed, the reason for selecting these patterns in particular is due to the poetic nature that is dominant in the *Dīwān* group's poetry, so as to achieve our main research question, that is, to gather them together. Clearly, the use of these patterns points to their importance when applied to the poetry, therefore, every pattern is considered to be a fundamental structure in the argumentation process as well as being a phenomenon appearing in the poetry. In details, the three poets normally used 'Syllogism' in order to forge a link between the components of argumentation through their core logical relation, in order to reach a conclusion. The pattern

¹ Toulmin (1964) p.21.

‘Argument by Example’, however, is used to emphasise the extensive ideal that leads naturally to impact on the reader. The final example is the pattern ‘fallacies’, which could be considered as a tool to appeal to the reader’s emotions and influences.

However, the question that should be confronted, which this chapter seeks to address, is how do these patterns perform in the Dīwān group’s poetic discourse? In other words, how do the three poets apply these patterns in their poems, considering the poetic nature that is a feature of this group? We do this by highlighting the question: Does the deductive argument match the Dīwān group’s principles? However, this chapter will consider the two mechanisms of ‘explanation’ and ‘persuasion’ through clarifying the dimensions and implications of the meaning and this will be examined by using arguments and evidence to denote the validity of the poet’s, or the defender’s position, depending on the poetic and critical principles of the Dīwān group.

Such patterns should be strongly applied and examined through a pragmatic approach, an important strategy in discourse analysis, and the most appropriate of the research approaches as it allows effective procedures. On the other hand, the pragmatic method is the only method that combines a descriptive and interpretive approach, since we need to interpret the cultural and social phenomena more than that which is described; description alone isolates the literary impact on the society and history.¹

Therefore, in order to get the most out of this chapter, we should apply the pragmatic approach through considering the meaning of every poem selected. Considering the main principles of the poetic group we would be dealing with the significance of the sender, that is, the poet, and the recipient, the analyst or reader. Then, the argumentative process normally examines the argument in an attempt to deduce the evidence and its relation to the argumentative position, while considering that rhetoric is the influential understanding that moves towards persuasion.²

It should be pointed out here that the responsibility for understanding is shared between the interlocutors with respect to the achievement of the communicative impact of the argument. This responsibility, however, requires the principle of communication, which agrees with the

¹ Al-Mutawakkil, Aḥmad, *Dirāsāt fī Nahw al-Luġha al-‘Arabiyya al-Waḏīfī*. (Casablanca: Dār al-Thaqāfah. 1st edn, 1986) p.96

² ‘Abd al-Majīd, Jamīl, *al-Balāġha wa ‘l-Ittiṣāl*. (Cairo: Dār Gharīb. 1st edn, 2000) p.129

principle of cooperation¹, and thus the argumentative task in the analysis of these patterns is that each party must make the effort to understand the argument, in order to make it acceptable and effective.

However, it is important, in this chapter, to further identify points of terminology, because various concepts in argumentation emphasise the argumentative value and persuasive role in the poetic discourse of the Dīwān group. This is because this study focuses more on argumentation than on poetic and critical analyses. Also, we are considering three poets who each one has a certain way of raising arguments. Therefore, the final subheading in this chapter is designed to compare the poets' similarities and dissimilarities.

In order to avoid confusion in the use of the words 'argument' and 'argumentation', it should be said that the meaning of 'argument' indicates intention and predominance over the opponent, which sometimes carries the meaning of the evidence, while 'argumentation' is based on the communication between the speaker (the poet) and the listener (the reader), who are supposed to be arguing in a way that requires evidence or argument.² So, argumentation is a command or utterance directed to another or others in order to persuade the addressee/s of a certain claim, and they, in turn, have the full right to reject the argument.³



¹ The principle of cooperation (or cooperative principle), which is found by Paul Grice (1913-1988), was a British philosopher who lived in the United States, is one of the basic principles for the concept of pragmatics, as it contributes to upgrading the rhetorical activity with interlocutors and its continuity.

² Al-Ruqbī, Raḍwān, 'Al-Istidlāl al-Ḥijābī al-Tadāwulī wa 'Āliyyāt 'Ishtighāliḥ'. *Majallat 'Ālam al-Fikr*. vol. 40, no.2, October and December 2011. pp.67-117

³ 'Abd al-Raḥmān, Ṭāhā, *al-Lisān wa 'l-Miẓān aw al-Takaūthur al-'Aqlī*. (Casablanca: al-Markaz al-Thaqāfī al-'Arabī. 1st edn, 1998) p.226

4.2. Syllogism.

Syllogism, or Argumentative Syllogism, is one of the logical mechanisms and patterns in the argumentative and persuasive process. It provides a fundamental structure in every argumentation because it is considered to be a method of inference, indirectly, and is a close relation of reason and logic. Simply, Syllogism is one of the two utterances that become related to the other by a statement of the third utterance. Syllogism is defined, according to Aristotle, as a “discourse in which, certain things having been supposed, something different from the things' supposed results of necessity because these things are so”.¹

Essentially, Syllogism consists of two premises; a major premise, sometimes called the first and a minor premise, called the second; and while the major premise is normally axiomatic to the recipient, the arguer goes from it to add to the minor premise forming simultaneously a base for inference and deduction, representing the conclusion. According to David Vancil, “the term premise, in logic, usually means a statement of evidence. In rhetoric and argumentation, however, it is useful to distinguish between premises and evidence, even though these concepts are closely related. Here, the term premise will refer to those factual or evaluative beliefs that are widely shared in a community or audience to whom a persuasive argument is directed”.²

Consequently, Syllogism has two dimensions: the first is a logic that is related to the mechanisms of the mind in which it realizes and extrapolates (infers). The second dimension is indicative of that which refers to what is realized by the mind through the language used. However, Vancil argues that, “correct relationships between premises and conclusion are essential for a valid or trustworthy deductive argument but they are not enough by themselves”.³ Moreover, the logical connexion between the premises and conclusion is independent of the meaning of the terms employed ... and is in respect of their subject matter.⁴

However, the role of Syllogism is effected by linking the components of argumentation and the relation that is based on them and moving from premises to conclusions in the argument because Syllogism is substantially “a particular kind of argument containing three categorical

¹ See: Patzig (1963) p.44

² See: Vancil, David, *Rhetoric and Argumentation*. (Allyn and Bacon. 1st edn, 1993) p.45

³ *ibid.*, p.115

⁴ See: Whately, Richard, *Elements of Rhetoric: Comprising an Analysis of the Laws of Moral Evidence and of Persuasion, with Rules for Argumentative Composition and Elocution*. (Southern Illinois University Press. 3rd edn, 2010) p.46

propositions, two of them premises, one a conclusion”.¹ So, it should link the conclusion to the premise semantically and logically as well as linking justifications to premises, in order to use the argument and evidence to support provided conclusions. The purpose of this is to persuade the reader to apply his attention and concentration to the conclusion of argumentation wherein appears the main function of Syllogism.

The usual example of syllogism is “all men are mortal, Socrates is a man, and therefore Socrates is mortal”. However, the actual Aristotelian syllogism is “if A is predicated of all B, and B is predicated of all C, then A is predicated of all C”.²

It is important to point out that poetic Syllogism is used by philosophers and critics to enable the text to comprise a realistic structure that allows the finding or proof of the truth by linking the premises to each other, and this takes into account that the conclusion is to be consistent with the provided premises. However, poetic Syllogism occupies a central place in Arabic poetry as the Arabs were influenced by Aristotle, who as Perelman argues, “studies every kind of locus that can serve as premise for dialectical or rhetorical syllogisms”³. On the other hand, the traditional form of the Syllogism is normally divided into two sections; the logical Syllogism and implicit Syllogism or what is called Enthymeme.



4.2.1. Explicit Syllogism.

This type of Syllogism is the most common and widely used in the argumentative text, that results in a prior utterance achieving the conclusion. Moreover, this Syllogism is also described as Aristotelian. However, logical Syllogism should emerge from two premises or more and a mentioned conclusion, so that “the premises must be true or accepted as such by the audience”⁴. On the other hand, as the form of logical Syllogism consists of two premises and a conclusion,

¹ See: Hausman, Alan, et. al, *Logic and Philosophy, A Modern Introduction*. (Boston: Wadsworth Publishing Co. 12th edn, 2011) p.271.

² For more on this point, see: Lukasiewicz, Jan, *Aristotle's Syllogistic from the Standpoint of Modern Formal Logic*. (Oxford: Clarendon Press. 2nd edn, 1963) pp. 21-33. Also, Malink, Marko, *Aristotle's Modal Syllogistic*. (Harvard University Press. 1st edn, 2013) pp.3-7.

³ Perelman and Tyteca (1971) p.84

⁴ See: Vancil (1993) p.115

the form of components of argumentation, in contrast, consists of premises and consolidation, in order to reach the claim or conclusion.

An obvious poetic example of logical syllogism is contained in al-^oAqqād's poem entitled, ^o*Alā 'Aṭlāl al-Dunyā* (On the Ruins of the World), which depicts a life that is over, but there is no description of loss or even the feeling of loss. Moreover, the poem illustrates a philosophical vision of life and people, in other words an elegy of life and death's final victory, in order to give hope to who those who are living.

Oh! World. It is now settled, so be glad. Why should I lament? - I do not know.
In this life you had relatives and children; and they will follow you to the depths of the tomb.
I see life, and I admire those who live, but the dead - I really do not know.
Life is a beautiful sight in human eyes.
But others have not started life yet, so they cannot see it.
We thought life makes us equal, but actually, in the end, we are all zero.¹

The syllogistic argument is suggested through the major premise that is, that the end of life is a fact; and the poet tries to remind the reader, by linking it to the minor premise that life is followed by death. However, the argument of demise concerning the end of life raises a group of philosophical questions provided by the poet through the misunderstanding of the reality of life, and the ignorance about those who are dead. It also suggests the strength of the relationship between life and humanity and the fact that people cannot understand life after the current life, and the problem of who would live to address condolences and lamentation. Questions such as these lead to a conclusion that focuses on the idea that if anyone described life positively, he or she would be one of life's followers but since this testimony of life emerges through what is already given it would be unacceptable and unfair. However, the result of considering the pros and cons of life is zero, or rather, nothingness.

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قضيت الآن يا دنيا فقري فما أنجبت غير ذويك نسلا
أراك كما اشتهى الأحياء طراً وكنت، على ضيائك أنت، مرأى
فأما الآخرون فما استهلوا إليك ومنك ومن وجدوك حيناً
حسبنا جانبيك على استواء لمن أرثيك؟ ويحك! لست أدري
وهم تبعوك في أعماق قبر فأما الميتون فلسنت أدري
وسيماً في عيون بنيك يسري عليك ولا رأوك بعين حر
ومن فقدوك بعد ضياع عمر فما لك حسبة ختمت بصفر

This syllogistic procedure of the provided argument may lead the reader to answer the question as to how human beings can consider life in terms of existence and evanescence. In other words, this argument is contrary in that it assumes two main issues: life and death, through the experience of both. The argument passes through the stage of alienation and deprivation in life to the unseen stage in death. As °Umāra argues: “modern poetry usually tries to answer questions and dispel uncertainty and accommodate complaint”.¹ However, the human view of this logical Syllogism regarding life and death is expressed by the poet’s deep despair since some questions are quite impossible to answer. This point is evident through the repetition of the phrase لست أدري (I do not know).² Accordingly, the selection of a word has important argumentative value, and this phenomenon, especially in poetic texts, plays a major role in the forming of the construction of the text and the creation of a rhythm. Not only does it occur stylistically, but it is also linked closely to the argumentative position in order to serve this selected context.³

However, if al-°Aqqād linked life with people, on the other hand, Shukrī linked life with religion, the main aspect of which he explored in the poem entitled, *al-Ḥayāt wa °l-°Ibādah* (Life and Worship), which emphasised how the poet identifies religion in life. Here, he uses some poetic wisdoms to support his meaning. However, Shukrī suggests that life is worship; but in contrast he asserts that worship is life.

**Surely, religion is the only power, beauty, life and material.
How do the young, driven by grudges, know the majesty of God.
I worship God by struggling and thinking, so my mind is both worshipper and idol.
One was created to oppose others; he is a martyr in both life and death.
Surely, patience is written to be in our lives, so wear patience as the great wear bravery.
Live as a martyr to eliminate worry and illness; the coward walks to his death.
Remembering the bereaved, having a conscience, noticing tears that fall from the
tormented are reasons to worship God as fate and destiny worship existence.⁴**

¹ See: °Imāra, Ikhlās, *al-Shi°r wa Humūm al-Insān al-Mu°āšir*. (Cairo. Dār al-°Ādāb. 1st edn, 1998) p.6

² In this field, it should draw attention to *Qašīdat al-Ṭalāsīm* ‘The Talisman’ by Ȫlyā Abū Mādī. See: Ȫlyā Abū Mādī, *Dīwān Ȫlyā Abū Mādī* (Beirut: Dār al-°Aūda, 2nd edn, 1999) p.191

³ Vancil (1993) p.29

⁴

وحيياة وعدة وعديد	إنما الدين قوة وجمال
حركته ضغائن وحقود	كيف يدري جلالة الله غر
كبير، والعقل عابد معبود	أعبد الله بالجهاد وبالتف
والجبان الموهون فيها جحود	إنما هذه الحياة جهاد
فهو في الموت والحياة شهيد	خلق المرء كي يناهض أمراً
فالبس الصبر فالعظيم جليد	كتب الصبر في الحياة علينا

Youth's pleasures are a debt repaid in old age.
 Youth is the era of love and brotherhood and perhaps both can be found mingled in the heart.
 Fear of ageing is natural, but cowardly youths are rare.
 The ageing one says, 'how is it that a silent word can be preached effectively without a tongue?'
 I have now learned what boyhood was, now that I have forgotten it.
 I was afraid of the injustice of life, and I am so humiliated by life.
 I hope new youth examines life with resolution and hope.
 Telling about the injustice of life is a palatable justice, since it helps us to forget a life of aggression.¹

This argument shows how young people impact on life positively because of their attitude towards despair, sadness, dismay, and they forget the past in order to move forward to the future, replacing sadness with joy. These various elements constitute argumentative evidence that supports the special meaning of how and why youth considers it a priority to enjoy this vital phase of love and brotherhood. However, this major premise would logically lead to the minor premise that considers ageing since it is during the following stage that torment and a bleak vision of life is found; and the poet achieves this by offering different proofs, such as sadness about the past, fear of the unknown and humiliation. The conclusion suggests that there is still hope and the possibility of changing life from one of sadness to one that is pleasant, and to convert injustice to justice through youth's ability to adapt.

As the aim of any Syllogism is to move from what is easily recognised by the addressee (the major premise) to what is problematic in the process of persuasion,² the poet excludes the optimistic view of ageing, that is, that the aged would be able to see the advantages of youth and then, share the lessons of life. However, this poem may emphasise the Dīwān principle of

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<p>عطر الروائح ناصع الألوان كثر العثار وزلت القدامان مسأتأفقا للعيش بالنسيان فكأنه خلوه من الأحزان وترى الشباب كذروة الأكموان والشيب مهمما عز ذل جنان تليفهما في القلب يمتزجان تلقى الشباب على غرار جبان تعظ المصيخ له بغير لسان من بعد جهلي فيه والنسيان ذللت منها أيما طفيلان يلبو الحياة بعزيمة وأمان ينسى بهما كان من عدوان</p>	<p>إن الشباب حديقة الأزمان لا اليأس يرضنيه ولا جزع إذا ينسى الذي يمضي لينشد مقبلا ويصغ من أحزانه نغما له والشيب يرسب في الحضيض تخالفا إن العزيز هو العزيز على الصبا عهد المحبة والإخاء وربما والخوف طبع في المشيب وقلمما قال المشيب ورب قولته صامت ولقد علمت الآن ما عهد الصبا وفزعت من ظلم الحياة وطالما فعسى الشباب بمقبل من دهره ويحيل ظلم العيش عدلا ساناغا</p>
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See: Shukrī (2000) p.624-626

² Perelman and Tyteca (1971) p.25

encouraging the new generation of youth, especially in following its new poetry, which was the first movement in modern Arabic literature.¹ Moreover, this poem, as Shukrī mentioned, concerns the impact of romantic fantasy, as it depicts an ambitious self and states that the future of humanity depends on youth's ambition to achieve high ideals.²

In assertion, Syllogism in the Dīwān group's poetic discourse consists of logical patterns in the process of argumentation in which the result of a probable discourse reaches its meaning through the contemplation of both the linguistic structure and significant poetry. It can be said that, "poetry is appropriation of speech and indissociably of the human, and also poetry is properly speech because speech attests to the presence of the human".³

On the other hand, the arguer usually resorts to facts and links them to truths⁴ in order to form the beginning of a strong argument, "whereas the term (truths) is preferably applied to more complex systems relating to connections between facts. They may be scientific theories or philosophical or religious conceptions that transcend experience"⁵. For example, it is arguable that fates can be considered as truths and as such, should be believed in by humanity. In two contradictory poems, Shukrī portrays humans' standpoints towards the fates and where the perfect way to deal with them can be found. The first poem is entitled *lā Marḥaba bi ʿl-ʿAqdār* 'Fates Are Not Welcome'.

**I wish destiny had a heart and intellect; can we have mercy and not abuse those who exult?
Are there any benefits to reviling fate and destiny and its injustice, as the handcuffed captive
avenges injustice.
Is it only the oppressed who complain, although it's best to face the inevitable patiently?
If I can kill this inevitability, I will do, because it is a heavy load.
If some evil causes calamity it does not penetrate.**

¹ *ibid.*, p.43.

² Shukrī (1994) p.13

³ Philippe, Lacoue-Labarthe, *Poetry as Experience*. Trans. Andrea Tarnowshi. (California: the Board of Trustees of the Leland Stanford Junior University. 1st edn, 1999) p.497

⁴ It can be pointed out that the difference between facts and truths is that truths can induce a general impact among people, while facts conversely induce a specific impact for only those familiar with the philosophical and scientific concepts.

⁵ Perelman and Tyteca (1971) p.69

Who can help me to define my misery, I am as miserable as a newt!*

It may be seen that the poet's psychological frame in this stanza leads us to elicit the major premise with pessimism; that fates are unforgiving, and he wishes to infer that metaphorically, they are able to feel humanely and offer some happiness as opposed to many disasters. This logical premise includes an answer in a negative argument where fates are not human, that is, they are unable to share people's kindness and joy. However, the minor premise would suggest that even though this is the nature of fates one should not vilify the act of God because to disparage it will not cause humans to change things and prevent any further disaster, since the oppressed have nothing but their complaints. Considering this, the fates, inevitably, are not in the human's control, which suggests that misery is predetermined. Therefore, the conclusion is that humans should be patient as it is the only way to face the fates.

This Syllogism is based on an integral argument through the human attitude towards fates. It suggests that one cannot rescue the arguer from the devil in life, and reviling destiny is totally ineffective. However, it is suggested that one should note that always, in addition to forgetting it, it is necessary to be patient and face any bad fate otherwise the situation would lead to unexpected consequences. This argumentative impact is performed via the interrogative technique in the first three lines, leaving the appropriate answer to the addressee whether he or she agrees with the poet about whether or not to believe in fate. Yet, negation is a reaction that proves something is actual or likely to happen to others. As Henri Bergson (1859 –1941), a French philosopher stated, the argumentative role of negation is through expressing that the negative action can only be done for others.²

However, in the other poem by Shukrī entitled *Marḥabān bi 'l-'Aqdār* 'Welcome to Fates' the opposite case is portrayed since he surrenders after having negated every concern about

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ألا ليت للأقدار قلباً وفطنة
وهل نأفعي ذم القضاء وجوره
كما ينقم الظالم الأسير المكبل؟
وهل يملك المظلوم إلا شكاته
وإن كان حمل الحتم بالصبر يجمل؟
ولو كان هذا الحتم قرناً قتاته
فأمرته حمل على النفس يثقل
لأصبح لا يصمى ولا يتغلغل
ولو أن خطبا نابه بعض شره
فمن لي بنفس في الشقاء نعيمها
كأني في نار الشقاء سمندل!

See: Shukrī (2000) pp.49-50

* Samanddal (or Newt in English) is an amphibian, which lives permanently in the water, or semi-aquatic, and also lives terrestrially but returning to the water each year to breed. However, it is claimed that Samanddal is a bird in India that does not burn in the fire.

² Vancil (1993) p.233

fates that can be faced in life. Moreover, the following poem asserts the human values by considering that fates are out of human control.

The One who gave me fear also taught me that I can carry my concern by sharing the matter.
If I have an affliction, patience is my plan, or if I have sickness, my life is one of infirmity.
My tears are inevitable, I am unable to stop since I have been hit by a painful scourge.
Welcome to what fate and destiny brings; it is luck that is welcome and glorious.
Life's conditions are affecting me as are happiness, jinx, humiliation and honour.
If you escaped it would be, from the inevitable to the predetermined; it is the same as from willingness to unwillingness.
As long as you evade the fates it is like escape from deadly animals, destiny is pain.¹

In this contrast poem, the argument suggests that fates are unforeseeable and one should strongly adapt to whatever destinies offer through a full recognition of the facts of life. However, this premise leads logically to the minor premise where there is no real escape from facing all kinds of fates, and therefore the poet lists some important points to deal with, whether the fates offer joy or sorrow. The poet, moreover, concludes with a welcoming of fates to emphasise that mankind normally flees from one destiny only to face another and there is nothing wrong with tears and sadness. Here, the poem appears to be a pragmatic humane vision based on the premise that life does not always move at the same pace, but rather, it is made up of a variety of fates, including happiness, misfortune and adversity.

In a brief comparison between both poems about fates, it can be seen that the first poem, which portrays a lack of optimism about fates, is accomplished by including an earlier stage that proposes a natural state wherein the human experiences terror and fear of the unknown. To achieve this, the poet uses plural pronouns in his argumentative evidence to share the idea with his readers in order to place the readers within the events and to interact with them. However, the second poem is related to the posteriori phase in which the worldly wisdom appears in the whole idea of the poem, which is the idea that life can never be in one mode.

1

حمل الهموم فكل الأمر أقسام أو كان بي سقم فالعيش أسقام إذا ابتلاني إثخان وإيلام حظ المحكم ترحيب وإعظام سعد ونحس وإهوان وإكرام قد استوى فيه إجمام وإقدام ضاري الفواتك فالأقذار آلام	إن الذي بنت في الخوف علمني إن كان بي جزع فالصبر غايته وإن دمعي حتم لست أدفعه يا مرحبا بالذي يأتي القضاء به أدر علي كؤوس العيش قاطبة فإن فررت فمن حتم إلى قدر مادمت تعدو من الأقدار عدوك من
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In the poetic discourse of the *Dīwān* group, Syllogism can also be used to redefine some of society's concepts in order to reach a specific conclusion through persuading the reader. In a poem entitled *al-Faqīr* 'The Poor', al-^cAqqād shows how the poets's experiences and feelings dominate his thought by describing a poetic paradox that emphasises the psychological impact he feels towards both poverty and the demise of love.

**One does not own the wealth he seeks.
The land owner is poor if he seeks to aspire to a demand.
But the poorest is one who seeks love from a heart that does not love him.¹**

This argument is suggested by a logical syllogism between landless, or property-less and the loveless. This is led by emphasising that one's wealth can be in what he or she seeks to obtain rather than what is already owned. The argumentative evidence is stated by the landowner who is poor, although he looks forward to further property. The premise is logically compared with the lovelorn, who cannot possess love from the lover after exhausting the possibilities of obtaining love. However, this argument clearly appears to be a pragmatic approach through an intellectual poetic attempt to redefine the concept of wealth and riches among people in a situation where no one obtains perfection in life. This is in order to influence the addressee by a change in conviction, guiding concepts and modulating opinions argued in terms of money or love.

However, there are two techniques that contribute to build the argument and achieve the argumentative coherence. The first is the descriptive condition in which poverty is conditional because he seeks more, otherwise, satisfaction and contentment in his current status would contrast with the level of wealth. The second technique is via the negation principle in the first line where the denial works in favour of the counter-argument through evidencing the real wealth of humans and negating false wealth, since the pursuit of love is the only way to take a Positive direction in life. As Vancil argues, "the negative can prepare to respond to affirmative evidence and arguments in relation to each of the issues".²

To sum up this section it may be said that this kind of syllogism in the poetic discourse usually considers the situation and its circumstances to be one of the most important standards

¹

ثروة المرء بما يطلبه لا بما يملكه بين يديه
مالك الأرض فقير إن رعى مطلباً يطمح بالعين إليه
والذي أفقر منه طالب ود قلب مال له ود لديه

See: al-^cAqqād (2000) p.737

² See: Vancil (1993) p.274

adopted by the poets. However, considering the situation stems from determining the power of the argumentative text, followed by determining the persuasive ability, which can drive the mind to persuade. As Perelman and Tyteca said, “this way of speaking of a syllogism involves isolating it from an entire context, it supposes that the premises of the syllogism exist in the mind independently of the remainder, it transforms these premises into intangible and unshakable truths”.¹



4.2.2. Implicit Syllogism (Enthymeme).

Enthymeme is an informally stated syllogism (a three-part deductive argument) with an unstated assumption that must be true for the premises to lead to the conclusion. In an enthymeme, a part of the argument is missing because it is assumed. In another broader usage, the term enthymeme is sometimes used to describe an incomplete argument of forms other than the syllogism.² However, the term Implicit Syllogism is, as Bitzer argues, “a syllogism that has been adapted to the needs of persuasive argument”.³

Like all syllogisms, enthymeme consists of two premises and a conclusion, but persuasive advocates seldom present all of these components explicitly⁴. The major premise is omitted and is estimated from the minor premise and conclusion, or even from the context where the elicitation of the major premise is left to the reader. However, this type of Syllogism can occur when the poet tries to answer a question or raise a previous matter already present in the poet’s mind. This means that the major premise is implicit and the poet builds from this, a minor premise that leads to the conclusion.

The first example of enthymeme is by al-^oAqqād when he evokes an argument that considers the importance of thought and thinking in humanity through his poem entitled, *Ṣiyām al-Fikr* ‘The Fasting of Thought’. He tried to show how special thought is to people and that fasting can be seen as avoiding reading and viewing.

Please take away the food for thought as today I am fasting.

¹ Perelman and Tyteca (1971) p.27

² Audi, Robert (ed) *The Cambridge Dictionary of Philosophy* (Cambridge: Cambridge University Press, 2nd edn, 1999) pp. 257, 267

³ Bitzer, Lloyd ‘Aristotle’s Enthymeme Revisited’ *Quarterly Journal of Speech*, vol.45, no.4, 1959, pp.399-408.

⁴ See: Vancil (1993) p.116

Just as people can stop eating, the mind can abandon the book.¹

In this couplet, the major premise is omitted, that is, that thinking and obtaining knowledge should be a daily habit. So the poet builds from this omitted premise another premise where he mentions explicitly that refraining from thought is temporary, and results in the possibility of abandoning reading altogether. As Aristotle stated, if one of the premises in the argumentation process is known and familiar to everyone, “there is no need even to mention it; the hearer adds it himself”.² However, the conclusion stems from the idea that bodies also abandon eating but the pragmatic meaning evokes the logical connectivity in this argument through the importance of reading for minds and eating for bodies.

The implicit Syllogism can also be found in presentations of moral dealing among people, as Shukrī explores in a poem entitled, *Ghill al-Sarā'ir* ‘The Secret Malice of Hearts’ which considers malice as one of the diseases of the soul defined as the desire for the death of others. Aristotle defines it “as the pain caused by the good fortune of others”,³ so that envy not only describes a bad moral character, but it also causes pain to the envious. This takes into account a combination of an internal impact on a ‘self’ and an external impact on the community.

**Even though a human reached the highest level of his mind, he still feels latent hatred.
One can also think about others’ hatred, as the heart is full of rancour.
Every one of us is the envier and the envied, but souls are different.
It is no wonder that humans are both the enemy that they fear and the curse.⁴**

In this stanza, Shukrī argues that no one can be without envy as humans are created with this flaw regardless of whether they are moral. In other words, human beings could be envious or envied, but the argumentative connector of *lākin* (but) in the third line shows the possibility that it is the level of envy that determines the relationship among humans. Accordingly, this major premise evokes amazement about human envy towards others, because it seems that their

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دع اليوم زاد الفكر في صفحاته أنا اليوم عن زادي من الفكر صانم
وقد يهجر العقل الكتاب تدينا كما تهجر القوت الجسوم الطواعم

See: al-^cAqqād (2000) p.617

² See: Aristotle (1989) *Rhetoric*. p.28

³ See: Aristotle (1989) *Rhetoric*. p.40

4

لئن بلغ الإنسان أفق وهاده تعجب من غل طوته البواطن
وقد يعجب الإنسان من غل غيره وقد عمرت في الصدر منه المواطن
وكل امرئ فينا حسود محسد ولكن على قدر النفوس التباين
لئن كان في نفسي عدو أخافه فلا غرو إن الناس عاد ولاعن

See: Shukrī (2000) p.511

hearts are already full of envy. However, this implicit Syllogism regarding envy, rampant in people's lives, is based upon the conclusion that persuades the reader that people are perceived as enemies because of their envy for the poet.

However, the idea of sharing love and friendship among people constitutes an important point in the poetic discourse of the *Dīwān* group. For example, al-Māzinī wrote a poem entitled *al-Ikhwān* 'Brothers', which expresses some significant principles for guarding relationships with friends, seeking loyal and sincere friends, and providing an obvious and persuasive justification for satire about friends who do not work at their friendliness. Otherwise, the poet asks to be excused, should he seek to cut the bonds of friendship.

**Brother! Ask sincere people, what they make of my covenant? They misunderstand, and how they joke about my sincerity.
I disparage them and will live life without them, and who knows if they disparage me.
The time for tolerance has gone, and it is time to accuse and challenge.
If my silence compounded their villainous actions,
A sweet hopefulness has gone from my mind as the healthy body shrinks from touching rotting goods.¹**

The major premise in this stanza focuses on how brotherhood should be thought of in terms of keeping the covenant of and the commitment to, the principles of brotherhood, but because this argument is the basis of a human relationship, the poet omitted it to lead logically to the minor premise: that he considers the present as the time of challenge and disparagement. However, the interrogative technique supports the argument to answer the question and it carries with it, pity and sadness in order to match the contextual adequacy that is built up by the relationship of the contradiction between the actions and similar reactions towards others. By doing this, the poet tries to conclude his argument with the pragmatic technique of implication, in the last line in particular, where evil and brotherhood are not logically compatible, but a bad character would imply this.

1

سئل الخلاء ما صنعوا بعهدي؟ أضاعوه وكم هزلوا بجدي
أدم العيش بعدهم ومن لي بمن يدري أدموا العيش بعدي
مضى زمن التسامح والتغاضي وإذا زمن الترامي والتحدي
لئن أغلى خسيساتهم سكوتي فسوف يحطها بدني وعودي
وإن أثمر لهم ذمما كثيرا فهم غرسوا بذور الذم عندي

In the same argument, which re-defines some aspects of life, al-^cAqqād evokes another Syllogism that considers how since love is a vital principle it should give to, rather than take from people. The following poem entitled *al-Ḥubb Iṭā* ‘Love is Giving’ leads logically to a consideration of the importance of sharing altruism in the community, in which al-^cAqqād emphasises the two characteristics of good poetry while describing both general human values and the poet's own characteristics.

**Do not expect people to take love but seek love in order to give what you find of love.
A person who does not care is miserable and no one is interested in him.
(The miserable person is who doesn't care of others, while the man in whom no one is interested is not so)¹**

The poet here expresses love as an existing fact and tries to clarify the nature of love between people, but since it is well known, he omits this major premise in order to mention the other premise that focuses on how people should not wait for love but rather they should love others. In other words, love is only to be given not taken and this altruism should spread to all people in life. The conclusion stems from the worldly wisdom of a sense of inclusiveness where benevolence and concern for others still form the origin of life not only in love, but also in every aspect. However, this argumentative technique works to influence the reader and induce him to the specific sense of the meaning of the poem through persuasion, which is necessary in the form of argumentation. This is done especially through the argumentative connector of *bal* ‘rather’ to introduce the minor premise that, building the argument, constitutes the focal point.

However, al-^cAqqād attempts to warn against the degeneration of the community in his poem entitled, *al-Ibāḥiyya al-Jadīda* ‘The Modern Immorality’ believing that poetry is considered to be a social activity, and also a manifestation of the psychological feeling through the refinement of morals..

**People are naked without loving nudity, but they hated the old dress.
So, for those who dislike nudity, kindly bring properly decorated clothes.²**

1

لا تطلب الحب بين الناس تأخذهُ بل فاطلب الحب تعطي منه ما تجد
أشقى البرية من لم يعنه أحد وليس من كان لا يعنى به أحد

See: al-^cAqqād (2000) p.768

2

تعري الناس لا حبالعري ولكن أنكروا الطمر القديم
فمن عاف التكشف فليجبنهم بجلباب يزينهم سليما

See: al-^cAqqād (2000) p.622

This couplet suggests how immorality evidently has become a phenomenon in modern society. People turned to nudity, although the meaning of nudity does not necessarily indicate the lack of clothes, but that behaving unacceptably in a particular culture is considered to be nudity. So, the poet tries to lead this implicit major premise to another explicit premise, to clarify the real reason for nudity in a society where people are not inclined to nudity because they like it but rather they wish to change into a new dress which supersedes the old one. However, the conclusion shows the importance of change in life in general and in life style in particular.

On the other hand, it can be seen that the challenge to the community about change and transformation in lifestyle is consistent with the principles of the poetic group. The intellectual configuration of the three poets stems from truth and reality in Egyptian society and one can argue that there are a number of habits and behaviours that should be changed.¹ As a result, the poetry's goal is to reveal the truth about fabricating pleasure with an emphasis on the poet's privilege concerning feeling and thinking, in addition to his talent and continuous reading.



¹ Ja'far, Su'ād, "*al-Tajdīd fī 'l-Shi'r wa 'l-Naqd 'inda jamā'at al-Dīwān*". P.h.D. Thesis. Ain Shams University, Cairo, 1973. p.344

4.3. Argument by Example.

Argument by example is one of the important patterns of argumentation that mainly targets the process of inference in the argumentative discourse. According to Olivier Reboul (1925-1992), a French philosopher, the example of argumentation is the model that normally appears when the discourse necessitates.¹ Thus, in order to employ this example it should orientate the reader into a certain behaviour or position, which however, requires the disputant to be accurate in selecting his examples, so that he should be prepared to be worthy of imitation. This extensive status, however, may not always be reality, but is often made by the poet through his language and style.²

The primary purpose of argument by example is exaggeration in the description of the idea or argument so that one wants to talk about it³, which makes the idea, whether personal or spatial, a model and an example to be emulated. It is, at the same time, an argumentative vision and the poet aims at the proficiency of the meaning to influence the reader in order to convince him. However, the poet seeks another purpose, albeit a hidden purpose, through exaggeration to direct the verses of the poem to the level of example by poetic theme. This is the example of virtues, values and admiration, if the subject is a character, and the example of pride, nostalgia, and beauty if it is a place. In the sense that the poet intends to make the examples in the poetic discourse powerful and the words full of impact; he basically does this by proving arguments.

As the poetic discourse consists of intensive meanings, it takes some time to read and interpret it. This is perhaps the result of the strict principle of the *Dīwān* group that rejects classical poetry and defends a new method. Therefore, the study of argumentation as the art of persuasion in the *Dīwān* group's poetic discourse requires a deep look at the defence strategies for the principle, and also to urge others to their conviction and belief; and this achieved by bringing different examples and models, whether human or spatial. Meanwhile, as mentioned,⁴ the *Dīwān* poets were influenced by English poetry; they chose western literary and poetic figures to support their argument and to strongly assert that Arabic modern poetry should use

¹ Al-Duraydī (2011) p.245

² *ibid.*, p.245

³ It should be stressed here that argumentation and pragmatic study does not usually seek to find an artistic purpose in the discourse.

⁴ For this point, see: Section One of Chapter Two. p.47

another template which would be much better than that known in classical poetry. So, what does the pattern of argumentation that is called argument by example, mean? And how do these poets invest this style of argumentation in the construction of arguments in their poems? Or rather, which argumentative functions did they use to produce this kind of argumentation?

Here, Argument by example can be divided into two types of argument according to the classification of the poetic material of the Dīwān group. These are: the argument of places and characters achieved by emphasising the two important points, which are: poetic creativity and influencing the reader. On the other hand, it should be said that the poet in the Dīwān group is aware that the topic of his poetry, whatever the subject, becomes an example that excels in language, image and influence.



4.3.1. **The Argument of Places.**

It has been said previously that the Dīwān group was interested in ‘place’ since it considered it to be the poet’s first memory. However, poetry does not put limits on its dealings with place, and represents it linguistically. Poetry is full of images of place since they are carried in the poet’s language through his memory, imagination and existence. The poem, as well as being a place in poetry, is a place of the poet, history and everyday things.¹

However, Aristotle's concept of place could be defined as static, a limit that suggests a template where it is possible to prove the existence of the place as long as we already occupy it and we can move out of it to another place. According to Aristotle's thought, place is divided into two sections; a common place which has more than a body, and a private place where one can be confined.²

Yet, it can be said that the roots of discussion about place go back to Plato’s philosophy of Utopia, the ideal city, which is actually the ideal society, full of comfort and happiness for all human beings. Plato wanted to organise a city that reflected the self in the aspects of virtue, justice and civilisation.³ However, it may be noticed that Plato does not differentiate between the

¹ Yaḥyāwī, Rashīd, ‘Tajalliyāt al-Makān al-Shi‘rī’. *Majallat al-Rāfid*, September 2010, (Online), accessed on 11-2-2014, available at: http://www.arrafid.ae/arrafid/f2_9-2010.html

² Morrison, Benjamin, *On Location: Aristotle's Concept of Place*, *Oxford Aristotle Studies Series*. (Oxford: Oxford University Press. 1st edn, 2002) p.43

³ *ibid.*, p.87.

city and the state, although the Utopia sought by Plato had to embody the ‘ideal’, which means that the city was not reality but illusion, the result of its creator’s artistic imagination and philosophical thought.

As far as Egypt is concerned, the Dīwān poets considered their homeland to be an example, and they wished to emphasise Egypt’s qualities in their ideas. However, in the Dīwān group’s poetic discourse, Egypt is not only the state considered by most of the modern poets, including the school of revelation and conservatives, but ideas about the country go beyond being the life, the mother, the nation and even the whole world; and such exaggeration inevitably leads to the model that provides the argument.

In a poem entitled, *Miṣr Mahd al-°Ulūm* ‘Egypt is The Cradle of Science’ Shukrī shows how Egypt fully occupies the poet's thought, and he makes it the example of an ideal that provides the argument. The following poem, however, emphasises the idea of the city as a spatial phenomenon, and offers a philosophical intellectual dimension, as well as a vision of civilisation.

**You [Egypt] were the cradle of science and the mother of happiness where the mind is a baby.
Can pride and kingship return time? The previous existence is impossible to return.
We hope that luck will help us but how can luck help the weak?
Is there anything we can do to erase a deficiency of motivation, since right thinking is discreet.
How can the preacher re-advise? Whatever leads to weakness in people cannot be undone.¹**

This argumentative poem considers the strong relationship between the poet himself and his country where he would like to live forever. Yet, the poet was proud of the glory of the Egyptian civilisation while his argument also focuses on how Egypt became a unique example among countries in terms of exporting sciences around the world. Yet, this argument is accomplished by pointing to the time element by expressing the argumentative act in the past tense kunti ‘you were’. However, the significance of this fits in with the relationship between the mother and the homeland in the poet’s self, in which the act of birth (out of the mother) resembles his awareness of being out of the homeland. Also, this argument takes the shape of

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كنت مهد العلوم والذهن طفل
هل يعود الزمان بالعز والملك
نحن نرجو من الحظوظ معينا
هل فعال تجلوا عن الهمم العجا
كيف يعيد النصيح نصحا وما يو
كنت أم النعيم وهو وليد
وماضي الحياة أنى يعود؟
كيف تحنو على الضعيف الجدود؟
زورأى جم السداد حميد
دي بضعف في أنفس ما يعيد!

a comparison between Egypt in the past and the present by employing wisdom to denote how his country would be better off abandoning the political restrictions of occupation and this is achieved by recalling historical facts that assume Egypt as the leader among countries; and this reaches to the conclusion that in the past Egypt was the best place to be lived in.

In the light of this argument, Shukrī's ideas were not compatible with his society due to the circumstances and political influences that were in the country during the period, which caused despair and misery.¹ As a result, the argument urges Egyptians to work towards the advancement of the country from ordeal and to pursue civilisation and development, by emphasising that the emergence of leadership through the most correct opinion is the most important factor in the progress of the Egyptian society if weaknesses and difficulties are to be overcome.

In another example, Shukrī's poem entitled, *al-Shamṭā' al-Fatiyya* 'The Youthful Crone' laments his homeland, Egypt, in the age of occupation and the inertia before the revolution and liberation, and calls for advancement and vigilance.

Oh Egypt! The days have charmed you and hope has flown while you sleep.
Whether Egypt hates or blesses me she is a pious mother despite my ingratitude. It is her obligation.
And, hope is worship; faith is a shield that would not disappear evanescence.
Oh Egypt! Indeed, beauty cannot fade, even by hopes and fancies.
And seeking these ambitions is ineffectual; it results in futility and pain!²

This argument evokes Egyptian history, and past grave events during the occupation, and at the same time, it praises the glory of Egypt and the championship of Egyptians. However, the poet's example proves that Egypt still has the power to resist occupiers despite past failure but struggle cannot be denied in the souls of the aspiring. It can be seen that the argumentative force in the place argument lies in the moral link between the argument that uses the example

¹ Dayf (2003) *Dirāsāt fī 'l-Shi'r al-°Arabī al-Mu'āšir*. p.111

²

سحرتك الأيام يا مصر أم نو	مك قد طار عنه الرجاء!
أبغضيني أو أحسنني، أنت أم	برهالو تعق ولدا قضاء
ورجاء هو العبادة، والإيـ	مان درع يرتد عنه الفناء
إيه يا مصر ما تقضى جمال	ترتضيه الأموال والأهـ
فكأن الأطماع والسعي فيهم	عبث غير نافع وعناء!

See: Shukrī (2000) p.602

of Egypt and the mother and a human relationship that acknowledges great feelings for the motherland.

Al-Māzinī, however, was more specific in evoking the argument of Egypt in terms of the close link between the poet and the place. He mentioned the city in Egypt as the place where he would really want to live. The following poem is entitled, *al-ʿIskandariyya* ‘Alexandria’, the second largest city in Egypt, which is the first place visited by the poet and where he worked for about three years.

I have a self that is connected to Alexandria and for as long as I live, it will be a star for me.
Can these days return to the nights and the comfortable life I spent there with you?
Amidst the glow of spring and the juicy narcissus, and the sea’s ebb and flow.
And wine and a drinking companion, that enthral whether in play or in serious mood.
We only craved Alexandria, and our memories and passion do not diminish.
If these days returned, I will forgive what time has done to me; otherwise, you may see that the free man is brave.¹

The determination of the spatial framework of this poem confirms that the poet’s argument uses this city as an example through the several special incentives to live there. Moreover, this permanent connection with Alexandria is rather an argumentative example of memory of this city in the poet’s self. However, this argument is based on the duality of hope and its obstacles and he links them to the place by using the technique of minors in order to clarify this argument with different argumentative connotations, such as emphasis and exaggeration, antagonism and synergy, balance and symmetry. Therefore, this method of minors could lead to the conclusion that he is attempting to show a desire to return to the beautiful days in Alexandria, the only city that the poet loves.

However, it should be pointed out that the foregoing poems consider the places where the poets have lived, in an argument showing how they are the best examples, but due to his wide experience of travel outside Egypt, Shukrī, also explored places outside his homeland. *Al-*

1

وكالنجم أنت مني بعدا لي نفس موصولة بك ما عشت
وعيشاً قضيتك كان رغدا هل تعيد الأيام فيك ليالي
وبحر يورع جزرا ومدا بين نور الربيع والنرجس الغض
ونديم يسببك لعبا وجدا ومدام لم نقذها بمزاج
ج سواها لنا ادكارا ووجدا ما حننا إلا إليها ولاها
ت وإلا فقد ترى الحر جدا إن تعد أعتفر لدهرى ما فا

Andalus al-°Arabiyya ‘Arabic Andalusia’ is one of the poems that mentioned places as arguments aimed at persuading the reader about the substance of meaning.

It is a paradise, Andalusia's paradise; time has never given us an instance of it.
As the countries of Europe seem darkened, it seems as if time's darkness is as a glimpse.
Its blessing and grace is that its people have been ruled by intellect,
They make room for amiability and worthy thoughts.
The Franks took Andalusia's thoughts from it, and made innovations.¹
Andalusia' demise was not due to weakness, nor its beauty
But estrangement came among them as a flame spreads like a wave.
Andalusia was more inspiration than Tāriq's imagination in a nap or a
speculator's kiss.²
It is first the burden of life to reason and struggle, and then sleep in the grave.³

This argument suggests that Andalusia is a unique example of something that people cannot have in life and this is achieved through the technique of the Analogy of paradise, which is the supreme example. The poem refers to the Arabic period of Andalusia and expresses its status among the European countries. Such an argument always indicates the ancient history of the Islamic Empire in Andalusia and Morocco. Also, the argumentative evidence that persuades the reader to accept this argument is the extensive link between Andalusia's natural beauty, its thought, literature, arts and culture that the west has clearly taken from the Arabs in Andalusia. However, the conclusion would be to answer the question of why Andalusia had fallen. The poet excludes weakness and indulgence of pleasures as the real reasons for its fall and suggests that dispersion is always at the bottom of the fall of states. To further clarify this conclusion, the poet links the fall of Andalusia to the end of life, which is already full of burdens and obstacles.

¹ This refers to some important scholars during the Muslim rule there such as Ibn Rushd (Averroes), °Abbās b. Firnās, Ibn Ḥazm and Ibn al-Bayṭār and others.

² Referring to Tāriq b. Ziyād (50-102 AH/670-720 AD) a Muslim commander who was the leader of the Umayyad conquest of Al-Andalus (Hispania).

³

جنة لم يظفر الدهر لها
إذ دجت أقطار أوربا بدت
أهلها الغر الألى قد ملكوا
أفسحوا للفكر فيهم موطننا
أخذ الإفرنج عنهم فكرهم
لم يكن مصرعهم من وهن
دبت الفرقة فيهم كاللظى
كنت أوحى من خيال طارق
وهي أعباء حياة ونهسى
بمثيل، جنة الأنـدلس
في ظلام الدهر مثل القبس
بالنهي منهن عنان الشمس
موطن الفضل الشهي الأنس
وابتكارا لم يكن بالأوكس
لا ولا من لذة لم تحبس
تتلظى في الهشيم اليبس
في الكرى أو قبلة المختلس
وكفاح ثم نوم المرمس!

See: Shukrī (2000) pp.713-714

A clear example of the argument regarding places outside Egypt is a poem by Shukrī entitled, *al-Shitā' fī 'Injiltirā* 'The Winter in England' which portrays his feeling about a strange event concerning an Eastern man, who was not accustomed to such weather.

The frost diffuses a white vesture on earth, wiping the dust.
It seeks the daylight like a boy walking on a moonlit night.
Whiteness outdoes the yellow sunlight though the sun gives the day yellow brilliance.
Snow on the houses looks like white hair on a bald man's head.
The winter snow on the earth does not reduce the warmth of life and its fire.
Love and hope is more powerful than snow, as are love and hopes in the desert.
The heart is the heart of where it is, if the fire of youth and the severity of human being is broken.¹

It is obvious that this argument is connected to reality since it emerges from the poet's views formed during his study in England from 1909 to 1912². Here the concentration upon England is related to the winter season. This argumentative example using England focuses on how the argument is based on the glorification of winter in England, which Englishmen normally eschew, and this is achieved by using the idea of fire spreading warmth in the homes; and therefore one would assemble both the warmth of love and hope, despite the winter snow. However, although this poetic paradox enables us to pick up this feeling, yet, the Eastern man lives with love and hope, despite the ferocity of the arid desert and the same conclusion of achieving love and the hope is reached.

Clearly, this argument can be seen as the result of the impact on the poet's mind of his time in England and the nature of life there. This impact would specifically focus on poetry that considers nature, and Shukrī uses it to emphasise the *Dīwān* group's principles. However, in this respect, Shukrī said in another poem entitled, *Dhamm al-Shitā'* (The Worst of Winter) which points out that it is quite a difficult season and that as far as he is concerned, worries normally come with it.

1

نشر الضريب على البسيطة حلة
يسعى على وضج النهار كأنما
غلب البياض على اصفرار أشعة
وعلى المساكن كسوة منه كما
ما غض من دفء الحياة ونارها
الحب والامال فوق متونه
والقلب قلب حيث كان إذا ذكت
بيضاء تمحو غبرة الغبراء
يسري الفتى في ليلته قمراء
تهب النهار من اصفرار ذكاء
تعلو المفارق شبيبة الشمطاء
ثلج الشتاء على ثرى الغبراء
كالحب والامال في الصحراء
نار الشباب وشرة الأحياء

Published in *Majallat al-Risāla* issue 129 on 23 December 1935, see: Shukrī (2000), p.661

² It can be noticed that the Eighth volume (Part VIII) of Shukrī's diwans, specifically comprised sporadic poems about his views in England. This volume was composed of what had been published in newspapers and magazines.

Gloomy winter came like the mood in a forlorn heart.
See the city where there is no brightness, like a piece of the face of the devil!¹

4.4.3. The Argument of Characters.

The concept of character comes from psychology in the literary criticism of the twentieth century where a number of studies attempted to explicate literature psychologically, but there are some who see that the interest in character appeared with Aristotle.² To some, the concept of character is considered to be synonymous with the concept of the person, which image the actions of the character's actions to be predestined as far as values and ethics are concerned. Others crystallised this concept to include human beings and all that can be connected to humans in reality.³

The first argumentative example of character is in Shukrī's long poem about God entitled, *Laytanī Kuntu Ilāhan* (Would that I were a God) which expresses different arguments about how humans consider God and imagines how one would manage if he or she became God, in terms of the command of the universe and the organisation of all the aspects of life. However, it should be pointed out that Shukrī stated clearly that he versified this poem due to reading Greek myths, and the impact of the German poet and literary critic Heinrich Heine (1797 – 1856).⁴ On the margins of the poem, Shukrī justifies the reason for this idea by warning people about his attributing divine qualities to humans, or measuring the ability of God against the ability of humans. Also, he wants to mock those who either criticise the system of the universe, or who say they can reform it.⁵

I wish I were a god in the sky, and could force it into the affairs of existence.
I would then attach this existence to my wings, and I by my generosity would ban misery.
Then, I would pity people as a mother has mercy on her newborn baby.
I would not pour evil on people; surely justice is the sign of an idol.
My companions would be the most beautiful white angels that are like svelte antelopes.
Not one of them is treacherous, malicious, villainous, spiteful or envious.
I stand for good while my brother devil stands for evil and intimidation.

1

جاء الشتاء وجاءتنا غياهبه كأنها نكد في قلب متعوس!
ترى المدينة لا يمشي الضياء بها كأنها قطعة من وجه إبليس!

See: Shukrī (2000) p.229

² Tadié, Jean-Yves, *al-Naqd al-Adabī fī 'l-Qarn al-'Ishrīn* (*La Critique littéraire au XXe siècle*). Translated into Arabic by Qāsim al-Miqdād. (Dimashq: Wizārat al-Thaqāfa. 1st edn, 1993) p. 190

³ For more on this point, see: Jalabī, °Alī, *Dirāsāt fī 'l-Mujtama' wa 'l-Thaqāfa wa 'l-Shakṣiyya*. (Beirut: Dār al-Nahḍa al-'Arabiyya. 1st edn, 1984). Also, Lukács, Georg, *Studies in European Realism*. Translated by Edith Bone. (New York: Grosset and Dunlap. 1st edn, 1964).

⁴ Shukrī (1994) pp.22-25

⁵ See: Shukrī (2000) p.155

I ruled the people with toleration until my opinion about toleration was found to be incorrect.
 Oh despair, do not loom over me, and exempt me from your sugary speech.
 Oh I grieve for myself on the ranks that one reaches in distant imagination.
 If I had stayed on the throne for some time, people would have perished a long time ago.
 Oh incautious ones, everyone stand up and ask me about my ordnances and equipment.
 The ravages of time have left me with only a heart of ice on facing life.
 And also left me a tongue like a susceptible sword and a rhetoric like a compacted pearl.¹

It is clear that this argument embodies God's great personality through the depiction of his ascent into heaven, and it also embodies morality in controlling the world and spreading good among humans since it considers that justice is the basis of governance, and it also prevents misery. However, the poet's desire to be a god is rather unattainable, yet the poem pragmatically leads, through the dialectic of good and evil, to a philosophical indication that hope is the quality that attempts change. This argumentative example would therefore conclude that there is a strong link between god and humans.

However, the argument behind wishing to be a god focuses on the present reality versus the example of 'should be' (Realism and Idealism), which is normally argued in the experience of feeling whether raised by the poet in the subjective experience which reveals an aspect of the self, or carried through his experience to the issue of the creation of the universe.² On the other hand, the character of god is inspired by Greek culture, in the belief of the descent of the gods to the human world, and the participation in their activities and wars, in spite of the view that the gods' supernatural capabilities are above all the capabilities of humans.

1

<p>نافذ الأمر في شؤون الوجود في وأسطو على الشقاء بجودي نو شقيق على الرضيع الوليد إنما العدل أية المعبود حسان من الظباء الغيد أو لنيم أو حاقد أو حسود ليس بالشمر قائم والوعيد صار رأيي في الحلم غير سديد واعفني من حديقك المقتود اغها المرء في الخيال البعيد هلك الناس من زمان بعيد واسألوني عن عدتي وعيدي غير قلب على الحياة جليد وبيان كـ اللؤلؤ المنضود</p>	<p>ليتني كنت في السماء إلهها فأضم الوجود بين جناحها ثم أحنو على الأنام كما يح ليس شرري عليهم بهتون وندامي في الملاكمة الغر ليس فيهم من خانن أو خبيث أنا بالخير قائم، وأخي إبه سست هذا الأنام بالحلم حتى طارق اليأس لا تلح لي بأمن لهف نفسي على مراتب قد يب ولو أنني بقيت في الدست حيناً أيها الغافلون قوموا جميعاً لم تدع لي نواب الدهر منها ولسان مثل الحسام رهيف</p>
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See: *ibid.*, pp.155-159

² Ghunaymī Hilāl, Muḥammad, *al-Naqd al-ʿAdabī al-Ḥadīth*. (Cairo: Nahḍat Miṣr, 2nd edn, 1996) p.376

On the other hand, western poets and writers were considered by the Dīwān poets. Shukrī's poem entitled *Kalima fī 'l-Shā'ir Bayrūn* 'A Word on the Poet Byron', portrays his feelings towards George Gordon Byron, known as Lord Byron (1788-1824), an English poet and a leading figure in the Romantic movement,

You spoke then shed tears of sorrow, as if your heart focused on the lessons in the meaning of your words.

Your words were dressed in blackness; I thought this was because of the blackness in your heart and eyes.

His thought is inspired by the angels, he is pleased and entrusts it to the vicissitudes of time.

If you understand a meaning, it tastes better than the impact of success and victory.

You have selected the noblest of opinions, the meaning of truth in predicate.¹

As can be seen, this poetic example suggests that poets should consider Byron deeply and follow his example. This argument, however, is based on argumentative evidence in which Byron's poems are featured and can easily be reached by the human soul. Thus the effect which is consistent with the principles of the Dīwān group is created through three argumentative evidences; the character and the deep thought that characterises the extensive status of the rest of the romantic poets. Another evidence can be noticed in the effect of sadness that constitutes a milestone in Byron's poems. The support of this argument is in the use of the meaning in its proper place, that is, according to the circumstances, so that the choice of words and meanings or, selectivity, is considered to be the reason for Byron's poetic impact. Finally, the conclusion simply indicates the cognitive value, intellectual vision and sincerity, in the poet's expressions about ideas in every sense that should be included in discussion of Byron's poems.

Clearly, the influence of English poetry on the Dīwān group, can be seen and this is especially true of Shukrī, through his simplicity of expression, and non-compliance with the poetic diction.² This is explained by Wordsworth, when he says that poets do not write only for themselves, but rather, they ought to address people in their poems, and this is the main feature of the Dīwān group's poetry. Moreover, the Dīwān poets mentioned clearly that they

¹

تقول قولاً فتذري الدمع من شجن
ألبسته من سواد الحزن ضافية
فكر كأن ملك الوحي يسعه
إذا ظفرت بمعنى كان موقعه
قد اجتبيت من الآراء أشرفها
كأن قلبك مدلول على العبر
فخلتها من سواد القلب والبصر
موكل بصروف الدهر والغير
أذ من وقعات النجح والظفر
حتى كأنك معنى الصدق في الخبر!

See: Shukrī (2000) p.100

² This term refers to the linguistic style, the vocabulary, and the metaphors used in the writing of poetry.

were influenced by Western literature and criticism. For example, al-Māzinī cited several opinions attributed to English poets such as William Hazlitt, Percy Bysshe Shelley, William Wordsworth and De Quincy.¹

However, both al-^cAqqād and al-Māzinī repeatedly admitted that the preference goes to Shukrī since he read English and other western poets more widely. This is due to Shukrī's direct contact with Arab and Western literature throughout the stages of his mental development, and was the product of systematic and intensive reading about and experience of, the vital Egyptian and English communities.²

On the other hand, we ought to consider the specific poems that would summarise the relationship between the three poets in the Dīwān group, together with examples of poetry that could be followed in order to convince the new generations of a new way of creating poetry in modern literature. The first example is a poem by al-Māzinī which is entitled, *Istiqbāl Ṣadīq* 'To Welcome a Friend' which expresses his delight when he greeted Shukrī at the airport with this poem, on his return to Egypt.

Is there a young man who has sincere emotions that prevents calamities, like my brother (Shukrī)?

He is the most reliable friend, he was carefully chosen, and his is the best example of intellect and literature.

He has good manners and his morals are like fresh cold water after a spill.

How many drinking councils are there, where friendliness and wine is accepted as truth to those who want to deny it.

He is my relative but not of my blood; he is my kin although I am not from his lineage.

Although time has separated us it has already been regained as it was before I met him.³

It can be seen that the argument suggests that Shukrī's poetry is a great style and the reader is to be persuaded of the group's primary principle, which is self-expression and the belief that passion is a criterion for judging good poetry. However, this argument regarding the

¹ Al-Māzinī (1990) *Al-Shi'r, Ghāyātu wa Wasā'itū*. pp.5,8,12

² *ibid.*, p.66, and Shukrī (2000), p.433, and Semah, David, *Four Egyptian Literary Critics*. (Leiden: E. J. Brill. 1974) pp.80-111

³

أما فتى صادق الهوى كأخي يرد الزمان عن نوبه)شكري
أوثق من تصطفي وأكرم من تأخذ من عقله ومن أدبه
خلائق سهلة موطأة كالبارد العذب غب منسكبه
كم مجلس والوداد ثالثنا والراح تجلى كالحق من حجبه
ذاك قريبي وليس من رحمي وهو نسبي وليست من نسبه
إن ضرب الدهر بيننا فلقد لف كما كان قبل شملتي به

See: al-Māzinī (2000) p.103.

glorification of Shukrī's poetic standing is also to enlighten people about the outlines of his poetry using three argumentative evidences which are poetic sincerity, the realisation of the mind and the nature of his personality. Therefore, the conclusion argues that some human friendship could surpass the bonds of kinship and that relations between people are formulated in the origins of the relationships.

In another view of the nature of relationship between these poets Shukrī presents a dedication in his second diwan *Anāshīd al-Ṣibā* (Songs of Boyhood) addressed to his friend, al-Māzinī, and citing Abū Tammām (188-231/803-845), a famous Abbasid poet, said:

I said: this is my brother. But they said that he must be a relative. I said: the bodies are relative. He is my kinsman in my view and my ideology, even though genetics deny us brotherhood.¹

The relationship between the Dīwān group poets is a relationship of feeling and sincerity towards the new poetic trend. This, therefore, leads to the fundamental relationship between the poet and the reader through a common unity that combines the poet and his idea. Therefore, the poetic experience, which is firstly shown through an internal feeling, and secondly is by an external experience through persuasion, cannot logically separate poetry from the two experiences. However, what would define the poetic experience is the harmony that is created by the poet through the style veering between the poet's internal feeling and expressive possibility on the one hand, and the broad framework that is given for human activity by society in order to express the profound meaning of internal experience on the other hand.²

By contrast, Shukrī also considers his good relationship with al-Māzinī through his poem entitled *ʿIlā Ṣadīq* 'To a Friend' which shows how he felt about al-Māzinī when he was studying abroad. The following example portrays how their strong relationship is much greater than any admonition a lover would offer.

**Oh Ibrāhīm, we have been alienated too long. Could you have experienced what I have?
The sickness I felt in a strange country was made worse by memories and craving.
I remember that once you wanted brotherhood, but today you seem to want to avoid it.
If you did not have a home in my heart, I will be forgotten, forsaken and suspicious.**

¹

وقلت أخ قالوا أخ من قرابة فقلت لهم إن الشكول أقارب
نسيبي في عزمي ورأيي ومذهبي وإن باعدتنا في الأصول المناسب

See: Shukrī (2000) p.41

² It should be pointed out here that the statement of the Dīwān group emphasises the importance of poetic and personal experience which is various. For more see: Al-ʿAqqād and al-Māzinī (1997) p.29, and Shukrī (2000) p.322

**Peace is not a substitute for friendliness, nor should it be taken from treacherous friends.
If the lover is comfortable, then admonition is the same as courtesy.¹**

The argument suggests both a psychological and physical alienation, stressing the pain and nostalgia Shukrī felt. However, in this argument the poet emphasises that the example is specific, that is that more than being a fellow poet, al-Māzinī is considered to have the status of an ideal and unusual friend. This argument which stresses the continuous communication with his friend who was abroad leads to the conclusion that is wrapped up in the memory of the friendship and the sharing of his emotion, and feelings for al-Māzinī's character. Yet, the argumentative force can be seen through the interrogative technique in the first line where he wonders whether al-Māzinī shares his extensive emotion, or even half the passion that Shukrī feels. This introductory question, therefore, drives the reader to a specific recognition of a crisis he might be experiencing; but it also begs approval of the memories of his friend.

We also notice that the Dīwān poets clearly mentioned their names: Shukrī, Ibrāhīm and °Abbās, in the aforementioned poems, which suggests the close relationship they enjoyed. Yet, the poet's naming of the characters adds clarity in the text for his readers since they are not arbitrary, but chosen intentionally.

However, Shukrī did not only mention al-Māzinī in his poetry, but also al-°Aqqād as he considered him to be the spiritual father of the group. In his poem entitled *Yā Shā°ir al-Kawn* 'Oh, The Poet of the Being', Shukrī addressed al-°Aqqād on the occasion of publishing his second diwan *Wahaj al-Zahīrah* (The Glow of Noon), showing his critical attitude to al-°Aqqād's poetry.

Oh, poet of the Being! The poem you created sends the light of life contained in the Universe's secrets.

You present people and days; they are never distant, in your poem.

You stoke intelligence in your magic but you kill even that intense heat

He that looks for meanings without explanation, should be aware that intelligence can die but meanings still remain.

The frame of your exquisite poetry is unquenchable as an oasis in the desert.

1

أبراهيم قد طال اغترابي
عليل النفس في بلد غريب
عهدتك مرة تبغني إختائي
فلولا منزل لك في فوادي
سلام ليس يغني عن وداد
إذا كان الحبيب على سألو
فهلأ كان عندك بعض ما بي؟
يورقه التذكر والتصابي
وأنت اليوم توغل في اجتنابي!
لأنساتيك هجرك وارتجابي
ولا يعدى على غدر الصحاب
فلا يغني التودد بالعتاب!

Is the poem a picture of the Being, or is this being a picture of it, like the luminosity of a pearl?¹

This argument suggests that al-°Aqqād is indisputably the universal poet through the poet's understanding that his diwan includes various aspects of the principles from which the Romantic poets derived their ideas in their vision of the universe, life, people and eternity. Such Romantic derivations would lead to the argumentative evidence that supports the present argument given the principles of the group, and therefore al-°Aqqād's thoughts are assumed to be the most sincere in his group. However, both intelligence and the meanings found in the poem compromise the argumentative force and describes the example of al-°Aqqād's poetry as the magic in the field of influence on readers, and he is also able, ingeniously, to choose the meanings without reducing them.

To conclude this argument, we can say that the poetry of such a universal poet is immortal and cannot be changed, in spite of the conservative poets who challenged the Dīwān group. Conversely al-°Aqqād's poetry can be confusing with regard to whether poetry can be considered as an image of the universe, or the universe is an image of his poetry.

However, al-Māzini's relationship with al-°Aqqād was different from his relationship with Shukrī, as the meaning in al-Māzini's poetry about al-°Aqqād focuses on cordiality and friendship, while the poems about Shukrī focus on his great poetic qualities. An obvious example is al-Māzini's poem entitled *°Ilā °l-°Aqqād* (To al-°Aqqād), showing how their relationship is one of brotherhood and friendliness.

Oh °Abbās (meaning al-°Aqqād) are your friends welcome in your house and are they humbled?
Please remember that fruitful time when you were my close neighbour.

We were like the sky and our friendship was its stars, so we were both comfortable with our
friendship

The crescent moon of love circulates in the skyline; its halos are great and give homage.

You can give life to your brother with a rhyme, like the flowers in the meadow are freshened
by the dew.

Although the days cut off our communication, we are visitors in longing and affection.²

1

شاعر الكون أطلق من سرانره يا نور الحياة فشرع منك بذكيره
لك الخليفة والأيام ماثلة فما نأت بمقال أنت باغيه
تذكي الذكاء بسحر أنت نافثه حتى لشدة ما تذكيره تفنيه
تقصيا لمعان لا انتهاء لها يفنى الذكاء ولا تفنى معانيه
إطار شعرك خلد أنت زائنه كواحة الخرق زين في صحاريه
أصورة الكون أم ذا الكون صورته كالآل يحكي ضياء أنت مبديه

See: Shukrī (2000), pp.536-537

2

This argument suggests that brotherhood between two friends necessitates constant contact in order for it to survive. This presupposition however, is supported by their previous history of neighbourliness but it ignores anyone who would destroy the relationship. This argument emphasises the link between the past and present by rooting the relationship in the beautiful past.

To conclude this section concerning the argument by example, we should mention that the Dīwān group developed this pattern through five main techniques or aspects. The first technique is to consciously select the elements for the creation of the poetry and here there is no place for modelling the argument, but every sense in the poetic text is justified and intended. Secondly, they combined meanings by using special qualities and attributes, and they gathered all available meanings with the poetic purpose of exploiting every space in order to persuade the reader.

The third technique in building the example is exclusion, which is intuitively the result of the first technique, to select the exact meaning. This means that as long as the poet combines similar qualities, he excludes meanings that are not of interest to him. The fourth technique is orientation, which means directing the reader to a certain destination in the discourse, and also surrounding the reader with different ways of understanding the poet's meaning. In other words, the poet does not leave his text open to more than one reading, but steadfastly seeks to guide the reader to a single reading and understanding because the ultimate goal is the formulation of the example.

The last technique is transcendence, that is, the passing from the normal, the prevailing and the reasonable to the rare and strange and non-reasonable. However, this would be the essence of the term 'exaggeration' mentioned at the beginning of this section, which is the apparent technique that guides us to find this kind of the pattern in the argumentative process since this phenomenon is evident in the Dīwān group's poetic discourse.

عباس أقصتكَ عن خلصاتك الدار	وأذلتك عن الأحياء آثار
أذكر فديتك عهداً دوحه خضل	مليته زمناً إذا أنت لي جار
كنا سماء وكان الود أنجمها	فما دجى أفق أو ثار إعصار
وكان يسري هلال الحب في أفق	هالاته فيه إعظام وإكبار
فزر أخاك على بعد بقافية	كالطل تحيا به في الروض أزهار
إنني وإن بتت الأيام وصلتنا	بجمحة الشوق والتحنان زوار

4.4. Fallacy ‘Paralogism’.¹

Fallacy, in logic and rhetoric, is a measure of a corrupt, scientifically made metier that does not infer certainty in the argumentation process, and the opponent may accept the argument or not. In detail, fallacy is the incorrect claim which may be based on improper evidence, leading to erroneous results, or may be based on sound evidence, but leads to wrong conclusions. As a fallacy is a kind of error in reasoning, it should not be persuasive, but it often is. Fallacies may be created unintentionally, or they may be created intentionally in order to deceive people.² In other words, fallacy may be described as a mistake, or as an argument that looks good and is not, or as a sophisticated trap laid by an unscrupulous arguer, and, indeed, it may be any one of these.³

To return to the background of the term fallacy, it can be said that Socrates and his followers denounced the method of sophistry, considering that rhetoric at sophistry represents a threat to logos, so they tried to rescue rhetoric from the problem of fallacy, and to invalidate all forms of illusions in discourse by corrupt measurement. However, Socrates attempted to establish an alternative logic to protect rhetoric from fallacy and the manipulation of the audience’s emotions and minds.

However, Aristotle wrote sophistic refutations in the fight against the sophists, revealing the mechanisms of their fake arguments, but Westerners were clearly committed to the Aristotelian inheritance, considering that they had innovative theories of what existed. However, we would say that the argumentative vision was not as complex as the Arab version and that is because the Arabs had their own argumentative thoughts in their culture. However, Aristotle reasoned that erroneous argumentation causes confusion and vagueness.⁴

On the other hand, according to Ḥāzīm al-Qarṭājānī (684-878 AH/1323-1386 AD), there are two types of fallacies: one refers to the utterance itself, represented in a number of arguments that normally aim to encourage the reader to accept the argument, but as this kind of fallacy is not a correct argument, he called it *tamwīhāt* (camouflage). The other type refers to the uttered,

¹ It means a method or process of reasoning which contradicts logical rules or formulas, especially the use of a faulty syllogism. See: C. Perelman and L. Tyteca (1973) p.154.

² For more about the concept of fallacy, see: Internet Encyclopaedia of Philosophy. A Peer-Reviewed Academic Resource. Available from: <http://www.iep.utm.edu/fallacy/>. Also, *The Cambridge Dictionary of Philosophy* (1999) p.376

³ Gilbert, Michael, *Coalescent Argumentation*. (London: Routledge. 1st edn, 2009) p.22

⁴ Ṣammūd, (ed) (1998) p.233.

that is, referring to the readers, and this is called *istidrājāt* (solicitations).¹ Moreover, °Alī al-Jurjānī (740-816 AH/1339-1413 AD), an astronomer, philosopher, scholar and linguist, defined fallacy as a corrupt measurement in its image or meaning.² It is also considered to be generalised, for example: everyone is a human being, and every human being smiles, so everyone is smiling.³

It will be noticed in this section that the aim of fallacy is to focus on camouflage, deception and misinformation, to assert the idea; and in terms of looking at objects, the deception is carried out by humans either in self-defence or in pursuit of a particular interest.⁴ Unsurprisingly, to deceive the reader is the highest level of rhetoric as it is arguing in defence of the unworthy as if in praise, and vice versa.⁵ So, fallacy may be considered to be within the patterns of argumentation when the poet resorts to it in a manner that captures the receivers' attention and gets them to comply.

It should be pointed out that there are a number of argumentative fallacies listed in some philosophical encyclopaedias and dictionaries⁶, but on studying their poetic discourse, it seems there are certain fallacies that are linked to the *Dīwāns'* poetry. Therefore, consideration of fallacy as a pattern of argumentation will be divided into two parts: the argument of irony because this kind of argument was considered by the *Dīwān* poets as the specific argumentative technique that is appropriate to the principles of the group. The second is the logical fallacy, which considers false arguments that originally emerged from logic and cannot be matched with it.



¹ Al-Qarṭājannī (1966) pp.63.64.

² Al-Jurjānī, °Alī, *al-Ta°rifāt*. Ed. Ibrāhīm al-°Anbārī. (Beirut: Dār al-Kitāb al-°Arabī. 2nd edn, 1985) p.338

³ *ibid.*, p.339

⁴ °Ashīr, °Abd al-Salām, °*Indamā Natawāṣal Nuḡhaiyyr, Muqāraba Tadāwuliyya Ma°rifiyya li °Āliyyāt al-Tawāṣul wa °l-Ḥijāj*. (Casablanca: Dār °Afrīqyā al-Sharq. 1st edn, 2006) p.159

⁵ Al-°Askarī, Abū Hilāl, *al-Ṣinā°atayn*. Ed. °Alī al-Bajjāwī and Muḡammad Ibrāhīm (Cairo: Dār al-Thaqāfa. 4th edn, 1999) p.53. However, this may be the reason for considering poetry by the old critics as a kind of magic in which both of them are based on illusion and deception. For more about this point, see: Ibn Rashīq (1981) vol., 1, p.27

⁶ Such as argument from ignorance, argument from repetition, argument from silence, continuum fallacy, fallacy of division, moralistic fallacy, false attribution and others. According to the Internet Encyclopaedia of Philosophy, there are more than 209 names of the most common fallacies.

4.4.1. The Argument of Irony.¹

Irony is a comprehensive system that has a philosophical dimension that is beyond the meaning of humour. This is because irony is a sarcastic way of saying the opposite to what we mean and therefore, presenting the reverse. So, the relationship between irony and faulty argumentation is due to its being contrary to fact, although some researchers claim that irony suggests the truth in a cryptic way.²

It should be pointed out that according to Alfred Adler (1870-1937), an Austrian psychotherapist, irony as a composite emotion, is a mixture of three instincts which are anger, disgust and vengeance, so that irony generally stems from dissatisfaction, and therefore it is used in order to attempt to gain gratification and contentment.³ However, Alain Berrendonner, the Chair of French Language at the University of Fribourg (Switzerland), provides a definition of irony that argues that there is a close link between it and argumentation, so he considers irony as a contradiction of argumentative values, which can make a certain phrase usable, i.e. cynical.⁴ Thus, the sentence, ‘the voice is beautiful’ would be in normal circumstances an argument leading to a waiting conclusion in which his or her voice is enjoyable, but in the ironic position, the sentence is likely to have two readings. The first makes it an argument for the mentioned conclusion, and the other one makes it an argument that leads to a conclusion in complete contrast to the first one, meaning that the voice is rather annoying.⁵

However, irony, as a rhetorical and stylistic strategy, constitutes most of the argumentative patterns, so that argumentation in terms of concept and usage is usually associated with what is serious and rational, and in contrast it is distanced from every kind of comedy. But the question is, can there be an ironic argumentation? Perhaps the significance of the fallacy arguments lies in the will of the group to change reality and devise a new method, hoping to persuade readers to their critical and poetic trend.

¹ It should be pointed out here that the roots of irony have been known since the Arts of ancient Greece, and it has also been used by some ancient Arab writers and modern such as Ibn al-Muqaffa^c and al-Jāhīz and others to critique some of the patterns of human behaviour such as avarice and vanity.

² Ṣalībā, Jamīl, *al-Muʿjam al-Falsafī*. (Beirut: Dār al-Kitāb al-Lubnānī. 1st edn, 1982) p.356.

³ Adler, Alfred, *The Practice and Theory Of Individual Psychology*. (Eastford, USA: Martino Fine Books. 2nd edn, 2011) p.76

⁴ Al-Duraydī (2009) p.182.

⁵ Ibid., pp.164,165.

It should be pointed out that the Dīwān group's interest in irony was to demonstrate the novelty of their poetic style and to gain the reader's acceptance and influence, since it turns the discourse into something recognisable. However, this method combines the subjective in the argument and the general judgment that creates an audience for the ideas. However, the poets' and writers' irony should be highly esteemed in the group's poetic discourse because it calls for a new method that leads to the belittling of others due to a sense that literature had lost its value.

At first glance, al-Māzinī is a poet dominated by pessimism about life and humanity since many of his poems talk about death, ruin, and darkness as seen in the titles such as, 'Deserted House', 'After Death', 'Farewell Night', 'Poetry's Grave', 'The Flower of Evil', 'Ghosts of the past'. As a result, for al-Māzinī, irony, in its essence, is an echo of his pessimism and expression.

To begin with, al-°Aqqād said in a poem entitled *Amām Qafaṣ al-Jaybūn* (In Front of the Gibbon Cage) shows his philosophy towards life through his view of the gibbon.

**Oh! The gibbon, the father of Genius and stuntman, blessed greeting.
How do people justify this miserable place for you in the zoo?
The cage, where you sit is much wider than one where prisoners live.
We have strayed in life and it is impossible for us to be guided, while the stars in the sky are confused.¹**

This argument is wholly ironic since it concerns humans rather than the gibbon since it greets the animal and prays that it lives peacefully and safely. But the real reason why this argument is persuasive, is that it suggests that the gibbon is a genius. The fallacy lies in the possibility that the monkey could live anywhere but the zoo, and that the cage is more expansive and larger than life; but is it true? In fact there is no comparison between the cage and life in terms of spaciousness. However, it may psychologically be true that the cage is more spacious than life, especially as it is indicated that the gibbon is happy and free even in its cage,

1

أيهذا الجيبون أنعم سلاما
كيف يرضى لك البنون مقاما
قفس أنت فيه أرحب جدا
قد ضلنا فيه وهيئات نُهدى
يا أبا العبقري والبهوان
مرياً، في حديقة الحيوان؟
من فضاء، تقيم فيه أسارى
ونجوم السماء فيه حيارى

See: al-°Aqqād (2000) pp.558,559

while humans are captive, which concludes that humans have more experience of living in cages.

In this regard, we should consider ‘*Are You Digging My Grave*’ translated into Arabic by al-Māzinī and mentioned in his diwan written by Thomas Hardy (1840-1928), an English poet and novelist.¹ This poem pessimistically represents how life is devoid of trust and even the dog, known to be loyal, cannot be trusted. However, al-Māzinī selected this poem for its symbolism and in response to the poor lady in the original text which emphasises the expediency that dominates creatures and controls their behaviour with others. In other words, the translator claims that life wrecks humans even after death, although it infers that trust is important in life and in dealing with people, so its ironic value should be considered.

Like al-Māzinī, however, al-°Aqqād illustrates his views with four poems, which he praises as they set standards of excellence. *Ah, Are You Digging My Grave?* is one of these poems that he considers to be an example of the idea and to justify this he incorporates translations into the text.²

Al-°Aqqād continues to make pseudo arguments through his consideration of life and its aspects, and one can easily interrupt his ideas and arguments in order to distinguish the difference between ages through the poem entitled, °*Aṣr al-Sur°a* ‘The Age of Speed’. The poem’s irony lies in its view of human beings and their adoration of life and this is achieved through the fallacy of humanity itself, that is, people’s ego and their illusion of being the essence of life and the axis of existence.

**They flew and then quickly fell to the ground.
If there was not the scourge of time, they would not hasten to escape life.³**

Here, al-°Aqqād argues that we have all been living in the age of speed through linking this idea to the influence of speed on humans, and one cannot be aware that velocity is not a feature of this era, but rather a curse when he emphasises the scourge of the era is speed. In the light

¹ For the original poem, see: Hardy, Thomas, *The Complete Poems*. Ed. James Gibson. (London: Palgrave Macmillan. 2001) p.230, and for the translation, see: al-Māzinī (2000) pp.558,559

² Elbarbary, Samir, ‘Al-°Aqqād’s Hardy: Essays and Translations’. *Journal of Arabic Literature*. vol. 22, no. 1, 1991. pp.66-82.

³

طاروا وداروا مسرعين في الثرى يركب منهم رأسه من ركبا
لو لم يكن هذا الزمان آفة ما اتخذوا السرعة منه مهريا

See: al-°Aqqād (2000) p.563

of this argument, humans go to their death quickly without enjoying life, and without knowing that they need to be careful or else keep rushing around since nothing can be endured. The fallacy in this argument can be extracted from the idea that humans hurry to escape from their lives for different reasons.

However, the great contrast in the Dīwān group's poetic discourse, especially in al-°Aqqād and al-Māzinī's work, appears in their declaration of the love of life and at the same time their irony, although it can be noticed that normally, the poets were indifferent to death. According to al-Māzinī, it is a falsehood and a fallacy in a self that makes the claim of asceticism whilst longing to leave life while he or she pretends to enjoy it.¹

Such irony about life addresses a pragmatic aspect related to the human position towards life since it raises the question of what is its advantage. However, this question leads to an approval of the philosophy of good and evil in life because it attempts to find out which one of them has prevailed.

Moreover, it can be pointed out that the Dīwān group had a constant interest in considering life as it was one of the important principles which cannot be easily understood unless one has a wide view of their interpretations of life. Al-°Aqqād expressed his ironic argument in a description of life as a quick flash in a poem entitled *al-Fanādiq* (Hotels) to show how life speeds.

Hotels remind us of the passage of days for every living being.

**Faces can be apparent for anyone who thinks of them but they can also be absent, as in a dream.
In every farewell and parting, there is a reminder of the inevitable end of life.²**

This argument suggests the irony of human life through likening it to residence in hotels and this is achieved by the argumentative relationship between the shortness of life and the speed of change. The poet ironically exploits the position of remembering life in hotels to emphasise that as hotels are designed for short stays, life is also considered to be short. This

¹ Al-Māzinī (2011) *Ḥaṣād al-Hashīm*, p.191

²

حسب الفنّادق أن تذكرنا مرّ الفناء بكل من يحيا
تبدو الوجوه لعين عابرها وتغيّب عنه كأنها رؤيا
ففي كل توديع وتفرقة شيء من التوديع للدنيا

See: Al-°Aqqād (2000) p.565

ironic argument regarding life is concluded by likening departure from the hotel to death through the argumentative relation of irreversibility.

However, the poet's underestimation of life and its aspects may arise from his failing to understand it as much as he lived it. Since childhood, he realised that life would end but this did not completely dominate his poems and writings until the literary movements of western poets came to influence him. Clearly it can be seen that he argues for modern trends in poetic creation and against current trends in Egypt, as al-°Aqqād devotes some his poems and essays to demonstrating the psychological impulse that informs Thomas Hardy's poetry.¹

In the respect of the irony about the behaviour of humans, we notice that the Dīwān group usually uses the argument of invective but through praising the ironic style. This argument works by using words that actually mean the opposite of what the speaker wants to say. A clear poetic example is by al-°Aqqād who created a poem entitled, *Shukr al-Lū'amā* 'A Thank to Villains' in which he shows the real reason why he is thankful to and grateful for, villainy.

Oh vile people. May Allah reward you.
You made me used to hypocrisy and therefore made me patient.
I was startled by villains, as one wants deliverance.
And I thought of the wonder of things.
Today, I wonder who fulfils the rights of truth.
Who knows the poison that cures the snake's bite?²

This argument differs entirely from what is apparent in the text, because logically we cannot be grateful for the deeds of villains. However, to understand it, this kind of paradox requires the reader's patience. On the other hand, this ironic argument leads us to the idea of taking the good from the bad; and the obvious sarcasm lies in the fact that the villains do not know that they, by their meanness and without intention, can actually do good. However, the fallacy argument looks as though it encourages people to be villains and to break covenants and this is in order to persuade people to be patient, which in turn, increases the number of villains.

¹ Elbarbary (1991) pp.66-88

²

جـ ز ا ك م الله خـ يـ ر ا	يـ ا م ع ش ر اللؤ مـ اء
عـ و د ت مـ نـ و نـ ي صـ بـ ر ا	عـ لـ ي ضـ ر و ب المـ ر اء
و ك نـ ت ا جـ فـ ل م نـ هـ ا	ا جـ فـ ا ل بـ يـ ا غـ ي النـ جـ اء
و ك نـ ت ا حـ سـ بـ هـ ا مـ ن	عـ جـ ا نـ ب الأ شـ يـ اء
فـ الـ يـ و م ا عـ جـ ب مـ مـ ن	يـ قـ ضـ ي حـ قـ و ق الـ و فـ اء
مـ ن يـ أ لـ ف الـ سـ م يـ عـ صـ م	مـ ن لـ د غـ طـ اءة الرقـ طـ اء

See: al-°Aqqād (2000) p.616.

According to al-^cAqqād, he asserts that life experiences have taught him that people are bitter about the unique advantages they have, but not about the imperfections that should, normally, disgrace them.¹ This opinion may lead us to look into people's intentions; and in his poetry, he wants to show another face of humanity by arguing about what humans should be aware of in dealing with each other.

On the same topic, the Dīwān poets not only praised bad behaviour in people but also cynically praised tyrants and dictators. For example, al-^cAqqād created a poem entitled, *Jazā allāh* 'God bless him', which expresses his feelings towards Adolf Hitler (1889-1945) and his way of dealing with his audience and wars.²

**May Allah reward Hitler for both his good and bad acts,
He still sermonizes, to whoever listens.
He makes decisions then dictates in his people and they make their own conclusions.
He conquers kingdoms in a world that redeems its kingdoms by blood.
He walks into Paris and also deprives London of air.
I swear that surely a war cannot be horrendous if its hopes were dashed.
If one can praise war, it was lost in vain.
It may be praise to scorn action but then it is praised twice in contempt.³**

Here, the fallacy argument is accomplished by reviewing Hitler's history through praise and support of both the abuse and his mastery. However, this praise has an ironic aspect created through the argumentative evidence that by itself is in contrast with the provided argument. The first evidence is the argumentative act *yaqdhif* (throw) in the second line where it includes a certain force in order to match the presented sermons with military force. This leads to the second evidence where Hitler's war in Europe and the Axis Powers and World Wars I

¹ Al-^cAqqād (1982) *Anā*. p.56

² Interestingly, there is a false argument called the Hitler argument which means to express on something bad because Hitler or Nazism have done it.

³

بما قد أجاد وما قد أساء	جزى الله هتلر أوفى الجزاء
مواظظ يلقفها من يشاء	فما زال يقذف من حوله
ويبرم في أمرهم ما يشاء	وينهى ويأمر في قومه
تفدى ممالكه بالدماء	ويغزو الممالك في عالم
ويوصد لننن دون الهواء	ويفتح باريس في وثبة
وفي كل ما خيبت من رجاء	فوالله ما الحرب في هولها
بنو آدم كيف يزجي الثناء	بضائعة عبثا لودرى
فيضخم ضعفين في الأزدراء	فقد يضخم العمل المزدري

See: al-^cAqqād (2000) p.659.

and II did not achieve hope, even for the veterans. The last evidence emphasises the nature of Hitler's dictatorship, in that he did not care for human feelings.

However, the deductive conclusion of the provided argument questions how humans can praise wars and their leaders, while ultimately, the act of war itself is frivolous. Thus, we should consider that this conclusion is an ironic praise of Hitler, and that the real aim behind the argument is perhaps to criticise the classical approach which the *Dīwān* poets wanted to change by creating a new method. Moreover, one can argue that the poetic group did not just want to establish the new vision of Arabic poetry, but also to show that life in general and its events can lead to a resort to contradictions in every sense.

In a poem entitled *al-Damīr* 'Conscience', al-Māzinī shows his indifference to humanity once the poet's conscience is satisfied by a false attempt to define personal conscience. He asserts that a person should not connect to others unless he avoids selfishness and narcissism in his life. He wants to show the irony of humans, but his priority is that he sees himself amongst these people, although poetry is usually accompanied with vanity and self-esteem.

**When I do something, it doesn't matter what people say about it.
It is my conscience! If I am satisfied with it, then the mocking is only people's opinion.¹**

This confrontational argument suggests that a person should only consider his or her conscience and disregard the interest of other people. Yet, the argument emphasises that whatever the poet wants to do is intentional, and ignores other people's respect, which means that this action may not be good and may cause harm. The argumentative significance stems from two justifications since he will not wait for others to be positive about his act and also he does not care what they say. This is in order to finally satisfy his conscience, which is his main aim. In the light of this interpretation, his selfishness clearly leads us to deduce the argument of underestimation of people which is therefore a fallacy because, according to this argument, one should not only take into account the feelings of others, but also, that if we don't we belittle everyone even if the conscience has been satisfied.

¹

قد أفعل الشيء لا أبغي به أملا ولا أبالي الورى ماذا يقولوننا
هي ضميري فإن أرضيته فعلى رأي العباد سلام المسـتخفينا

See: al-Māzinī (2009) p.229.

It can be seen that in this poem indifference does not equal power and the urge to consider the conscience is not the vital aspect, but rather it is an ironic view of recklessness and interest in both people and their behaviours. It may represent a great contradiction when he asserts that without wisdom, life is just a continuing futility. However, this kind of pessimism makes al-Māzinī constantly state that he does not care about either life, death, existence and nothingness, but he cannot hide his interest in the human reaction to life.¹



4.4.2. The Logical Fallacy.

This version of fallacy stems from logic and a standard where one argument can be found to be faulty because human logic does not exist, for different reasons. One of these reasons is that attempts are made to define an object without a new clear concept of it. This expression requires the principle of symmetry through the definition of concepts, events and facts, but what we know is affiliated to a configurable system despite its lack of accuracy and clarity. However, this kind of fallacy in daily speech is used to emphasise an implicit meaning such as 'life is life' to provide a definition that lacks logical stringency and clarity, as well as referring to deception and illusion.² This definitional approach leads as Bennett argues, to a position where, “sometimes the persuasion is very subtle, sometimes the reasons are implied, and sometimes the conclusion is assumed”.³

In a poem entitled *Kuntu Fa Şirtu* ‘I was, then I become’ al-°Aqqād asserts that the feeling of life is considered to be a reaction of passion to life and at the same time it is an echo of the fear of nothingness and disappearance, as it emphasises that life cannot be changed under any circumstance, otherwise life will be corrupt.

**Life is life, whether I'm happy or at a funeral.
How my soul fears parting, and I start to wince at the idea of farewell.
Now I sing and am grateful for my suffering as I feel my spirit is still alive.⁴**

¹ Al-Māzinī (2011) *Ḥaṣād al-Hashīm*, p.211

² Al-Duraydī (2011) p.200

³ Bennett, Bo, *Logically Fallacious: The Ultimate Collection of Over 300 Logical Fallacies*. (Boston: ebookit.com. Undated Academic Edition 2013) p.4

⁴

إن الحياة حياة كيفما اختلفت ألوانها من مسرات وأوجال
كم ذا اهبت بروحي أن تفارقتني ورحبت أجفل منها أي إجمال
فالآن أنشد الآممي وأحمدها كما أحس بروحي بين أوصالي

See: al-°Aqqād (2000) p.154

The argument suggests that change in life cannot change its fact, and considers that life's concerns are the fear of transience and parting. This means that as long as the soul exists, it is reassured that it is still alive despite its troubles and pains. However, this argument is based on the comparison between the past and present through considering life, which is shown in the title; and the argument concludes with an improvement in the image of pain in order to show that normal life consists of obstacles. Clearly, the fallacy in this poetic text stems from the definition of life suggesting that it can be reliable, and without an obvious benefit, persuading the reader that this poem presents a new concept of life.

Through such poetic examples, one can consider that the *Dīwān* poets were doubtful about life and its goal. According to al-[°]Aqqād, life is a mystery which is difficult for us to fathom; and we constantly ask if there is a purpose in life. What is it? In reality, we do not know! Our thinking tells us that life has purpose in itself and we love it for itself. However, this does not provide a solution to the dilemma.¹

Shukrī, however, argues that we should use moderation when considering our troubles as part of life regardless of their consequences for humans. In the following poem entitled *al-Yatīm* 'The Orphan', Shukrī shows the value of human relations and argues that optimism could alleviate the impact of misfortunes.

**Loss is only a disaster if you have no communication with anyone - you can live without harming your heart.
Truly, there is kinship among people even if relations have gone stale and tenderness has died.
If people are sociable, they are aware that hearts are hearts!**²

This argument shows that loneliness is considered to be a sad thing in life but when the bereft expresses his feelings, loneliness can turn out to be a good thing. This is achieved by showing that there is always an important relationship to be had even if someone is estranged and even death cannot prevent communication. However, the logical fallacy lies in the conclusion that defines the heart. But according to the general concept of the poem this

¹ Al-[°]Aqqād, [°]Abbās, *Muḥāla[°]āt fi[°]l-Kutub wa[°]l-Hayā*. (Cairo: Dār al-Ma[°]ārif. 4th edn, 1987) p.28

²

وما الرزء إلا فقد من لو حرمة
ألا إن بين الناس قريى ولو طغى
فإن جهلوا أن القلوب أوامر
حييت ولم يعنف عليك وجيب
جفاء وأودت بالحنان شعوب
فما جهلوا أن القلوب قلوب

See: Shukrī (2000) p.143

definition is not easy to understand. Ostensibly, the poet tries to delude the reader's common sense. Nevertheless, the general meaning in this argument suggests that there is a hidden definition of hearts stated in the conclusion, that one of the heart's vital requirements is mercy and clemency in human activities, and that, as Macagno and Walton argue, "each definitional structure has specific logical properties and can be used to achieve different specific argumentative goals".¹

However, the vision in these fallacies asserts the aim of every argument which, as Bennett argues, is "an attempt to persuade someone or something by giving reasons to accept a given conclusion".² The logical fallacy however uses logic in identifying, analysing and evaluating the arguments, which makes the logic of dialogue and controversy unproductive as well as lacking real persuasion. However, just as logicians might examine this kind of argument in order to clarify to people how to avoid fallacies and their deceptions, the poet uses fallacies to send an implied message about a certain theme. For example, Shukrī often uses poetry to create logical fallacies in order to show the real meaning of what he wants to say, like this couplet entitled *Asaf ° Alā Asaf* 'A Regret to another'.

**How I regretted life and its vanities, while all I regret is regret!
How much have I laughed at destinies in my arrogance, but I regretted nothing, except
arrogance!**³

Through his argument, we can glean the poet's caveat regarding life and destiny, because the greatest regret is about human ability. In other words, in life, regret itself turns out to be unfortunate, and the irony is that it only leads to further arrogance which the poet also deemed to be unfortunate. Consequently, it is a quite complicated argument that stems from the exception technique, while it should have stemmed from another action. However, the fallacy appears in the conclusion which the reader is expected to understand as it is consistent with the argumentative context, meaning that both regret and arrogance are exceptions. But, if the

¹ Macagno, Fabrizio and Walton, Douglas, *Emotive Language in Argumentation*. (Cambridge: Cambridge University Press. 1st edn, 2014) pp.110,111

² Bennett (2013) p.4

³

كم قد أسفت على الدنيا وباطلها فما أسفت على شيء سوى الأسف!
وكم سخرت من الأقدار في صلف فمأندمت على شيء سوى الصلف

See: Shukrī (2000) p.218

argument is complex, the implicit argument usually considers the poetic context to be the rule in order to extract the complete meaning.

In a couplet entitled *al-Nufūs al-Ḍaʿīla* ‘The Insignificant Selves’ Shukrī specifically describes his vision of humanity and its dealing with others, considering how they coexist with duplicity, in spite of his pessimism in a vision that makes human beings the tool to root out bad manners.

**I look around and see only people with little hope, walking like lice.
In fear of the listener they praise goodness and satirize evil in fear of blame.¹**

This argument suggests the poet’s experience of the part played by people's lack of hope which means that they languish in vile places. This argumentative description concerns humanity’s view of both good and evil, so that hypocrisy is considered to be the real reason behind praise of benevolence, and fear of blame is behind the satire of evil. However, in the construction of this argument, the logic and axiom supposes that benevolence is natural because humanity has a continuing need for it, and the general motive for doing good would not be considered humanitarian behaviour. According to Mālīk B. Nabī (1905-1973), an Algerian philosopher, to achieve the meaning of abstract good in reality, benevolence should be part of behaviour so that benevolence is not merely a truth known or said, but it is rather a truth accepted by minds.²

However, the fallacy lies in the poet’s use of empathy to show how he can put himself in another’s place, and therefore he sees things from the other’s point of view, and accepts the other’s ideology in order to be able to detect how humans deal with each other and the way they think of good and bad behaviours.

Hence, the fallacy in this argument lies in the blatant contradiction between appearance and truth through the attempt to extract the hidden, so that this argument would find audiences who reject it or at least think its incoherence is based in reality, because, as David Fisher argues,

¹

أدور بعيني لا أرى غير أنفس ضئال المنى والسعي في ضعة القمل
فهم يمدحون الخير من خوف سامع وهم يهجون الشر خوفا من العذل

See: *ibid.*, p.217

² B. Nabī, Mālīk, *Taʿmmulāt*. (Dimashq: Dār al-Fikr. 1st edn, 2002) p.217

“every true statement must be thrice true. It must be true to its evidence, true to itself, and true to other historical truths with which it is collegiate”.¹

To sum up, this pattern of fallacy is common in the poetic discourse of the Dīwān group, and is expatiated by Aristotle when he refutes these arguments and collapses their styles because they are, “based on a logical fallacy that has its significance in terms of being as a bait applied by the speaker in order to achieve a certain purpose”,² that is, exploiting the lacunae of discourse and the difference of intention.

It may be noticed that the argument of fallacy could be considered to oppose the previous pattern of argument by example in the highlight of the group’s poetic discourse, so that if one deems the argument as an example to be followed, the fallacy argument, especially the ironic section, can be the opposite.

However, discussion about fallacies and their fabricated evidence in poetry should not omit an important issue linked to the distinction between poetry and other genres, so that the poet normally does not only trick the readers by relying on a special type of fallacy, but he also does this while marvelling about and retouching an utterance by distracting the listener or the reader who receives the lie.³ So, one of the specifics of poetry is that the reader is preoccupied by the embellishment of the image and style rather than by the hyperbole and exaggeration and wrong analogies.

In summary, in response to the research question, this chapter has argued that the Dīwān group’s argumentative patterns are either considered to be an intellectual claim that is made in order to prove or disprove a certain issue, or they provide evidence in favour of, or against, the idea.



¹ Hackett Fisher, David, *Historian's Fallacies: Toward a Logic of Historical Thought*. (New York: Harper Perennial. 1st edn, 1970) p.40

² See: Şammūd (1998) p.416.

³ Al-Qarṭājannī (1966) p.64

4.5. Contrast and Comparison.

It has been said previously that the goal of the poetic discourse of the Dīwān group is the standard which is based upon a strategy that works to persuade readers to accept the new generation. Therefore, these poets seek to bring about intellectual or emotional change in the reader's attitude. To do this, patterns of argumentation are used to show a number of argumentative techniques that would answer, analytically, the primary question of how to enable a pragmatic analysis of the group's poetic discourse from the perspective of argumentation.

As can be noticed in this chapter, the poetic discourse of the Dīwān group is basically built via some logical preliminaries that are put by the disputants who are actually the poets themselves through their discourses in order to persuade the public of the facts, realities, assumptions and values. These preliminaries, however, are set as the starting point for argumentation that leads to the proper conclusions without disregarding the fundamental principles that are at the root of this poetic group. Nevertheless, the three poets did not treat these patterns in the same way, but they dealt with them in accordance with their own view of the important aspects. However, the Dīwān poets had an intellectual, critical, poetic vision of the universe, life and existence which in general, led to the main purpose of their poetry.

To clarify further, the Dīwān group's theory was that poetry should always stem from both life and emotion. To achieve this, the three ambitious poets established their revolution regarding traditional poetry because they felt that the conservative movement, headed by Shawqī, could not achieve their specific vision of a new method. Consequently, the revolutionary Dīwān poets did not only try to proclaim the new poetry which represented a new trend, but they also followed up their poems with various writings and articles to demolish the old trend and refute their opponents, especially Shawqī and Ḥāfīz.¹

It may be noticed that, through Syllogism, the Dīwān poets tended to use logic in order to assert their ideas and arguments by determining two premises to reach the final conclusion. Eliciting these premises from their poems would lead to a demonstration of the way to understand interpretation of the poetic discourse more accurately and to settle such issues as vagueness, paradox and intensification of the language in the modern poetry. However, the

¹ Haykal, ² Aḥmad, *Taṭawwur al-Adab al-Ḥadīth fī Miṣr*, (Cairo: Dār al-Ma'ārif. 6th edn, 1994) p.151

choice of neat and logical premises and also the modalities of valid arguments is considered to be data with an extensive usage which makes the manner of its utilization extremely important.¹

However, it can be seen, in the implicit Syllogism (Enthymeme) section, that wisdom in particular is a vital aspect of directing the argument to persuade in order to denote how poetry can emerge from the personal experience, considering both the rational trend and rigorous logic that is normally required in wisdom. To demonstrate, Aristotelian rhetoric considered wisdom as an important part in Enthymeme, where there is an assumed Syllogism in every wisdom or proverb, but it would be impossible to presuppose the reason in Syllogism.²

Through the argument by example, it can be seen that the formations of the spatial argument has centralised in the Dīwān group's poetic discourse of the current place of residence in poems about Egypt, Alexandria and Cairo, and on the other side, the imaginary place the poet hoped to live in, for example, the poems featuring Andalusia and England. However, in the character argument, the relationship between the three poets was on the side of frankness and understanding, so that the trinity met on the principles of the poetry's content and the renewal of and communication with, heritage, as well as contact with Western poets, and a change in the literary and social reality.³

On the other hand, both al-^oAqqād and al-Māzinī emphasised that Shukrī is the most glorious poet of them all, which is made clear in the poems they created for the purpose of complimenting his poetry in particular. They also extended all the arguments that would make the reader recognise that Shukri is a poet who excelled. In contrast, the poems that were written between al-^oAqqād and al-Māzinī include the arguments to show their serenity and deep friendship. Perhaps, the reason for this attention to Shukri is because the book, *al-Dīwān fī al-^oAdab wa ^ol-Naqd* was written by al-^oAqqād and al-Māzinī, and thus their views stem from the same direction. They had a great example in Shukri due to his four year stay in England, since he was inspired by the western poets, especially those from England. Nevertheless, the Dīwān poets tried to form their poetry and beliefs into a unique new model that could be emulated by the literary and critical scene at that time.

¹ Perelman and Tyteca (1971) p.154

² Aristotle (1989) *Rhetoric*. p.154

³ Al-Jayyār (1994) p.42

Consequently, it should be pointed out that the important feature of the Dīwān poets is that their diwans include some translated poems from other western poets; and this may indicate their admiration for western poetry, their insightful vision of poetry in general, and also their creative ability to combine simultaneously their own poems with translations.

The Dīwān poets' method of presenting their arguments emphasises that the meaning of the argument itself is often formed in its sense and the opposite such as in Shukrī's poem 'Would that I were a God'. In fact, he did not want to be a god as much as he wants to direct arguments by warning or perhaps due to cynicism about those who wish to lead the world and change the universe. However, the poets' recourse to irony as a pattern of faulty argumentation is due to their sense of the importance of humour or mockery in poetry according to the new, poetic trend, or rather to taunt a world that does not allow for change. It seems that the conflict between the Dīwān group and the supporters of the old or classic style clearly left its effect on Romantic poetry in terms of irony in the faulty arguments.

On the other hand, the use of places and characters in order to use them as examples and models for argumentation is, in fact, considered to be an attempt to find material that can determine acceptance and agreement under the banner of truth. Moreover, the examples mentioned in the Dīwān group's poetic discourse are incentives to evoke events in an argumentative system because the examples work as an element in the argumentative evidence.¹

Through logical fallacy, therefore, the life theme and its aspects dominated the Dīwān group, and this could be seen as their attempt to redefine life as a logical concept; but fallacies came out of their visions of life and what it should be. However, the pseudo argument is normally evoked by taking things at face value without any consideration of what the critics think and therefore, praise and lampoon should be about psychological virtues or immoralities,² but not be shaped by what is beyond the scope and ability of humanity to change.

To assess the poets' dealing with these patterns in general it should be said that al-^cAqqād's way of applying them in his poetry led him to be considered to be more of a thinker than a poet in that he knew how to probe the areas of doubt, and how to put the argumentative idea

¹ Ḥāfīz ^cAlawī (2010) vol.5 pp.134-135

² For more about this point, see: *ibid.*, vol.4 p.95.

logically to readers and be accepted by them. But, al-Māzinī, known as the genuine poet, focuses on both sincere feeling and penetrating intuition, so that one can easily distinguish him from other poets through his thought and style of creating a literary work.¹



4.6. Conclusion.

To conclude this chapter regarding the patterns of argumentation, it can say that Aristotle established argumentation on levels called the icon for studying arguments, which were researched within the framework of the patterns of argumentation through Syllogism and argumentation by Example and Fallacy.² However, each pattern undertook the responsibility for understanding between the interlocutors with respect to the achievement of the communicative impact of the argument, whereas this responsibility, however, requires both the principle of communication and cooperation.

Syllogism is also considered to be one of the most important mechanisms of persuasion and argumentation because it is based on the most powerful pillar of reason and logic that can be constructed. The role of Syllogism is effected by linking the components of argumentation and the relation that is based on them and moving from premise to conclusion in the argument.

Argumentation by Example, or model, is one of the argumentative patterns that cannot be separated from inference as it directs the reader to a certain attitude, which parallels the theme of pride in traditional poetic themes. Through the Dīwān poets' poetic discourse they varied their choice of arguments between places and characters; and Egypt was the most powerful example of the arguments that comprised their poetry since it functioned in two important ways; that is, in its poetic creativity and its ability to influence the reader.

On the other hand, the technique of Fallacy is contrary to Syllogism; and therefore discussion about fallacies and fabricated evidence in poetry should not omit the important issue that is linked to the distinction between poetry and other genres; the poet normally does not only trick the readers by relying on a special type of fallacy, but he also does this while

¹ Al-Māzinī, Ibrāhīm, *al-Mazini's Egypt: Short Fiction of Ibrahim Abd Al-Qadir Al-Mazini*. Trans. William M. Hutchins. (Boulder, USA: Lynne Rienner Publishers. 2nd edn, 2000) p.65.

² This concept is mentioned in the book: *ʿAhamm Nazariyyāt al-Ḥijāj fī ʿl-Taqālīd al-Gharbiyya min ʿAristū ʿilā ʿl-Yawm*, under the editorship of Ḥammādī Ṣammūd (1998) p.99. For more on Aristotle's thought about argumentation, see: the Preface of Chapter Four in this thesis. pp.155-157.

marvelling about, and revisiting an utterance by distracting the listener or the reader who receives the lie. So, one of the specifics of poetry is that the reader is preoccupied by the embellishment of the image and style rather than by the hyperbole and exaggeration and incorrect analogies.

After long consideration of the most important philosophical approaches used in the Dīwān group's discourse, where these patterns tend to focus on the principles of the argumentation theory rather than a concentration on poetry since these patterns emerged from theory, the next chapter will conduct a deeper analysis of the places where arguments are found in accordance with the poetic themes characterised by the work of the Dīwān poets. These themes will be examined from an argumentative perspective and then poetically, taking into account their adherence to the Romantic Movement and the principles of Romanticism in general.



Part Three

The Structure of Poetry

Outline of Chapter Five

Loci (or Common-Places) of Arguments.

5.1. Preface.

5.2. Argumentation in Love.

5.2.1. The Argument of Beauty.

5.2.2. The Argument of Despair.

5.2.3. The Philosophy of Love.

5.3. Argumentation in Meditation.

5.3.1. The Argument of Life.

5.3.2. The Argument of self.

5.3.3. The Argument of Time.

5.4. Argumentation in Nature.

5.4.1. The Philosophy of Nature.

5.4.2. The Argument of the Night.

5.4.3. The Argument of the Sun.

5.5. Contrast and Comparison.

5.6. Conclusion.

5.1. Preface.

It has been said that the Dīwān group was significantly influenced by romanticism in literature and criticism, and additionally that the poets took pride in Arab culture. Therefore, since the poet feels through his emotions, his ideas about life can be summarised in sentimental poetry.¹ By studying the principles of poetry in the Dīwān group we consider the poets' approach through, for example emotion, language, fiction, organic unity and image, the poetic themes of love, soliloquy, and also descriptions of life, nature and self. To consider the importance of poetry that comes out of self (Self-expression), Ḥāzīm al-Qartājannī (684-878 AH/1323-1386 AD) tries to link good poetry to the sincere expression of the self, which can be emphasised by including 'vagueness' that would move the self with sufficient imaginary force to influence and stir emotion.² However, the Dīwān group preferred the lyrical poetry genre and did not attempt to write in the usual thematic styles such as eulogy, lampoon and elegy.

Meanwhile, it should be pointed out that Arabic poetry consists of two parts: content and format, and the subject of al-Lafz wa 'l-Ma'nā (word and meaning)³ is one of the important issues in traditional criticism. In this section we are concerned with 'meaning' which is related to the intellectual content, or the general sense that would be transferred to us by the poet, which varies depending on the culture of the writer and various visions of reality and life. However, the criterion for the validity of meaning to the Dīwān group is that it should be suitable for correctness in manner and familiar nature.⁴ In other words, poetry has neither an abstract content nor an abstract feeling, but a mixture of content and feeling.

Even a short glance at the Dīwān group's discourse reveals that the poets had outlined a new approach; that is, an effort to pay attention to meaning, expression of conscience, freedom from formal restrictions and the renewal of poetic content. However, they rejected the poetry of occasion, because it lacked sincerity of feeling.⁵ As a result, the Dīwān group's poetry focused on emotion arising from the beauty of the universe and its aspects, such as in their

¹ For this point, see: Chapter Two in this thesis, p.54.

² Ḥāzīm, al-Qartājannī (1966) pp.71.72.

³ This issue, however, has been studied in terms of traditional and modern Arabic criticism, which emerged in philosophy and thought. For more, see: al-Jāhiz (1998) vol., 1. pp.123-144. Qudāmah b. Ja'far (1997) p.11. Nāṣif, Muḥammad, *Naẓariyyat al-Ma'nā fī 'l-Naqd al-'Arabī*. (Beirut: Dār al-'Andalus. 1st edn, 2000).

⁴ Al-'Aqqād (1980) *al-Fuṣūl*. pp.64-66

⁵ As Shukrī said. However, the Dīwān poets wrote some poems in occasions such as elegy of some friends or scholars, but one cannot know exactly when they wrote them, whether was before or after publishing their principles about poetry.

descriptions of a landscape that is seen to be an integration with nature and which gives the effect of an escape from the rigours of life. Consequently, they found comfort and reassurance in the shadow of life. Moreover, they describe human emotions, for example, towards woman, their life and their experiences, destiny, impersonality and meditation on the metaphysical.¹ Nevertheless, the poets were disparate in these poetic themes in both the quantity and quality of their works, depending on individual differences within the group, as will be shown in this chapter.

In this chapter, discussion of the poetic themes of love, meditation and nature are considered through an argumentative perspective, so that every theme is to be described as a special theme via the argumentation theory. The argument attempts to clarify ways in which in their approach to their poetry the Dīwān group emphasised their principles; the argumentative process identifies the three aspects of argumentation argument, evidence and conclusion with support from the argumentative tools and rhetorical connections. On the other hand, it should be repeated that the pragmatic approach to contemporary poetic discourse focuses on the meanings of utterances and their significations, apart from being a discourse rooted only in words. This means that discourse is neither related to the speaker, nor the listener but appears, in pragmatics, in the language between the speaker and the listener in a specific context thus accessing the underlying meaning.² Furthermore, this takes into account that each poetic theme will answer the question of how argumentation is highlighted in the poetic discourse of the Dīwān group in terms of their special vision of poetry.

It can be said that the Dīwān group's special themes stem from a deep philosophical vision through handling the poetic phenomenon. This vision is generally based on the sense of the text, and then attempts to link it with the wholeness of the movement in the Universe through the Dīwān poets' interpretations and structures.³ This is an attempt to promote the establishment of an aesthetic dialogue with other objects. However, in terms of dealing with the poetic themes in the conception of argumentation and pragmatics, the Dīwān group

¹ Al-Dusūqī (2000) *fi 'l-Adab al-Ḥadīth*. vol.,2, p.249.

² It has been mentioned early in the introduction of chapter one how the pragmatics approach would be used in this study.

³ Al-Nu'mānī, 'Abd al-'Azīz, 'Abdulrahmān Shukrī, *al-Rā'id al-Mujaddid*. (Beirut: al-Dār al-Miṣriyya al-Lubnāniyya. 1st edn, 2002) p.35.

mentioned that poetic themes should be considered in their deepest meanings, and the simpler interpretations neglected.

To uncover the main issues dealt with in this chapter, it is necessary to understand the meaning of loci, which is a plural of *locus*, and to use this term instead of places or themes as more closely related to the process of argumentation developed by Aristotle; and in this case the term implies the places from which such arguments can be discovered or invented.¹ However, this term is defined as another term of *topos*², which is singular of *topoi*, or common-places; however, in literary work, it has come to indicate a recurrent formulation or concept, in fact a commonplace.³

Loci are headings under which arguments can be classified. They are associated with a concern to help a speaker's inventive efforts and involve the grouping of relevant material, so that it can be easily found again when required. Loci have accordingly been defined as storehouses for arguments.⁴



¹ Tindale (2004) p.26.

² However, 'The Topics' is the name given to one of Aristotle's six works on logic, collectively known as 'The Organon'.

³ See: Williams, Rhian, *The Poetry Toolkit, The Essential Guide to Studying Poetry*. (London: Bloomsbury Academic. 2nd edn, 2013) p.11.

⁴ Aristotle, *Topica*. Trans. E. S. Forster. (Cambridge: Loeb Classical Library, Harvard University Press. 1960) p.256, and also Perelman (1971) p.83.

5.2. Argumentation in Love.

Love is considered to be one of the most important themes in the principles of Romanticism, if not the main topic that drives romantic ideas in the poet's mind. However, there are three aspects of love, which can be seen in the definition of love including the praising of love, showing longing, and complaining of missing love.¹ The Dīwān group's poetic discourse would consider these aspects on argumentation's vision. However, in considering the relationship between Argumentation and Romanticism, some points of convergence can be seen in the principles of both the terms and the Dīwān group. The main question is therefore how these convergences can contribute to the building of an argumentative text.

Firstly, it may be useful to clarify the Dīwān's position on love in poetry, considering that the poetic text is primarily about the poet's experience and the level of his experience. It also reflects their views about love in life, and how the motivations of love can affect poets. Beauty, both internal and external, is the first stimulus that the Dīwān group considers, arguing that in the modern era, "to let the lovers enjoy each other has commonly been prescribed as the only antidote against love-melancholy".² On the other hand, despair is the second motive that focuses on a negative experience, which usually happens when for a variety of reasons, the poet gives up his lover and therefore sometimes the feeling of despair becomes a poetic experience.



5.2.1. The Argument of Beauty.

It can be noted that poets consider the beauty of beloved to be the inspiration for the poems in which they express their feelings and emotions towards their lovers. However, the Dīwān group was not merely interested in tasting beauty, they also tried to forge a link between love and beauty, arguing that beauty not only applies to the appearance but also to the goodness of the soul.

Shukrī tries to link love and beauty through expressing the meaning of life. According to him, the feature of love poetry is that the love of beauty is derived from the love of life and

¹ Ṭannūs, Jān, *Ṣūrat al-Ḥubb fī 'l-Shi'r al-ʿArabī al-Ḥadīth, Dirasa Taḥlīliyya Naqdiyya*. (Beirut, Dār al-Manhal. 1st edn, 2008) p.76.

² See: Allen, Roger and et.al (eds) *Love and Sexuality in Modern Arabic Literature*. (London: Saqi Books. 1st edn, 1995) p.210.

as long as a man enjoyed beauty his love of life would be greater.¹ Practically, Shukrī said in his poem entitled, *Munājāt al-Ḥabīb* (Conversation of the Lover), which considers the connection between the external and internal beauty of the imaginary lover, and stresses that although external beauty may impress the viewer it may deceive him and should not be his only guide to real love. The poet portrays himself with his beloved who is beloved for his/her physical appearance. The absentee lover convinces the reader that even a cursory glance at the beloved's eyes, would prove to be too much.

**Beauty is like fresh water offered by a pretty supplier, so your beauty makes me thirsty.
Your virtue protects your beauty since beauty without chastity is not charming.
If your love excludes a hope of you, merely remembering you makes me close to you.
You only are the benevolence surrounded by happiness; living with you makes me worthy.²**

The poet here evokes the dualism of beauty and ethics within an argument that links the sensuous with morals. Also, the poet tries to converse calmly with his lover hoping to deliver the idea of virtue, using the vital importance of water to the thirsty in order to signify the deep relationship between prettiness and morals through the interrogative style in the first verse. Rather, in terms of argumentative force, the poet would like to link love with ways in which the beloved is committed to ethics.

In the same vein, Shukrī also created a poem entitled, *Fitnat al-Ṭuhr* (The Temptation of Chastity) to express his idea of love that puts morality before emotion. That is to say, the poet tries to explain that it is difficult to transfer emotions poetically without considering ethics. The poet wants to achieve an ideal image of the beloved, stressing that his/her purity can increase the level of love and he matches love for a human being with the love of the beloved's virtues that infuse the lover.

**Do you think that you have revealed my secrets and probed my heart?
Did you know that your purity is the source of my longing, and that it inspires my love?
If one day I guessed that you are impure I would be free to rest and sleep.
No! But that day would bring grief and regret, and increase the vicissitudes of time.
If you are not chaste, you are not worthy of my love.
The self will not endure wantonness, or love one who has been corrupted.**

¹ Shukrī (1994) *Dirāsāt fī 'l-Shi'r al-'Arabī*. p. 240

²

إن الجمال لماء طاب مورده
صن بالفضيلة حسنا أنت زائنه
إن كان حبك أقصى عنك لي أملا
أنت النعيم وأنت السعد منعظا
فما لحسنك لما طاب أظماتي؟
ما كل حسن بعف الذيل فتان
رحب المرامي فإن الذكر أدناني
وظل عيش من الإحسان فينان

See: Shukrī (2000) p.209.

I would not worry if I knew you were as pure as the bright moon in the sky.¹

The poet's argument lies within the connotations of the beloved's chastity and the depth of the lover's love depends extensively on her purity but moreover, her purity is what has first attracted him to her. However, the argument that hinges on chastity is supported by an argumentative proof. By negating the flaws and deficiencies in the self's beloved, the poet endeavours to seek some common sense in order to carry the receiver to belief in the completeness of the lover's morality whilst considering the significance of the clause that follows the connector. This is in order to orientate the discourse to the result of the argument, which is that the poet cannot choose or escape love.

This argument emphasises the importance of morality in passion or what can supposedly be called the ethics of love. This is seen through an argumentative relation of reciprocation where moral beauty should be reciprocal between both parties in love, taking into account the contextual force that is apparent through a person being worthy of being loved as long as they are committed to morality. As a result, the beloved's chastity eliminates the beau's anxieties and is a clear sign of genuine love; and this demonstrates how love meshes naturally with chastity.

It can be noted that the links between ḥattā, bal, lākin, together would prove the cutting style with the foregoing, or deny it and prove the following phrase with emphasis so that the presence of these connectors in a specific position in the text shows disagreement, and confirms that the dependable argumentative relationship is usually in a contradictory relationship.² However, it can be found that there is a difference between the conjunctive connectors of lākin and bal in the discourse analysis in which in its essence lākin is based on a comparison between two evidences. This leads to a situation where the clause, placed after this connector, is stronger

1

أتخال أنك قد كشفت سرانري وتظن أنك قد سبرت فؤادي
أو ما علمت بأن طهرك باعث شوقي ومور من هواك زنادي
يوم يخال الظن فيك نقيصة يوم يجي براحتي ورقادي
لا بل يجي بحسرة وندامة ويزيد من غصص الزمان العادي
لست الخليق بأن تنال محبتي إن لم تنل من عفة ورشاد
النفس أعظم أن تحب ذوي الخنا أو أن تجل مظنة لفساد
طهر الحبيب يزيل هم محبه فكأنه القمر المنير الهادي

See: *ibid.*, p.352.

² Al-Duraydī (2009) p.347.

than the previous directory, whilst the connector of *bal* is not a comparison but based on a denial of the first clause, to prove the second one.¹

However, in the poetic conception of the *Dīwān* group love has also some religious connotations to show the reader how passion moves in hearts by persuading the beloved how his extreme love appears. Shukrī created a complete poem entitled *‘Ibādat al-Ḥusn* (The Worship of Beauty) about his beloved in which the poet is the only one who can settle his heart in different situations.

**I wonder how first you are a lover and then a temple.
Please excuse me, I am a poet, and my beloved is the beautiful one.
O my love, forgive a young man, who loves you in a way that when love ends it starts anew.
My heart pulsates throughout the night and becomes an echo.
Did my obituary inform of my death? Do not prevent the echo of my cry.
And say, God bless the faithful who died without my response in love.²**

In this poem, the organic unity appears through the argument that the beauty that surprised the lover is unique and unparalleled. However, the poet tries to abstract from himself another self to address his discourse of suffering to make the interaction between subject and object clear. The search for a common feeling leads the receiver to the conviction that his love is never ending and considers the echo of the beloved in his heart to be amusing. The argumentative force presents the poet as lovelorn, so one cannot blame him for his eagerness and longing. The conclusion stems from the reality of lost love in life, and therefore hopefully, the yearning and loyalty comes after death, considering such a sincere supplication for mercy.

This argument, however, leads us to consider the connection between worship and love in terms of the similar meanings in both significances that can be summarised in the words, ‘obedience’ and ‘devotion’. Moreover, this poetic argument shows that love is capable of reaching a level that is beyond abstract love (or beyond love), which is naturally based on fulfilling an extensive experience. However, one can argue that the concept of worship in the

¹ *ibid.*, p.254

²

عجبت لأشجان مجوسية اللظى	أصارتك معشوقا فصرت معيدا
وراض لى الأعذار أنى شاعر	وأنتك قد أصبحت في الحسن أوحدا
حنانيك يا هذا الحبيب على فتى	يحبك حبا حيث ما نفذ ابتدا
يبيت سمير الليل يخفق قلبه	فيسعه القلب الذي ضمن الصدى
نشدتك لو جاء النعي مخبرا	بموتي فلا تحبس بكاء مرردا
وقل رحم الله الوفي الذي قضى	ولم يلق مني في المحبة مسعدا

See: Shukrī (2000) pp.89-90.

sentimental argument is principally related to the hope that makes the poet optimistic since he expects to meet his beloved someday. Furthermore, this optimism is to continue until the poet's death, should the relationship reach a stage of desperation.

As can be seen, in their poetic discourse the Dīwān group considers that the meaning of death for the sake of love is an important element in the continuation of love, which is common in the poetry of Shukrī. His complete poem entitled, *al-Ḥubb wa 'l-Riqqa* (Love and Tenderness) shows how imagination can act as a link between beauty and love through a third party who seeks to perfect the image of the beloved to the poet.

I complained of my humiliation, but he was calm, and I hoped my tears would intercede for me, but he became angry.

The informers told him that I met him in a dream by sending a spectrum, but he appealed.

He was told that I have imagined that I kissed him, but he suffered.

He was told that I would steal a glimpse of him, but he became coy.

I wish to die so that he would not forget me. Have mercy on me.¹

The argument expresses the relation between the beau and beloved, so that the lover is always dominant and controlled, while the beau is servile and humble. However, the reason for this unequal relationship is to secure the minimum of love whilst lobbying the beloved to be convinced. The poet's aim is to link the existence of memory in the lover's mind even after death. In this argument the argumentative force stems from a third party who usually plays a role in creating enmity between loved ones. This is perhaps an attempt to assist sentiments to be directed only to the beloved. This is demonstrated by the use of the shade, the kiss and the glimpse so that every description leads to a specific reaction by the beloved in a logical sequence involving the senses: the imagination, and the sight and touch.

However, al-^cAqqād raises another argument that beauty logically leads to love when the semblance of the beloved is compatible with the imaginary image in the poet's mind. A poem entitled, *al-Ḥubb al-Mithāl* 'The Ideal Love' written by al-^cAqqād is an example of an argument suggesting ways in which the external image of the lover's beauty, can drive the poet

¹

شكوت إليه ذلتني فتحكما
وقال له الواشون أنت وصلته
وخبير أنني قد تخيلت أنني
وخبير أنني سوف أخلص نظرة
وإنني لأهوى أن أموت لعله
وأرسلت دمعي شافعا فتبرما
بيعثك طيفا في الكرى فتظلما
تزدود منه قبلة فتالما
إليه فأضحى بالحياء ملثما
إذا مر ذكرى في الحديث ترحما

to adoration. The poet looks for the meaning of a model of 'love' which would be acceptable to all human beings through combining virtues with beauty. Moreover, the poet stresses the role of feeling in discovering the meaning of love.

I am like a sculptor and your beauty is my statue, the wonders of love are remarkable.
Whatever I wish for in terms of your beauty, it directly satisfies my hopes.
You respond to what my eye suggests so is it you, or is it me who has made my statue?
What I propose is like the hopes of a rich man to save time and money.
O the ability to love creates a thousand garments for every boy lover.
Yet, the beauty of creating dolls is to make a doll that has the adornments of life and love.¹

The argument focuses on the beauty in the lover that usually inspires the poet to use the argumentative relationship of compatibility between the lover and the poet, which hinges on both the beauty of the lover and the achievement of desires. This relationship is also clear in what is called 'the language of eyes' which offers a sense of magic and has a psychological impact on the other. As a result, with divine grace the human being can look forward to further hopes without blessings but love happens because of the abundance of grace and the nature of hope in a human's life. However, the argument of beauty in this stanza has been reinforced by passion; and as a beau, the poet would like love to be gifted to all lovers rather than only to himself by sharing benevolence with others. The conclusion suggests a real doll, more beautiful in two ways; in her life and in her popularity.

A brief comparison between al-^cAqqād and Shukrī in terms of narcissism in love would assume that al-^cAqqād is more accomplished in argument than Shukrī. Essentially, al-^cAqqād is better at demonstrating the hope of sharing love with all human beings than Shukrī was. This may be due to al-^cAqqād's culture that led him to read others' works, although books could not substitute for life experiences.² Another factor is that Shukrī is more private than al-^cAqqād.

1

كأنني مثـال وحسـنك تمثـالي
فما أتمنـى فيك معنـى أريدـه
إذا اقترحـت عيني فأنـت مجيـبها
وما اقترحـت إلا كما اقترحـ المنى
فيا قدرـة الحب المبارك أبـدعي
وأجملـ من صوغ الدمى صوغـ دمية
عجائب حب ما خطرـن على بال
من الحسن إلا وافق الحسن أمالي
فهل منك أو مني صياغة تمثالي؟
غني على وفر من الوقت والمال
لكل حبيب في الصبا ألف سربال
لها زينتها من حياة وإقبال

See: Shukrī (2000) pp.255-256

² Al-^cAqqād (1992) *Anā*, pp.84,85.

The Dīwān book mentions that Shukrī's poetry is full of complaints and his ironic sarcasm displays an aversion to people.¹



5.2.2. The Argument of Despair.

It can be said that the romantic obsession with despair comes under the realm of pessimism. To be precise, poets write of the despair of finding love or the difficulty of continuity with the beloved, or because of the arrogance of the lover. However, in the psychology of the poet the meaning of despair naturally leaves a sense of injustice and pain that inevitably stirs feelings and makes emotions erupt through poetry.²

Consequently, the Dīwān poets are predominantly interested in expressing despair in their poetry although they argue from two angles that are related to love and life. However, the argument of despair in love dominates most poems as it can drive feelings and emotions to persuade the lover in the reality of love and therefore convinces readers. The first of these arguments was made by Shukrī who created a poem entitled, *al-Shā'ir wa Ḥabībatu* (The Poet and His Lover), which shows that he is able to avoid intervening in the despair felt by the lover. The poet portrays his situation with the lover through two important aspects: the relationship of love with hope and promise, and in contrast with despair which quickly kills love. Therefore the poet's task - to activate love in his life – is not easy.

¹ Al-^cAqqād and al-Māzinī (2001) *al-Dīwān*, pp.59,60

² Throughout modern Arabic poetry, the poets consider despair as one of the important inspirations for the poet's creativity, as Maḥmūd Darwīsh (1941-2008), a Palestinian poet, said in his prose poetry Dīwān *Yaūmiyyāt al-Ḥuzn al-^cĀdī* (Diary of Normal Grief):

أتمنى لك اليأس يا حبيبي، لكي تصيري مبدعة.
اليأسون هم المبدعون،
لا تنتظريني، ولا تنتظري أحداً..
انتظري الفكرة لا تنتظري المفكر..
انتظري القسيمة ولا تنتظري الشاعر..
انتظري الثورة ولا تنتظري الثائر..
المفكر يخطئ، والشاعر يكذب، والثائر يتعب، وهذا هو اليأس الذي أعنيه.

In order to be creative you need to despair
Those who despair, create
Do not wait for me, do not wait for anyone..
Wait for the idea, not the thinker..
Wait for the poem, not the poet..
Do not wait for revolution, nor rebellion...

The thinker errs, the poet lies, the rebel tires, and this is what I mean by despair.

For more, see: Darwīsh, Maḥmūd, *Yaūmiyyāt al-Ḥuzn al-^cĀdī*. (Beirut: Dār Rīyād al-Rayys. 2nd edn, 2007) p.43

It is my fate – I am not worthy of a lover who watches me suffer.
If happiness filled my life then my hopes deceive.
God did not create the writer to luxuriate in happiness
A sweet hopefulness flees from thoughts like a healthy body flees from touching rotted goods.¹

The argument is suggested through a picture of despair that surrounds the poet which makes him neglect and demean himself. The despair leads to surrender and acceptance of his ill luck in love, in spite of his passionate emotions. The presented meanings of concern, absence of esteem and glory, deceptive wishes and fugitive hopes, are all argumentative evidences used in order to persuade the receiver to the fact of the argument. However, the argumentative force stems from an intense discrepancy between existent happiness and absent hopes through the conditional norm, which means that although the poet's life is full of pleasure, negative hopes are still controlled strictly and forcibly when directing the path of his relationship with love. We can conclude that although the poet's assertion is that love, the primary theme, is not that easy to obtain; and indeed this is suggested by the title of the poem. Moreover, if he does find love, the man's fate will be to suffer, especially if he is a poet since he is the carrier of delicate sensations.

In the theme of the poet's escaping hopes and the suggestion that despair is the alternative, Shukrī also created a complete poem entitled, *Dalīl al-Shawq* 'Guide of the Longing', emphasising that there is no despair in life, and no life with despair, and love should not consider despair as well. The poet shows that despair has levels, and each level progressively leads to another that is worse: and the heart reflects the extent of love, which usually starts with sadness and ends in separation.

O my love, you deny my longings although you guide them, and you remove aches although you are their source.

Are you content to see me crying, when my agony grows from little to harmful?

I open a space between my ribs to show my loyalty

I hope that you sympathise although it seems that sympathy has gone stale.

I cursed myself for my misery yet my beloved blames me for it.²

1

دعيني وحظي لست أهلا لأن ترى حبيبة مشبوب الفؤاد معذب
إذا ما رأيت البشر يملأ صفحتي ضياء فأمالي خديعة خلب
وما بعث الله الأديب ليتمطي على سرورات العز أطيب مركب
يفر الرجاء العذب من خطراته فرار الصحيح الجسم من لمس أجرب

See: Shukrī (2000) pp.74-75.

2

أنتكـر أشواقـي وأنتـ دليـلها وتطفئ أشجاني وأنتـ غليلها
هل الوجد إلا أن تراني باكيها إذا لوعة زادت وضر قليلها

The poet portrays a prevalent sense of poetry through considering love as a blazing fire in the heart that might either explode or subside according to the level of love. This stanza uses two arguments; the first one is that the lover guides the poet's longing and by using the rhetorical technique of the interrogative style, which here forms a query as to what is concealed in the beloved's conscience. Evidence of this argument, however, appears in loyalty, anxiety and passion that are accomplished by the argumentation process through romantic meanings. The second argument considers that the estrangement of emotion leads to a resort to hope in order to obtain at least one emotional memory. Finally, the negative conclusion of the discourse is that misery is self-fulfilling, that is, the poet wonders why he is unhappy when his beloved is the key to a solution.



5.2.3. The Philosophy of love.

The Dīwān group tried to establish a new concept of love where descriptions of emotions and feelings had increased in the theme which was appropriate to the nature of the modern era. This means that the Dīwān poets portrayed love through various descriptions, illustrating the strong relationship between love and human life. Thus, love in the Dīwān group's thought is made up of different kinds of truths. Just as a human being can be praised or commiserated, happy or sad, a paradise or hell, love has a start and end point in the life of human beings, and so on.

Moreover, to the group love is a sense of human existence, which means that as long as one can own this sense, one will be described as existent. To consider the philosophy of love, al-Māzinī said in the introduction of the second part of the poetic diwan; "we are looking for new, innovators even in the love".¹ This quotation evidently highlights the intention of these poets to abandon the traditional style prevalent in both classical and modern poetry, and to concentrate on considering love as a vital component of human nature.

To delve deeper into this philosophy of love in the perspective of argumentation, we should first consider the kind of love that the group has in mind. Al-^cAqqād's poem entitled,

بسّطت لكم بين الضلوع مكانة
ولكن أمالي يرجين عطفة
شقيت بنفسي والحسود عذيرها
على القلب لا يأبى الوفاء نزيلها
لديك ولو أن الجفاء رسولها
فكيف شقائي والحبيب عذولها

See: Shukrī (2000) p.79

¹ See: al-Māzinī (2009) p.196.

Hādha Huwa al-Hubb (This is Love) tries to answer this question by attempting to define love in its meaning and significance. However, he seems to be focusing on Platonic love in which love should be chaste, because al-^cAqqād stated the difference between two kinds of love. Virtuous love that is the love of the wise poet, where the wise poet does not accept deception; and vile love that is of fools who think only in terms of the appetite.¹ Regarding the concept of love, the poet focuses on the need to combine the lover's internal beauty with his/her external beauty. He considers that the function of love is not far from the function of poetry because poetry itself always carries the meaning of feeling in the poet's self and to share it with others.

A young girl asks me: 'what is love?' I replied, 'this is love':

Love is that which I see but what cannot be seen, or that which, when I close my eyes so I cannot see.

To Love is to accept the right thing – that is what pleases. If it is refused, that is a lie.

Love makes me afraid of an ant at times and other times to be able to kill a wild lion.

Love is to be coming and going

Love is to go up above the pinnacles; it is to go down under the ground.

Love convinces us and then sees our pain impacted.

Love is to gather at one moment, hell and Kawthar.²

Love is to be mistaken by my longing, which feels either full or empty.

Love is to pass a year without wishing to write poetry.

But it is, in an hour, to fill notebooks with writing.

My girl, this is love.

Did you understand it? No! No reproach.

Love is an issue that at best is difficult.

Neither people nor books understand it.³

¹ Al-^cAqqād (1998) *Khulāṣat al-Yamiyya wa 'l-Shuthūr*. p.46

² It is a river in paradise.

³

غريزة تسأل ما الحب؟

بُنيتي : هذا هو الحب:

الحب أن أبصر ما لا يُرى	أو أغمض العين فلا أبصرا
وأن أسمع الحق ما سمرني	فإن أبعى، فالكذب المفتري
الحب أن أفرق من نملنة	حيناً، وقد أصرع ليث الشرى
وأن أرائني تمارة مقبلا	وخطوتي تمشي بي القهقري
الحب أن نصعد فوق الذرى	والحب أن نهبط تحت الثرى
والحب أن نؤثر لذاتنا	وأن نرى آلامنا أثرا
الحب أن أجمع في لحظة	جهنم الحمراء والكوثرا
وإنني أخطيء في لهفتي	من منهما روى ومن سغرا
الحب أن يمضي عام وما	هممت أن أنظّم أو أشعرا
وربما علفت في ساعة	حواشي الدفتر والأسطرا

بُنيتي ! هذا هو الحب

فهمته؟ كلا، ولا عتب!

مسألة أسهلها صعب

لا الناس تدريها ولا الكتب

See: al-^cAqqād (2000) p.243.

The poet lists many arguments about the concept of love that obviously reflects the poet's vision, that is to say, al-°Aqqād, the poet, rather than al-°Aqqād, the ordinary man. These arguments indicate the relation of a contradiction between the signs of love: sight and blindness, truth and lies, enthusiasm and disappointment, fear and courage, ups and downs, pleasure and pain, heaven and hell. Apparently, such confusion can raise the question of whether love is attainable or impossible to achieve. The poet reinforces his arguments and pleas by these examples in order to suggest that love is not easily explained by human beings nor can an explanation be found in books. However, al-°Aqqād argues that love and thought are related and they are sometimes linked to the heart and conscience, which is shown in two argumentative evidences in this poetic story. The first is in the fifth line where there is a fascination with love without deep thought, while the second appears in the eighth line where the heart denies the pleasure of love.

Significantly, this intellectual indication is considered to be an extension of al-°Aqqād's vision of love in life, and perhaps the reason for the relationship between love and thought is psychological and is relevant to that which is raised by love in al-°Aqqād's mind as an ambiguous physiological function. He may conclude therefore that each stage in a lifetime has a specific vision of love, which means that love varies from that of young people to that of men and then of old men. Furthermore, al-°Aqqād's early reading allowed him to connect widely to Arab and western cultures, and to draw on logic and philosophy which led to his ability in controversy and poetic argumentation. However, in his book °*Anā* (Myself) under the title *Falsafatī fi °l-Ḥubb* 'My Philosophy in Love' al-°Aqqād excelled in his description of love and his clear interpretation of its mysteries.

In the meaning of the movement of love through life, Shukrī created a poem entitled, *al-Ḥubb Yud°am bi °l-Ḥubb* (Love is Supported by Love), showing how love should be an equal relationship between two parties; and he also demonstrates the signifiers of love reflected in each lover. The poet wants to emphasise the fact that love ends with love in this life, but through a number of important factors could make love constant such as happiness and being distant from accusers.

May God sponsor a beloved who helped his love to know what he feels, with a friendship that supports a friend.

O my love, ask those who accuse without affection. When they admonish me, do they feel what I feel? I entrust you with a blessing from God, with those whose hearts are still unassisted.

You are the happiness that appears in discontent and dissatisfaction. I'm longing for both closeness and distance.¹

The poet suggests that love is a correlation between two parties which brings them together, and that this relationship increases with the extent of cooperation and the level of love. This argument is based on the powerful consequences when love supports itself as long as the lovers give generously of themselves to each other. The poet tries to enumerate the points that may reduce the relationship; of which the most important is denial and exclusion and accusers who seek to break the relationship between loved ones. These meanings are considered to be argumentative evidence that minimise the level of love. The emphasis of this argument is to conclude that the function of each of the parties is to distinguish between the poet's position and his lover's; one party stands for happiness, and the other, extreme yearning.

Shukrī also considers the philosophy of love based on his pessimistic vision by writing a poem entitled *Rithā' al-Hubb* (The Elegy of Love), stressing that the modern age is not suited for love because of the inappropriate way humans deal with it and the outcome is that we accept a life without love. The poet tries to make a man in love feel the reality of life and the fact that the people around him should know the status of love. The Elegy of Love is a symbolic meaning that can open the way for the poet to deal with love correctly.

**Do not bury love in a land of emptiness, and avoid a desolate place
Do not calmly put love in the grave; be careful of your heart.
But put it where birds sing sweet melodies.
I am afraid of the harm love causes, as I was afraid of the watchman.
Surprisingly, love is a contradiction; it breaks and unites, it ignites and extinguishes.²**

1

رعى الله محبوبا أعان محبته
حبيبي سل العذال في غير عطفة
عهدتك نعمى للإله وتحفة
وما أنت إلا السعد في السخط والرضى
على ما به والود يدعم بالود
إذاماعابني العذال هل وجدوا وجدني
لمن بات مخذول الفواد على جهد
وما أنا إلا الشوق في القرب والبعد

See: Shukrī (2000) p.109.

2

لا تدفنه بأرض خلاء
ولا تنزلوه صميم الفواد
ولكن بحيث غناء الطيرو
وإنني لأخشى عليه الأذى
فقد كان يأبى المكان الجديبا
فإني أخاف عليه الوجييا
ر يقريه لحنا لذينا رطييا
كما كنت أخشى عليه الرقييا
يشب لهييا ويطفي لهييا
يصول بحالين هجر ووصل

See: *ibid.*, p.88.

This philosophical argument apparently comes from the poet's experience since he uses the abstract meaning of love figuratively as a human with the ability to sense. The elegy of love indicates a lost hope of love, and a passionate attempt that has failed. In spite of this negative relation with love, the poet still looks to love for its beauty and pleasure using the disagreement argument that hangs between what the poet derived from his sincere love and what he faced from love. This illustrates that there is no reward for love other than kindness. So, the argumentative coherence of this stanza has been achieved by the control of the feelings of a deep sense of self, sadness and sorrow about love, which forms an entire emotion whilst considering the causative relation where each one of the emotions causes the other and links logically.

In the sense of customising love in a specific case the poet al-°Aqqād created a poem entitled *Aya°shaqūn?* (Can They Love?), showing the extent of his love for a beloved who is unique. The poet makes love into an icon so that the people can deal with love, and at the same time, he tries to make himself an ideal in dealing with love. He wants to say that love in this meaning is a great entrance to happiness provided there is a combination of truth and feeling.

**O darling, do they love who cry to the moon with lying eyes?
O darling, if they did not love you, oh how is it that they adore you?
Without you, Love is a myth and misconception.
Because I loved, I thought others would only emulate me when I mentioned it.¹**

This quatrain portrays the argument of pure love that cannot be shared with another. It considers the beloved to be the ideal that should guide a human to love. This argument is based on exaggeration and portrays personal love as matchless and through the argumentative relationship of causality in which the lover spreads passion to those who have loved the beloved as the poet loves. Both the interrogative and restrictive styles represent the argumentative techniques and these support the persuasion of the readers. This means that the poet wonders if people can love as he does having emphasised a negative response to show sincere love as opposed to deceptive love. A further support of true love is achieved argumentatively by the restriction style where the poet tried to deny that any passion could be considered other than

1

أيعشــق النــاس يـحـبـيـي؟ هـيـهـات! بـل تـكـذـب العـيـون
إن لـم يـحـبـوك يـحـبـيـي وـاعـجـبـا! كـيـف يـعـشـقـون
مـا الحـب لـولا هـواك إلا رـجـم الأـسـطـير والظنـون
أحـبـيت حـتـى حـسـبت غـيـري إن ذكـروا الحـب يـقـتـدون

See: al-°Aqqād (2000) p.444

his genuine love. The result of this is that love shown by others is only simulation and imitation of his pioneer love.

Likewise, Shukrī emphasises the meaning of exaggeration in love through his poem entitled *Muḥibb Yurīd Liḥāzah* (A Lover Wants his Sights), which expresses different ideas about love and how the relationship between lovers should be. Through this poem, the poet wants to show how his life would be if he was affluent and rich, and stressing that sometimes love is much better if the lovers are close. The poet considers the nature of the relationship between him and his lover through reaching the top level of love.

**When I look at my love I am thrilled, and my heart pulses.
If I had lived well and had a charmed life,
I would present you with my ambitions.
But I am miserable and I'm afraid that I will tell of my love when I am close to you
I love you to such an extreme that even your father does not love you as much as I.
Although I cannot have a share, misery feeds my hopes.¹**

This poem is a poetic moment that the organic unity has achieved through a logical sequence by transferring the emotional case to be an argument of self-pity. The poet's sadness is that he cannot easily reach the lover because of the difficult conditions in his life. Using the contrary connector *lākin* 'but', which is an argumentative linguistic technique, in the fourth hemistich shows that the following argument after the link is more supportive than the previous one. It is quite obvious in terms of the argumentative force that extreme love is ineffable and unimpeachable; and even the father does not love as deeply as the poet. However, this significance may quickly persuade the receiver through the presupposition of the known principle, which is that parental love is not comparable. This persuasion attempt evokes the conclusion that in spite of all this love he knows full well that he will not share the life of his beloved, and hope is his only prize.

1

أرد لحاظي عنك وهي مشوقة
ولو كان لي عيش رغيد وحالة
لأقدمت إقدام الشجاع وكان لي
ولكن لي حالا أخاف صيالها
أحبك حبا لا يحبك مثله
فيا بؤس نفسي تضرم الحب بالمنى
إليك ولي دون الضلوع وجيب
تعيد كساء العمر وهو قشيب
إليك طموح طائر وهيب
عليك إذا صالت وأنت قريب
أب لك، ذو رفق عليك نجيب
وقد علمت مالي لديك نصيب

Shukrī's dīwān is a true example of the organic unity which is one of the Dīwān principles. One can hardly find a poem written about multiple topics; his poems are written with one theme, his verses are linked, and most of his poems are short, which achieves the organic unity together with the artistic and psychological atmosphere of his poetry.¹ Shukrī, however, argued that poetry should come from the self, so that there is a deep link between poetry and self.²

The painful grief wrought by love is a common theme in romantic poetry caused by the fear of losing love someday or the link between love and the ravages of age. Al-Māzinī wrote a poem entitled *al-Asā* (Sorrow), which shows a pessimistic vision of dealing with love in an attempt to redefine sorrow in love. He shows the duality of love and tears through crying, and how the heart cries with sorrow, trying to stress what stirs up emotions.

**I cried many tears, and my heart cries when they dry.
Surprisingly, I cannot see life since you are its essence. I am desperate.
Sorrow is not about shedding tears to remove the stress of passion.
But sorrow is fondness, warmth, lament and dreaming.³**

Al-Māzinī makes his argument through a combination of the visible weeping and incorporeal weeping, and the effect of this argument is exaggeration. Argumentative paradox appears from the reality that love is not indifferent and uncaring towards the miserable poet, although he considers his lover to be the spirit of life. However, this argument seems to contradict the following argument where the expression of grief is not shown through artificial tears that are bereft of sensations, and careless of the effect of crying on the self. This contrast encompasses an attempt to realise the concept of sorrow in the theme of love based on the emotional experience.

Clearly, the function of the argumentative technique of *lākin* in the last line is not only a grammatical link, but also an argumentative link, and therefore it becomes the separation point between the two arguments, which asserts that the second argument is stronger than the first. The argument seems to orientate the meaning of the poem wholly to a conclusion that sorrow

¹ Al-Dusūqī (2000) *fi 'l-Adab al-Ḥadīth*. Vol.,2, p.249.

² Shukrī (1994) *Dirāsāt fi 'l-Shi'r al-°Arabī*. pp.235-238.

³

بكيتهك بالدمع السخين، ولم أزل
ولست أرى الدنيا التي كنت روحها
وريحانها تأسى عليك ولا ليها
وليس الأسى أن تذرف الدمع عبرة
وتقليعك الأحلام حمرا دواميا
ولكنه عطف، ولهف، وحسرة،
يبعد مهواها القلوب الصواديا

See: al-Māzinī (2009) p.192.

is an internal sense of self, and may be expressed physically. This meaning is also reflected in poetry such as al-Māzinī's, when he explains that the poem must be an artistic work based on a certain idea, and the independent emitter of self is not driven by the poet.¹

As far as sorrow in love is concerned, Shukrī said in another poem entitled, *Munājāt al-Habīb* (Conversing With the Lover) that the lover should humiliate himself for his beloved in order to show that he considers that passion is his only choice in life, and to express his philosophy of love which is that his tears might entice her.

If my sorrows obeyed me, I would turn them into erotic poetry.
Do you know that I love you? I waste my time in craving and wailing.
If you refuse my love, give back my heart, which you have stolen.
If you ignore me, send me your hidden fantasy.
If accusers truly knew love they would become like hearts to me.
Is it worth hiding my torment? Who is playing with me?
I wonder why, since I was used to crying, it seems unusual.²

The argument involves the conflict between the poet and his beloved through the argumentative technique of emphatic interrogatives that assert love and clarify the statement of the poet in love. However, this argument is clearly supported by the relationship of requirement, which is so powerful in the argumentation process that it is distinct from all argumentative relations. This serves to conclude the argument with the usual conditional clause.³ So, deep love is based on two factors; the first is the poet's stolen heart that is to be returned if the beloved persists in refusing and denying love. The second argumentative evidence is the beloved's hidden fantasy that the poet demands from her should she abandon him and he is left alone. Apparently, the poet does not want either of these outcomes but he uses these arguments to emphasise the depth of his love.

¹ Al-Māzinī (2011) *Hāṣād al-Hashīm*. p.35.

²

لَو أَن أَشْجَانِ الْفُؤَادِ تَطِيعْنِي	لنظمتها لك في القريض نسيبا
أَوْ مَا عَلِمْتَ بِأَنْنِي لَكَ عَاشِقٌ	أفنى الزمان صبابة ونحيبا
إِنْ كُنْتَ تَأْبَى أَنْنِي بِكَ هَانِمٌ	فأردد إليّ فؤادي المسلوبا
أَوْ كُنْتَ تَبْعُدُ بِالْوَصَالِ مَضْنَةً	فابعث إليّ خيالك المحجوبا
لَوْ ذَاقَ طَعْمَ الْحَبِّ كُلِّ مُؤَنَّبٍ	قلبي لصار العاذلون قلوبا
هَلْ نَافِعِي أَنْنِي أَكْتَمَ لَوْعَتِي	عمن يظلل بما أسرّ لعويبا؟
عَجِبًا لظرفي يستريح إلى البكاء	من بعد ما كان البكاء غريبا

See: Shukrī (2000) pp.57-58.

³ For more see: Perelman and Tyteca (1971) pp.198-201

It is clear that in this stanza the poet exploits the argumentative force implicit in the connector of *inna* for the significance of assumption in order to give more attention to the following linguistic link. Eventually, his declaration and expression of love to the beloved is to satisfy the desires of the Self, despite the doubters even though they observe his tears.

In addition to the above philosophical arguments, the *Dīwān* group considers love to be an approach to life that should be followed in a specific manner. In his poem entitled *°Aqīdat al-Ḥubb* (The Doctrine of Love), Shukrī describes the relationship with love as a whole theme which although it cannot be exactly the same thing it is defined as a human subject and therefore contains some contradictions. In the following poem, the poet expresses that the criterion to the continuity of love is communication and that absence from the other party in the love process alienates soon alienates.

**My love visited me when I could not sleep, then left when my heart was broken.
This is so stressful that the spectre let me sleep.
My mind cannot be consoled so love becomes merely a belief in my heart.
Even the message, received when I dream, inspires me.¹**

The poet bases his argument here in a soliloquy that describes a complicated situation in love in which he tries to embrace his beloved. The linguistic technique of *ḥattā* (even or until) in the bottom line makes the argumentation process more convincing by making a differentiation between the real argument and the metaphorical evidences. Specifically, what comes before the linguistic technique is considered to be the first evidence of the result of the discourse, which is the poet's difficulty with love. The second evidence serves the same end, that is, it is to participate accordingly in the argumentation orientation. However, the second logically overrides the first in terms of argumentative force, since it provides more than one argument. This shows the poet's ability to interchange the evidences without destroying the logic of the internal discourse.

¹

زارني والطرف مسلوب الكرى وانثى والجسم مسلوب الفؤاد
حالة لم ينعم الطرف بها فأباح الطيف لي طعم الرقاد
لم يدر في خلدي السلوان حـ تى كأن الحب في قلبي اعتقاد
إنما يوحش في القرب التجافي مثلما يوحش في البعد افتقاد
وعيون ناظرات بالكرى ألهمتني كل معنى مستفاد

However, Shukrī considers the meaning of love deeply in terms of connecting it to life and human beings, and trying to reflect in a simple way how people live with passion, in his poem entitled *Ladhdat al-Ḥubb* (The Delight of Love).

**Ignorant people reproach lovers and try to deprive them of the thrill of love.
They do not know that love is a part of life, although at the same time it can bring sorrow.
Love is enjoyable to the heart and body; equally enjoyable for lovers and tempters.¹**

The poet argues that some people deny love and its delight whereas if they experienced it they would think differently about it. This argument stems from ignorance about the essence of love and its function in life; and this popular view has created obstacles that stand in the way of love, the most important of which is the prohibition of the ideology of love. However, such scepticism only increases the power of love. This argument is directed at the deniers of love who have perhaps lost love or are ignorant of it as in the parable: a legless man cannot teach someone to walk. The argumentative evidence that can refute this argument is that love is a gift that removes sorrow and the consequence of belief in love for lovers is that it bestows pleasure on soul and body.

In a long poem entitled, *al-Ḥubb wa 'l-Mawt* (Love and Death) Shukrī explores the philosophical sense of love by linking it with death in a specific dialogue with his lover, using the example of madness to convince the beloved about the level of his love, and hoping, some day to obtain his share of sincere love. The poet confirms that it is not shameful to love and that where his love is driven by beauty his biggest wish is to be close. Moreover, hopefulness plays an important role in building the poem, so he hopes that an informer tells him about the lover since he lives in the same house.

**To my beloved the craving that arouses my heart looks like madness.
I love you when you do not revile me; it is then that I am not ashamed of my passion.
Your beauty removes all my doubts and it cleanses the heart that is sure of your love.
My reservations are numerous, but when you love me my guess becomes certainty.
My hopes tell me I am close to you. I wish that the hope in my soul be true.
Every heart in love is false, but the love in my heart for you is sincere.
My love, do not be fooled in beauty, which is like a glance in a dream.
Tomorrow death enslaves humans, as everything precious in death is trivialised.²**

1

حرم الناس لذة الحب جهلاً وأقاموا العذال للعاشقين
جهلاً أنه المعين على العيش المزيج الأسى عن الفاقدين
متعاً للفراد والجسم فيه متعة العاشقين والفاوتين

See: *ibid.*, p.222.

2

The poet expresses his adoration for his lover, and considers that it cleanses his life, heart and soul, and attempts to justify the purpose behind his love by denying possible insults to a loving relationship. This justification, however, shows the argumentative evidence that is involved in the linguistic technique of *lākin* used twice to signify his sincerity and emphasising the argumentative force to render what follows the technique more significant and powerful. The first use is through the dualism of uncertainty and certainty to evoke great love but that it is more certain than other aspects of life. The second use of the technique is to denote his honesty towards his beloved in spite of the fact that some declarations of love are deceptive. The poet attempts to persuade the reader of the extent of the relationship and therefore tries to draw sense from worldly wisdom, which says that humans are humiliated by death; and his conclusion is that death is a human's fate that should be of concern to both the poet and his lover.

In the argument concerning the madness of love in his long poem entitled *Salwān al-Junūn* (Consolation of Madness), Shukrī shows how love is like madness, according to philosophy since even though a lover may be surrounded by happiness he is mad when he tries to forget that he is in love. The lover finds solace when he is in constant touch with the beloved which provides the happiness of destinies and the return of normal life. However, forgetfulness is the key to the removal all forms of love in the future.

Perhaps I would be happier if you left me.

So, I forget you even though I do not know whether you are alive or dead.

I forget you even if when you greet me, your greeting does not make me happy.

I forget you until I do not want reunion, and I won't shed tears if you abandon me.

If love makes me mad do not blame me; since you have abandoned me my madness can be excused.¹

حنيني إلى وجه الحبيب جنون
تبشرنى الأمال بالقرب منكم
وكل فواد في المحبة كاذب
فلا يخذعك الحسن فالحسن طرفة
غدا يستذل الموت منا ومنكم
جنون يهيج القلب وهو شجون
فيا ليت آمال النفوس يقين
ولكن قلبي في هواك أمين
تمر كحلم العين وهو ظنون
وكل نفيس في الممات يهون

See: *ibid.*, pp.245-246.

1

عسى أن تجن النفس فيكم جنونها
فإن جنون النفس سعد وراحة
فأنسك حتى لست أدري: أعائش
وأنسك حتى لو عرضت مسلما
وأنسك حتى لا أريد وصالكم
فإن يبلغ الحب الجنون فلا تلم
فلا ذكرة تصبى ولا فكر يخطر
وإن عناء الحسب ذاك التذكر
على الأرض تسعى أم دفين معقر؟
لما سرني منكم سلام ومحضر
ولا الهجر يجري دمعتي حين تهجر
أما كل مجنون على الهجر يعذر؟

See: *ibid.*, p.273

The argument depicts the pain of love and emphasises that memory is at the centre of suffering in a love relationship. The suggestion is that oblivion is the solution. However, to turn from remembering to forgetting, one would have to pass through the madness phase, which is considered to be the semantic act that is based on argumentative strategy of allusion (or innuendo) where the poet wants to address in a poetic way the reality that love is madness. Furthermore, oblivion is equally undesirable, but he resorts to this to signify the level of love he has reached. The argumentative force is apparent through the assertion that it is logical that the madman is not punished for his actions since he is unaware of what he is doing, so the poet feigns madness to avoid the excuse that his love is exaggerated. This strategy may have been chosen in order to open up the discourse to more than one interpretation, so that the receiver can choose what he believes to be the most appropriate context, especially in the meaning of feelings as P. Brown and S. Levinson have argued.¹

It can be seen how the argumentative link of *ḥattā* smooths the argumentation process by justifying some semblances of oblivion through the rejection of any memory of a love relationship. Lastly, the conclusion reflects the power of the discourse as it depends on the linguistic act which influences the reader.² Therefore, the madness of love is so great that it is no wonder that the abandoned lover is mad. Moreover, this power emanates from the presence of poetic ego through expressing what triggered love, considering that every ego occupies an important pragmatic position in discourse.

Furthermore, it should consider the difference between the argument and power in the process of argumentation in poetry. The argument is usually the theme or topic on which the poet builds his poetic discourse, while the power is that which the argument evokes from the sub-themes, which is normally based on an actual force.³ For example, 'love' could be the poet's main argument, and in contrast, 'yearning' the contextual power that stirs him to persuade his readers. However, Shukrī tries to discuss this difference briefly when he argues that love is the closest emotion to the 'self', and from it many other sentiments can arise.⁴

¹ Brown, P and Levinson, S, *Politeness, Some Universals in Language Usage*. (Cambridge: Cambridge University Press. 1st edn, 1987) p.65

² Al-Duraydī (2009) p.283.

³ It should also consider here the difference between 'power' and 'force' in the argumentation process.

⁴ Shukrī (2000) p.326.

However, the meaning of love in the Dīwān group's poetic discourse mainly links to the loved one by accepting that the lover is everything to the poet and he cannot be happy without the beloved. An example of this appears in a long poem written by Shukrī entitled *Nashwat al-Ḥubb* (The Trance of Love). This poem focuses on how the poet is mellowed by love since it is all things to him and he goes on to explain how thinking of love can create the poetic meanings that are related to the emotions.

My love is my secret and also my anguish and sorrow.
 You make me hate life. I can't discuss anything except my hopes.
 Death would be easier. Wouldn't the grave save me from a life of yearning and abandonment?
 Being in love with you is like being a stranger in his own nation.
 You are my life, and the reason for my sorrow is that in my dreams you are with me.
 In this life people live in falsehood and animosity.
 Every man imbibes ignorance, meanness, envies, corruption, and evil.¹

The argument shows how the poet has integrated into the spirit of his beloved and the lover becomes the source of misery, passion and anxiety. Then there is a negative counter-argument that depicts the lover reaching a point where he considers death to be preferable to suffering. The significance of the argumentative technique ḥattā 'even' seems obvious in two places, each of which links two implicit arguments that lead to the same rhetorical orientation in the argumentation process. The first use of the link describes the poet's vision of his life as repugnant especially the lack of any hope of finding happiness. Another use of the connector as interpretive is that he mentions his lack of concern for others: for example, that the poet is a stranger in his homeland, because he is preoccupied with the image of his lover.

So, the above indicates an absence of the trance of love as well as madness wrought by constant reminders of the beloved. It also indicates that love can be deceptive. Ultimately, the poet concludes, through his persuasive negativity, that in general, people are by nature, immoral.

1

نجواك في العيش إسراري وإعلاني
 بغضت لي العيش حتى ما أسر به
 الموت أروح لي والقبر أرفق بي
 من حبكم صرت لا ألوي إلى أحد
 أنتم حياتي وأنتم مشيتكي حزني
 والناس في العيش إن كشفتم أمرهم
 جهل ولؤم، وأحقاد ومفسدة
 وأنت بثي وتهيامي وأشجاني
 إلا بقايا رجاء ليس بالبداني
 من عيشة بين تحنان وهجران
 حتى كأي غريب بين أوطاني
 وأنتم في مراني الحلم ندماني
 أفيتهم بين أضغان وبهتان
 والشمر يجرع منه كل إنسان

See: Shukrī (2000) pp.255-256

However, Shukrī links excessive love to the demise of the essence of life when he asked where such a passion would lead. In a long poem entitled *Ghāyat al-Ḥubb* (The Purpose of Love), the poet links love to positive consequences through the duality of reality and the ideal. The poet links love to all the positive aspects in the life, stressing that the satisfaction of lover is all that he wants and a good life depends on the survival of the beloved. The poem considers that love can lead to the love of all the things that surround him.

**If you are my lover your love is my refuge so I do not care what my destiny dictates.
 If you satisfy me, life is beautiful; if you are repulsed by me then the day is dark.
 My life is a gloomy night, so, can portents come of your satisfaction?
 If you show pity the universe is not negative, life is not a betrayer and the eon is not unjust.
 When you are present, my mind and thought is calm, while if you are away, the heart is mad and agitated.
 It is time to forget life and its baseness, so greed and despair cannot desire humans.
 If we are near death, shields will not stop our fate.¹**

This poem answers the question of why love is important, especially in the poet's thought. A set of arguments would evidence the answer to this query through the use of the conditional style, which focuses logically on the argumentation process in this stanza. The main argument shows that the beloved is stable in every sense. In love, the poet does not care about the world since the beloved's presence offsets all tragedy. Moreover, the beauty of life is contingent with the satisfaction of the beloved, while repulsion and abandonment is considered to be true misery. Argumentative evidence of a miserable life is shown in order to elicit the beloved's sympathy as the poet waits for his lover's promise.

Furthermore, the poet looks forward to his lover's kindness to balance the relationship, so that all the natural altruistic aspects such as the universe, life would concede in favour of the beloved. Finally, the dispute between mind and heart is evident in terms of the description of his feeling towards the beloved, which signifies that perhaps love is rational rather than emotional. The unexpected conclusion appears in a sympathetic reminder of death to show the

1

فلسنت أبا لي ما تعد المقادر	إذا كنت لي خدنا ألوذ بحبه
وإن تبد صدا فالنهيار ديار	وإن ترض عني فالحياة جميلة
فهل تأتيني عن رضاك البشانر؟	وإن حياتي ليلية مدلهمة
ولا العيش خوان ولا الدهر جانر	وإن تبد لي عطفاً فما الكون باطل
وإن لم تجي فالقلب مجنون ثائر	وإن كنت عندي جئت بالعقل والحجى
فلا طمع يردى ولا اليأس ذاعر	أما أن أنسى الحياة ولؤمها
رويدك لا تغني لديه المغافر	إذا ما الردى بالمرء حل قضاؤه

See: *ibid.*, pp.259-260

poet's wisdom in distributing various poetic themes in his warning.¹ To sum up, love, satisfaction, sympathy and the beloved's presence are all considered in the poem.



5.3. Argumentation in Meditation.

Meditation is an internal exercise concerning consciousness, which leads the poets to connect reality with imagination in order to create a poem that differentiates between each specific sense.² On the other hand, poetic meditation links important themes to philosophical poetry to explore universal and humanitarian issues. However, as mentioned earlier, the Dīwān group understood poetry as meditation in the depths of self because they consider meanings to be part of the self that cannot be realized by the mind but by the heart.³ In detail, the Dīwān group considers the theme of meditation through three main aspects that represent the sub-themes of the romantic trend, which are respectively life, self and time, the themes that the Dīwān poets tried to interpret poetically.



5.3.1. The Argument of Life.

Since antiquity, the secret of life is one that poets could not fully understand, but they have tried to discuss the meaning of life positively and negatively, arguing that meditation might increase or decrease life's pain. However, the pragmatic Dīwān group considers discussion of life to be abstract in many aspects of the different events in people's life.

According to Shukrī, life should be always in the consideration of the great poet, where the tunes of life vary according to situations of life among various aspects such as misery, love, hope, hilarity, evil, remorse, despair, compassion and satisfaction.⁴

It can be seen that in their poetic discourse the Dīwān group approach a discussion of life by linking all the semblances such as humanity: the universe, nature and so on. In a poem

¹ Shukrī (2000) p.326

² For more about Meditation and its impacts, see: al-Muḥāsibī, al-Ḥārith (d. 243 AH/857 AD), *ʿĀdāb al-Nufūs*. Ed. ʿAbd al-Qādir ʿAṭā. (Beirut: Muʿassasat al-Kutub al-Thaqāfiyya. 2nd edn, 1999) pp.42-44.

³ See: Chapter Two in this study. p.55

⁴ Shukrī (1994) *Dirāsāt fī ʿl-Shiʿr al-ʿArabī*. pp.235-236.

entitled *al-īmān bī ʿl-Ḥayāt* (Believing in Life) Shukrī attempts to clarify how deeply he feels about life, and therefore bases his ideas on worldly wisdom.

I have a belief in life that cannot be exterminated; it is announced by the universe and explained by thought.

The universe is a rapturous heart; its life is a great event.

Both the eye and self are thirsty for the beauties of words and acts.

Do not mention despair when you speak, as the worst description of man is ‘desperate’.

Think how great people are patient in calamities, as greatness is in action and hope.¹

The poet summarises his argument by linking life and the sentimental aspects in humans that move according to the level of calamities and he aims to raise the importance of the mind as a basis for thinking. This importance leads him to consider the beauty of meditation, hope for the future, and patience with difficulties as incentives to understanding life correctly. However, such aspects show the argumentative force that stems from the meaning of life as abstract and that one should enjoy its beautiful aspects. Additionally, he demands that for the purpose of persuasion and influence, wisdom as a rhetorical means is an important tool in the argumentation process because of its justificatory function for ideas and positions. This appears in the conclusion where the poet combines the act of striving in life with the hope of achieving greatness.

Al-Māzinī was an admirer of Shukrī’s poetry in terms of the combination of wisdom and meditation in particular. Shukrī considers this relation through portraying different aspects of life philosophically.² For example, he shows that the function of human life is one of the indications mentioned by al-Māzinī whereas Shukrī in a triple poem entitled *Wazīfat al-Insān fī ʿl-Ḥayāt* (The Human’s Function in Life), uses the style of division to classify people according to their views on the subject.

One has been created in order to overcome what hampers him in this existence.

So, he overcomes obstacles by striving for perfection

But he is a slave when he faces something that deviates from manners.³

1

لي في الحياة اعتقاد لا فناء له الكون يعلنه والفكر يوضح لي
وإنما الكون قلب لا سكن له حياته نبضات الحوادث الجل
فالعين ظامنة، والنفس ظامنة إلى محاسن من قول ومن عمل
لا ترجمونا بيأس في مقالكم فاليأس أقبح ما ينعى على الرجل
أعظم الناس في الأواء كم صبروا إن العظيم عظيم السعي والأمل

See: Shukrī (2000) p.202.

² Al-Māzinī (2009) p.13.

3

In this trilogy the poet's view of the human's function in life is a common philosophical argument in which each one is intellectually different from the other. This argument appears in the psychological concept of freedom and slavery, which sees a human being at the centre of life and that he is able to remove impediments from his path. However, this argument is based on the relation of division where people have the ability to know the difference between right and wrong and consequently, prudence is the key of existence.

One wonders what the secret of life means to al-°Aqqād; and one may find that the answer to that question is that he finds it in the concept of the universe. Moreover, what has been seen as immobile and devoid of life is just a tool to show vitality in a specific aspect; life is permanent, and eternal, and has no beginning and no end.¹

However, al-Māzinī uses the same concept in a poem entitled *Waqfah fī °l-Ḥayāt* (A Pause in Life) to explore life and how it will be end and through a poetic monologue he shows the confusion arising from the phenomena of life and death.

I stood on the bridge that takes mankind to death, and ghosts around me forewarned me.
I tell myself that I am mortal, but hope deceives me into thinking I am immortal.
Solace whispers in my ear: be patient as after death luck is abundant.
So, I put aside fear but I am confused because I am defending myself from something that entices me.²

The poet uses the eternal dialectic through the relation between life and death, and seeks an answer to this conundrum. Moreover, the argument shows the paradox of a monologue with the self by emphasising that the end is inevitable and is a reality. In contrast, this paradox also explores the hopes that delude humans into believing in immortality and permanence, when these hopes are nothing but fake. The poem examines human weakness in facing death or at least in thinking of what will happen, and also that life is futile and death desirable. The

خلق الإنسان كي يمهد له ما عاق عن مسعاه من هذا الوجود
فهو حر ما سعى في نهجه يدرأ العائق بالفعل الحميد
وهو عبد ما ازدهته حالة فنبأ عن خطة الرأي السديد

See: Shukrī (2000) p.224.

¹ Al-°Aqqād (1982) °*Anā*. p.112, and also, Diyāb, Abd al-Ḥayy, *Shā°iriyat al-°Aqqād fī Mīzān al-Naqd al-Ḥadīth*. (Cairo: Dār al-Nahḍa al-°Arabiyya. 1st edn, 1969) p.65.

²

وقفت على الجسر الذي يعبر الورى إلى الموت والأشباح حولي تخطر
تحدثني نفسي بأنني هالك وتوهمني الآمال أنني خالد
ويهمس في أذني العزاء: أن أتند فإن بعيد الموت حظك وافر
فأقدمت هياباً، وأحجمت حانراً يدافعني عن نفسي ما يراود

See: al-Māzinī (2009) p.209.

conclusion is based on a contradiction, which confirms that confusion and hesitation is the human condition and that logically no one has the ability to avoid death.

However, despite its shortness this stanza is considered to be an intensified argumentation that is composed on two levels. The poet argues the point of view that although the fact of life is assured, death is still evident and on the other hand he also argues that positivity is in conflict with death.



5.3.2. The Argument of Self.

The second aspect of meditation that is considered in the Dīwān group's poetic discourse of argumentation is the wide ranging topic of the 'self'. However, as has been said, the Dīwān group believes in romantic principles within which the self is considered to be the source from which poetry emerges. According to al-^cAqqād, if the great poet turned to life to discover people's emotions and motivations he would find a variety of echoes of the self.¹

So, al-^cAqqād applies this principle in his poetry, for example, *Ṣalāḥ al-Mashīb* (Righteousness of the Old), which is a cynical view of righteousness in the aging. The poet examines a time when older people tend to give up youthful pleasures and he tries to deliver a message that people should always lead a good life and avoid having to give up pleasure in old age.

Do you wish to be good once you see grey hairs? Do you avoid drink and women?
Since your life is coming to an end are you expecting paradise?
You refrain from that which is taboo, so as far as I am concerned you refrain from both the forbidden
and the permissible.
The piety of the old is just like the piety of the thief with no hands.²

But this argument disguises the real significance of aging, as people know that the poet here denies the reason why the aged turn to godliness and asceticism, and that in fact, he seeks to clarify a further point by relating his argument to causality. This argumentative relation,

¹ Al-^cAqqād (1987) *Muṭāla'āt fi al-Kutub wa 'l-Hayāt*. p.141.

²

أبعد المشيب ترغب في الصلاح وتزهد في المدامة والصلاح
فرغت من الحياة فأنت ترجو حياة في الفرديس الفساح
رجعت عن الحرام فأنت عندي عجزت عن المحرم والمباح
فما تقوى الشيوخ سوى اضطرار كتقوى اللص بات بلا سلاح

See: al-^cAqqād (2000) p.137.

however, shows how the inability to face life is the real reason why old men resort to asceticism instead of seeing life as a path to enjoyment and pleasure.

On the other hand, Shukrī takes his sermon further when in a long poem entitled *Ṭab° al-Insān* (The Habit of Humans), he shows how the self constitutes the meaning of life itself. This poem lists human habits such as fleeting fantasy, great hopes, absence, maturity, madness and inclination to evil and tending to animal behaviour.

Indeed, a man is evanescent, imagination, the fullness of hopes, is obsolescence.

One wishes to be supreme but is still on earth.

People's rationality misses what is within themselves, they are lost in what remains.

Dead people are the happiest, since a life of nothingness is more evil.

He that rages is mad.

One cannot be healed by reason or even by evil and pain.¹

This stanza focuses on three arguments that examine the main aspects that are dominant in the essence of human being by exploring the relation of contradiction because these arguments are used to explain the position of the self, while considering the discrepancy in the idea of reality and the ideal. The first argument focuses on hope, which is an emotional power that drives people in life, regardless of the fact that hopes stem from the imagination. This argument evokes a contrasting model of hopes. As Mu'ayyad al-Ṭughrā³ī (455-513 AH/1063-1120 AD), a chemist and poet, said in his poem *Lāmiyyat al-°Ajam*:

أعـلـلـ الـنـفـسـ بـالـأـمـالـ أـرـقـبـهـاـ ماـ أـضـيـقـ العـيـشـ لـوـلاـ فـسـحـةـ الأـمـل²
I fill myself with hopes. How narrow would life be without them.

Another argument is the dialectic of human and evil where no one on earth can be free of it. This means that only evil can do away with evil. Furthermore, this argument raises a contradiction that stems from the comparison between being and nothingness where it is an advantage to be a nonentity because humans are wicked. Finally, the absence of rationality and discretion puts humans in trouble and thus injustice minimises the outcome of problems in life.

1

إنـمـاـ المـرءـ خـيـالـ زائـلـ سـعـةـ الأـمـالـ فـيـهـ كـالـقـدمـ
ويـودـ المـرءـ لـوـ نـالـ السـهـيـ وهوـ فـوقـ الأـرضـ لـمـاـ يـحـتـمـ
غـابـ رـشـدـ النـاسـ عـنـ أنـفـسـهـمـ ضـاعـ مـنـهـمـ تـحـتـ أشـلاءـ الرـمـمـ
أسـعدـ النـاسـ قـتـيـلـ هـالـكـ ربـ عـيـشـ هـوـ شـرـ مـنـ عـدمـ
إنـ بـالـمرءـ جنونـاـ جـاعـلاـ نـوبـةـ لـلـشـرـ فـيـهـ تـحـتـ دمـ
لـا يـنـالـ البـرءـ مـنـ نـوبـتـهـ أو يـذـيعـ الشـرـ مـنـهـ والأـلمـ

See: Shukrī (2000) pp.262,263

² See: Shukrī (2000) p.231.

However, this argument examines a contemporary reality since poor people can be incriminated, while the rich go free despite their crimes. The argumentative force of this argument appears in the idea that a person may not be able to achieve maturity for himself let alone in his dealings with others.

In the philosophical poetry of the self, al-Māzinī said in his long poem entitled *Thawrat al-Nafs Ḥāla min Sukūnihā* (Revolution of the Soul is a State of its Stillness) that the self sees life as a series of hopes and worries and at times, of calm and upheaval. He states that the revolution of the self is a kind of hope that all humans seek. He also reviews the history of his experiences in life with some of its aspects, trying to link the past and present.

**My hopes in life are waterless, and my love is dark and angry.
My days pass like white leaves but are full of defects.
But my heart is full of worries, so I cannot enjoy fun.
I have had both fun and sorrow in life.
I will scream if the wind blows, saying to the dead: where can I run?¹**

This argument is based on two paradoxical aspects of human feelings that naturally become frustrated by the ‘self’. Hopes represent the link between them and the positive senses, while problems symbolise the dark nights and calamities through the relation of parallelism, which means that if hopes vanish, concerns are present in the self in an internal parallel sense. However, the combination of hopes and concerns may reveal the power of life impacting on the poet and here lies the argumentative force, which is made clear through the evidences of evoking the beautiful past and fearing the hostile present to prove the volatility of the self trapped between gladness and sorrow. Here, the linguistic technique of *lākin* plays an important role in terms of orientating the argumentative discourse towards the conclusion by accepting the poet’s self and happiness on earth.

The relation of parallelism is also clear in a poem written by al-Māzinī entitled *Thawrat al-Nafs* (Self-revolution), which is a response to a poem written by Shukrī, and shows his experience with ‘self’ in life, and how it is influenced by calamities. Through this poem, the

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فؤادي من الآمال في العيش مجذب
تمر بي الأيام وهي كأنها
ولكن قلبا خالجه همومه
لقد كان للدنيا بنفسه حلاوة
سأصرخ إما هاجت الريح صرخة
وجوى مسود الحواشي مقطب
صحائف بيض للعيوب تقطب
ترى أي ملهى طيب ليس يجنب؟
فأضجرتني منها الأذى والتقلب
تقول لها الموتى: ألا أين نهرب؟

poet tries to link the revolution of the self with the universe in general, and then he talks about the impact of fate in self-formation especially in terms of negativity that humans cannot avoid.

How often the self gets me through the pain.

I have worn the robe of age since I was twenty-two years; I yearn to take it off

He who does not hope and is unwilling to live pretends to be an aesthetic.

Calamities have humiliated me, even though I hate time

I will spend my life rebellious and mad, and how shall I escape myself?

As much as men feel misery, to be happy is to be foolish

Oh friends, God bless you both; there is no solace for sadness in the still of the night.

If the heart and the body rebel, what stillness will make me calm?

If I am calm it doesn't matter if the storm surrounds me.

In the same way, the whale does not harm the sea when he ruffles the waves around him.¹

Ostensibly, this stanza carries a force that does not only give information, but also intends to show how the impact of suffering affects the self, because according to the poet's view, one of the factors in self-revolution is to feel pain and despair. This is because the real significance of this poem is that the poet considers it necessary to express to the recipient, the intention underlying this discourse.² However, the style of interrogation, which is an argumentative linguistic tool, and the question is not meant to elicit an answer, but rather this style has another purpose, and that is, to impose the accomplished fact on the receiver, or to involve the recipient in the poet's discourse.

This argument of self-revolution demonstrates the Romantic trend in the Dīwān group's poetry where it is generally based on meditation in multiple cases of the self which usually stems from the intensity of sensation. Logically the idiot cannot have as much pain in his life, as those who feel deeply. However, as mentioned earlier, the meaning of 'self-revolution' may

1

أخا ثققتي كم ثارت النفس ثورة
لبست رداء الدهر عشرين حجة
عزوفاً عن الدنيا ومن لم يجد بها
تراغمني الأحداث حتى كأنني
سأقضي حياتي ثائر النفس هانجا
على قدر إحساس الرجال شقاؤهم
خليبي مهلاً ببارك الله فيكما
إذا ثار ما بين الحجابين والحشا
وإن سكنت نفسي فليس بضائري
فليس يضير الحوت في البحر أنه
تكلفني ما لا أطيق من المص
وتنتين يا شوقي إلى خلع ذا البرد
مراداً لآمال تعلل بالزهد
وجدت على كره من الحدثان
ومن أين لي عن ذاك معدى ومهرب؟
وللسعد جو بالبلادة مشرب
فما في سكون الليل مسلاة واجد
فكل سكون يستثير رواقدي
رياح تجر الذيل حولي وتعصف
يهيج وأن الموج يطغى ويعنف

See: al-Māzini (2009) pp.36-37

² * Muftāh (2007) p.31

also be an expansion of the Dīwān group's revolution against the traditional approach to poetry.¹

However, the argumentative proof in this stanza is a contradiction between life with the rebellious self, and death, which necessarily means craving comfort for the self, or alternatively, resorting to asceticism when hope is lost. The conclusion appears in the address to his colleagues, al-°Aqqād and Shukrī, when he mentions the contradiction between the self and its surroundings. That is, if the self is stormy it does not matter if nature is calm; however, perhaps the stillness creates new emotions, and vice versa.



5.3.3. The Argument of Time.

Time, is a vital theme not only in literature, but also in human lives. Poets, however, attempt to clarify the sense of time by expressing ideas that exist in people's minds such as the vilification of age, wishing to be young again, fearing death and anxiety about how life affects humans. The Dīwān group invokes Time in three main aspects (the past, the present and the future).

Al-°Aqqād created a complete poem entitled, *Zamānunā* (Our Time), which describes the negative points of his time that became free and made human lives happy by replacing evil with goodness in human dealings. Bad times transfer good things to defects, and good to evil.

**Ignorance pervades and evil expands, right is whispering and misguidance appears.
Truth goes secretly in the dark, while hypocrisy walks in the morning and it glows.
We are in a hapless time where air is defiled, and the seas do not cleanse.
One that defies his destiny will be rewarded, and the largest of you would seem the smaller.²**

This poem displays at least five of the poet's negative arguments; with these the poet wonders about the present time. He uses, respectively ignorance, evil, hypocrisy, evil and filth and the paradox of each argument evidences the veracity of the poet's argument. He emphasises

¹ For this point, see Chapter One in this study. p.45

²

فشئت الجهالة واستفاض المنكر
والصدق يسري في الظلام ملثما
إننا لفي زمن كأن كباره
وبقدر ما بذل امرؤ من قدره
فالحق يهمس والضلالة تجهر
ويسير في الصبح الرياء فيسفر
يسوى الكبائر شأنها لا يكبر
يجزى، فأكبر من تراه الأصغر

See: al-°Aqqād (2000) pp.143-144

these arguments by reversing the positive features of the poet's time, so that ignorance is widespread among the people, while right and knowledge are hidden from view. As well, it is difficult to see truth at the present time, while lies and hypocrisy are easily found, and it is the same with goodness and evil. So, the argumentative purpose of these arguments is the submission to and capitulation of reality since this is the fact that one cannot escape from. However, such arguments and their argumentative evidences, may lead to the conclusion that it is impossible to live in the present time.

On his philosophy regarding time, Shukrī wrote a couplet entitled *al-Yawm wa Ghadan* (Today and Tomorrow), expressing a new idea relating to the movement of days wherein the present day is similar to tomorrow and this is the lesson that should be learned.

**The present day is a bad day for you so tomorrow will be, and tomorrow is not a new day.
See how yesterday went, and use the experience to teach you about today.¹**

This interesting argument is based on how time should be considered; it focuses on the logical sense of a day's movement, including yesterday and today and tomorrow in terms of how people think about this problem: is tomorrow a new day? The apparent answer carries an argumentative indication through the negation of the known idea of the renewal of days in an argument that raises the question of the real difference between tomorrow and yesterday. This argumentative evidence is also shown through the justification of the reason why tomorrow should not be new, which invites the reader to take the lesson from the past and reap the benefits in order to live in the future. However, the argumentative force asserts the power of the future as the essence of meditation in life because according to the poet people are usually afraid of the future.



1

يسـوؤك الـيوم فـترجـو غـدا إن غـدا لـيس بـيوم جـديـد
فـانظـر إلـى أـمس مـضـى وـاسـتـعن مـنـه عـلـى الـيوم بـرأـي سـديـد

See: Shukrī (2000) p.231

5.4. Argumentation in Nature.¹

Following the theme of Love, Nature is still the primary inspiration of poets especially, in that nature accompanies the poet of nature in its manifestations throughout his life, and inspires the elements of his poetic experience. Therefore, the glorification of nature is one of the common poetic themes of Arabic poetry that was not developed by modern poets, but has been a priority of poets since the pre-Islamic era whereby poets, realising the beauty of natural landmarks, try to portray these manifestations, in part as a preparation for the main poetic theme. Conversely, the theme of describing nature was developed by poets in the Abbasid era to form an independent poetic theme.²

However, the attention given to nature in the concept of the Dīwān poets takes on a further dimension, in that their poems about nature consider a dialogue with nature, and usually involve an escape from their reality into nature, in order to bring life to nature by giving it the colour and movement to try to interrogate its scenes. This recourse to nature therefore led the Dīwān group to involve nature in their lives, trying to bring the extensive meanings to interact with life aspects. According to Curtius, the invocation of nature (i.e. sky, seas, animals, etc.) usually takes a place for various rhetorical purposes, such as bearing witness to an oath, rejoicing or praising God, or sharing in the mourning of the speaker.³

5.4.1. The Philosophy of Nature.

One of the features of romanticism approached by the Dīwān poets is their tendency towards certain natural scenes taken previously as symbols or their psychological aspects by the European Romantic poets, and they use just as much self feeling in the description. The poets of the Arabic sentimentalist movement also found in nature a refuge from their feelings of alienation among people and an excuse to express the contents of their chests of emotions. So, the sea, for example, is used as a symbol of secrets, expansiveness and eternity, similar to the desert. A consideration of the relation between these aspects of nature and the self (soul) takes into account the different instances in calmness and inconstancy which lead the poet towards the future, meditation and memories.⁴

¹ Some critics exhaustively divide nature as poetic theme into “living nature” that includes humans and animals, and “silent nature” that includes plant, mountains and rivers.

² Shukrī (2000) p.75.

³ E. Curtius, *European Literature and the Latin Middle Ages*. (Princeton University Press. Reprint edition of the 2013 edn) pp.90-94.

⁴ Al-Qiṭṭ, °Abd al-Qādir, *Al-°Ittijāh al-Wijdānī fī °l-Shi°r al-°Arabī al-Mu°āšir*. (Beirut: Dār al-Nahḍah al-°Arabiyya. 2nd edn. 1981) p.143.

Regarding formation of experience through nature, we should consider the outlooks of the Dīwān poets individually in order to serve as a foundation for the analysis of their poetry. Shukrī gives nature the human sense in which one can find many meanings in every aspect of nature; because the life of nature is supreme over people's lives, it gives the impression of the futility of life. On top of considering nature as life, Shukrī also prefers nature to human life, which is full of animosity and vileness.¹ Moreover, good poetry in Shukrī's concept is a part of nature.² However, al-Māzinī finds nature to be the right place for worry and concerns, attempting to link nature to the human soul with its pains and cares.³

Despite the comparative lack of mentions of nature in his poetry, al-^cAqqād is foremost among his companions in terms of considering the intermingling of nature and human life through various different texts that explain this vision. So, according to him, when the great poet sees nature, he feels that it is a part of his own life, and thence attempts to transfer these feelings to us.⁴ Al-^cAqqād tried to apply this theory in his poetry, with a couplet that attempts to show how the motif of nature is argumentatively considered as an extensive power that may outclass human ability, making nature the ideal to follow in life.

**I spent much time loving people. So, today, some of them are still the best through my hopes.
Today, the greatest of them is the same as the smallest. Indeed, Nature is my standard and measure.⁵**

This argument is based on a link between the past and the present in terms of considering the position of nature in its relationship with humanity. This means that nature is the criterion for every object in the universe, while even human love cannot be redeemed by nature, which is done here by a feeling that includes the meaning of grief and sorrow. However, the crux of this argument is couched in an internal dialogue between the poet and nature, in which he blames himself for the time that has been spent in the company of other people, even though nature is more worthy to be contemplated.

Shukrī, on the other hand, forges a profound and meaningful relation with nature as a poet through the consolidation method in endeavour to emphasise the Dīwān group's concept

¹ Shukrī, ^cAbd al-Raḥmān, *Kitāb al-Thamarāt*. (Al-³Iskandariyya: Maṭba^cat Jurjī Gharzūzī. nd.) p.21.

² Shukrī (2000) p.324.

³ Maṣāyaf, M, *Jamā^cat al-Dīwān fī ³l-Naqd*. (Al-Jazā³ir: Al-Sharika al-Waṭaniyya. 1st edn. 1982). p.220.

⁴ Al-^cAqqād (1987) *Muṭāla^cāt fī ³l-Kutub wa ³l-Ḥayā*. pp.119.120

⁵

وكم كلفت بحب الناس لي زمنًا فالأيوم بعضهم خير أمالي
فالأيوم أكبرهم عندي كأصغرهم إن الطبيعَةَ مقياسي وميالي

See: al-Māzinī (2009) p.173.

for poetry. This is demonstrated in his poem *al-Shi'r wa 'l-Ṭabī'ah* 'Poetry and Nature', which tries to link poetry and nature logically, whereby immobile nature can easily have an effect on humans, especially poets who have a special sensitivity toward objects. The poet confirms that there are a number of aspects of nature that relate to poetry and is inspirational material for poetry through an inherent relationship since beautiful nature is reflected in poetry. Poetry is an internal storm and the voice of waves is the natural voice with which to recite poetry.

If the birds sang loudly in the groves, the birds in the heart would also sing.
 As the wind has storms, the self also has prosperity or poverty.
 Poetry is the heart trilling its palpitation, poetry is to be exciting.
 We see in the sky of the self, as we saw in our actual sky. We also see the moon lighting.
 The self is like nature; it has meadows, lights and seas.
 O people, why is ignorance overfilled in your eyes? Do you not see surrounding calamities?
 When the ass is braying, they become gleeful and say this is a great poet.
 How the birds singing disturbs you, and makes you exult that singing is braying.
 What is the benefit of poetry if the heart is dead, is there a resurrection for lifeless selves?¹

This argument expresses the relationship between humanity and nature, in which one can argue that there is a special nature of self, which metaphorically is like the real Nature wherein birds sing. It can be seen jointly as an effort to interrogate nature and anthropomorphise it in feelings and emotions. The evidence that supports this argument can be extracted from two aspects; the first one is the figure of the wind, which can be light or stormy in terms of impact, exactly like the self as it faces adversities, in that it may comply with them or disastrously lead to collapse. The second evidential aspect between nature and the human in light of this poem is the image of the sky; this metaphor depicts the self as usually imponderable between considering the nonsense of life or moving toward pinnacles, hence the argumentative relation can appear here through eventuality (probability), so that the shown evidence includes two possibilities according to the human ability.

1

تغنّت لأشجان الفؤاد طيور تغنى رخاء فيهما ودبور وما الشعر إلا أن يثير مثير ونبصر فيها البدر وهو منير رياض وأضواء بها وبحور ألستم ترون الدائرات تدور؟ طربتم وقلتم شاعر كبير ويطربكم أن الغناء نعيم وهل للنفس الهامدات نشور؟	إذا غنت الأطياف في الأيك صأحا وللريح هبات وللنفس مثاهها وما الشعر إلا القلب هاج وجيبه نرى في سماء النفس ما في سمائنا وما النفس إلا كالطبيعة وجهها فيا قوم ما للجهل ملء عيونكم إذا صاح ذاك العير فيكم صياحه ويزعجكم أن الطيور صوادح وماذا يفيد الشعر والقلب ميت
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See: Shukrī (2000) pp.260-261

The central point of this argument, which should persuade the reader, is the fifth line (the principal verse of the poem), where the poet directly expresses the attitude of the Dīwān group towards nature by its connection to humanity, taking into account the intense blame placed on those who are fully unaware of sensing beauty through the duality of ugliness and beauty. Clearly, the different tastes of people, leads to their ignorance in knowing the difference between braying and birdsong, expressed through their reactions of enjoyment or annoyance. So, the poet is assisted by the mechanisms of argumentation through their effectively providing further clarifications and details that serve as justification and intensification.

One result of this argument is that poetry should be expressed emotionally and passionately by excitement and interaction with objects through mentioning a third party into the equation of nature and self which is the heart, as it is the real source of poetry in the Dīwān group's principles. However, this meaning is suggested by the interrogation style through looking for impossibility; this style considers pragmatically from the demand acts (verbs) that constitute a request to understand something, and it has several rhetorical purposes, of which the most important in pragmatics are: precaution (attentiveness), explaining, denial (negation), cynicism (irony), puzzlement (wondering) and confusion.¹ On the other hand, this argument may emphasise the approach of the Dīwān group that calls for a communion with nature, and also to assert the rejection of the principles of the revivalist school through the strategy of insinuation (euphemism).

Shukrī specifies this relation with nature in the subject of the spring as a season of beauty² in a poem entitled *Siḥr al-Rabīʿ* 'The Magic of Spring', enjoining the addressee to enjoy the spring and its emotional components in every sense, by matching nature with love. According to Shukrī regarding the importance of passion, the heart of the poet is like Orchestra, where its instruments are emotions, so that the great poet cannot poetize except in cases of emotions where the poetic styles are boiling in his mind, and emotions are conflicting in his heart.³ The poet addresses the reader inviting him to enjoy the magic of spring, and the purity

¹ Al-Murādī, al-Ḥasan, *al-Janā al-Dānī fī Ḥurūf al-Maʿānī*. Ed. F. Qabāwa and M. Fādīl. (Beirut: Dār al-Kutub al-ʿIlmiyya. 1st edn, 1992) pp.30-34

² Arabs, since the Abbasid era, took from Persians their traditions about the coming of spring, so they also came to celebrate the Persian Nowruz the New Year's reception, keeping its original name. This occurs on the first day of spring, celebrations are held, and people and poets exchange gifts and poems. For more, see: Shāhīn, ʿAbd al-Karīm, *ʿĪd al-Nayrūz, al-ʿAṣl al-Tārīkhī wa al-ʿUsṭūra*. (Dimashq, Dār al-Zamān, 1st edn, 2000).

³ Shukrī (1994) p.236.

of water, greenery and the beauty of trees and roses, trying to link the beating of the heart with the experience of tasting love under one of those trees.

O heart, if you know not what the spring and its magic is, although you faced what can be fascinated,
If you do not admit in love and sorrow and do not see what is hidden in the fate and destiny,
If you do not walk during the late summer's night, or see a bright morning,
If you do not love stars and flashes, or do not yield them any informant,
If you do not seek in all its beauty, or do not love the beloved's face in each view,
Then be as a useless stone thrown in a mount, where there is no grasp or even sense for touching.¹

This stanza considers the argument of inclusion / implication whereby the poet evokes the meaning of considering and eliciting beauty from every object in life, through enumerating the motives of spring, which include the summer's nights, the fresh morning, the stars with their lights, and also love. This means that these argumentative motives have ultimately been linked to the sensation of beauty; otherwise, they would remain as inanimate objects unable to intuit any beauty surrounding them, in a similar formulation to al-Aḥwaṣ (d. 105 AH/723 AD), an Umayyad poet, speaking to the Umayyad caliph Yazīd III (86-126 AH/702-744 AD):

If you are not passionate and do not know what is love, then be as a useless stone of the rocks in a barren land.²

Making a simple comparison between both arguments, the Umayyad poet focused on considering love as a creative sense in life and the exercise of love as an experiment, while Shukrī's argument evokes an abstract love for the qualities of nature. This comes from an awareness of the power of both argumentation and poetry; argumentative power comes usually from the power of words, while the influence of poetry stems from the rhetorical influence.³ Evidently, the phrase of 'be as a stone' cannot always constitute an argument in itself, but the context rather achieves the argumentative impact through its expression of enjoying love,

1

إذا أنت لم تدر الربيع وسحره
ولم تعترف بالحب والوجد والصبأ
ولم تسر ليل الصيف في أخرياته
وإن أنت لم تهو النجوم وومضها
ولم تلتمس في كل شيء جماله
فكن حجرا لا حس فيه للامس
ومن يلقي ما لاقيت يا قلب يسحر
ولم تر أثناء القضاء المقدر
ولم تر صبا كالغدير المفجر
ولم تدر منها مخبرا أي مخبر
ولم تهو وجه الحسن في كل منظر
عديم الحجى ملقى بأكناف محجر

See: Shukrī (1994) p.252.

2

إذا أنت لم تعشق ولم تدر ما الهوى
فكن حجرا من يابس الصخر جلمدا

³ Al-^cAzzāwī (2009) *al-Lugha wa 'l-Hijāj*, p.131

emphasising that the poet nowadays is the messenger of nature who has been sent by its aspects in order to refine souls and increase levels of emotion.¹

However, the argumentative force determines the point of the discourse and also the path along which the argument should be posed, through which the reader is obliged to accept the conclusion if he or she concurs with the existence of love. This is because any argument requires a result through subjection (considering) to the logic of language and discourse. Nevertheless, the argumentative context in Shukrī's poem is constructed by the conditional style (clause), in which one can be characterised as a 'real' human only by achieving the incentives provided. This means that the apodosis in the last line can be considered as the consequent for the antecedents (protasis / dependent clause).

5.4.2. The Argument of Night.²

Night, in poetry, is an extensive theme that usually takes on the meaning of pessimism, in which the poet considers the night as the ideal that is distinguished by its length and darkness, in comparison to worries and concerns. However, the meaning of night has been slightly altered in the modern era, wherein it has become a symbol of silence and dormancy, beauty, greatness and fear.

It should be noted that the Dīwān group does not consider the argument of night as alone, but instead uses this argument pragmatically, along with various emotional aspects of the self like worry, disappointment and love, by which they evoke the emotional night that is the optimal time for romantics to pursue thinking and meditating.

One clear example of linking the night to the statue of the self comes from al-Māzinī, in his complete poem entitled *al-Layl wa 'l-Hamm* 'Night and Worry', poetically pairing the night to himself in terms of being a part of his life, in looking for a tool by which he can overcome the night's length.

A moon dreams in the midst of heaven, pallid lights due to the long wakefulness.

¹ Shukrī (2000) p.322.

² Some critics mention that night in poetry does not equate to the known time from sunset to sunrise, but is instead an imaginary night which throngs with concerns and worries, and the despair of its demise. Others go further in considering the night as non-time, which means outside the unit time. In this way, the night is a real image of the psychological suffering of the poet, which is also another image of the miserable poet's life that is dominated by pain and loneliness. For more, see: Shukrī (2000) p.211

It is tranquil and making fun of us, whenever the heart loves and adores.
The night seduces the heart as well as misleading the grief.
Even the night must end, despite its length, but worry cannot be ended.¹

This argument is based on a comparison between nights as an incubator for the moon; and the incubator for worry which is the heart. Clearly, this argument stems from the poet's psychology which considers worry as negative thinking that cannot be easy to live with or brief to bear. However, the indication of continuity is evident in the poet's self through his worry; his solicitude is unending, assisted by the technique of vigilance in the fourth line 'Even the night must end, despite its length' which mentions that even if the night is long, it must inevitably have a limit. This argumentative meaning of comparing between night and worry, which is achieved through a grammatical structure, leads to the persuasive conclusion that there can be no comparison between night and worry, tacitly proving the intensity of worry within the self. The argumentative force stems from the antithesis relationship between the moon and worry in the poet's self; one can see the moon at night is placid, but worry is experienced as tumultuous. We may derive another argumentative meaning from this stanza through the invocation that the nature of life is one of gloom and distress, which cannot be ended as long as life is ongoing.

Shukrī, on the other hand, corroborates the extensive relation between the night and self in his poem entitled *al-Layl* 'The Night', which considers the manifestations of the night and how they impact upon him. The following poem expresses the poet's joy during the night, not only on his own account but also of other objects like the sea, wind, trees and the whole universe. The amazing feature of the night according to the poem is silence, where the poet tries to consider it as the magic key to enjoying the night.

O my soul, I am an image of the night; it is in a preserved place.
This darkness is like a temple, while the humility of people is silence.
The self almost appears in the night like the baby is hidden in the uterus.
I am in the night such a sad cloud in the midst of darkness.
The soul of death in the night would come through the silences.
Silence is prison, and the darkness is guard (keeper), while the sound is a captive.
The gloomy night feeds minds, while the darkness shines lights for the sad one.
The night is like the water in its stagnation, while morning seems like the pure water.²

1

قمر يحلم في ليل السماء	باهت الألاء من طول السهد
سساكن يسخر منا كلما	قام بالقلب حزين وقعد
ما أضل القلب بالليل وما	أضرب الوجد عليه بالسدد
ينفد الليل وإن طال وما	لعباب الهيم ذي اللج نفد

See: al-Māzinī (2009) p.173.

2

Shukrī here considers the night as almost a facsimile of the aspects of his life through various arguments pertaining to the night and himself, specifically sadness, death, silence and isolation. In this way, these arguments can be gathered under the meaning of transcendence¹ whereby the poet proceeds tragically from an argument of little intensity to another of greater intensity, leading finally to the sensing of death in describing the night, persuading the reader of the sincerity of experiment. However, this pessimistic vision leads to the rational conclusion that the night is usually the time of wisdom and contemplation.

Shukrī, however, goes further to considering the night in his complete poem entitled *Ṣawt al-Layl* 'The Sound of Night', which shows that, if the universe calmed at night, one can hear a voice like purl as if it were the voice of silence, of night and its calm.

The night filled the universe from the deep breath, so it can hear every conscious heart.
The greatness of night spreads stillness, overflows on darkness as a whine.
The night silences the life and who is interested, while the smell of death stems from the night to life.
The night is like a twin with sleeping, but it cannot hear the secrets of night.
The voice of the night is from the voice of conscience, see in its saying the majesty and guidance.
Echo groaning appears in the deaf ribs, clothed the self a dress of reverence.
O my refuge from the severe life, if I died, do not leave my tomb (remains).
How often I talk to the night's secret in darkness, while people are fast asleep (sleeping deeply).
We stole of the night the mysteries of rhetoric, so the night likes the sea filled by meanings.²

لأنت عندي بالمكان المصون وفي خشوع الحي صمت اليقين كالوضع يبدى من خفي الجنين سحابة الحزن بوسط الدكين تخطر في أثناء هذا السكون والصوت مأسور على الأنين وفي دجى الليل ضياء الحزين والصبح يبدو مثل ماء معين	يا جوهرًا نفسي له صورة كأنما هذا الدجى معبد تكاد تبدو النفس في جناحه كأنني في جناحه منفردا كأن روح الموت في جناحه الصمت سجن والدجى حارس في فحمة الليل وقود النهى الليل مثل الماء في ركدة
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Shukrī (2000) pp.488-489.

¹ The argument of exceeding mentioned by Perelman and Tyteca, in which such events, objects or beings are grouped in a comprehensive way, which are also quite inter-related in common-sense thinking where the philosophical notion of essence. Perelman and Tyteca (1971) p.327.

²

فأسمع كل ذي قلب مفيق يفيض على ظلامك كالآنين وريح الموت تخفق منك فيها على سمع سرارك ليس يدري مهيب القول الهادي النذير ويكسو النفس ثوبا من خشوع إذا أنا مت لا تهجر رفاتي وداء النوم يسري في الأنام فأنت اليم تعمره المعاني	ملأت الكون من نفس عميق وأجريت الجلال على سكون وأخرست الحياة وراغبها كأن النوم صنوك حين تجري فصوت الليل من صوت الضمير يئن صده في صم الضلوع فيما مأواي من عنت الحياة فكم ناجيت سرك في الظلام خلصنا منك أسرار البيان
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See: Shukrī (2000) p149

This poem evokes some arguments concerning the night by imagining a special sound for it. These arguments, as a whole, fall into what is called an ‘argument of inclusion’, whereby the poet tries to forge a link between the night and humanity in all the feelings of the self, by highlighting the subjective element in this poem. However, this link is forged by different argumentative evidence, such as the prestige of the imaginary sound and greatness of the stillness which thereby drives the self to reverence during nightfall. Hence, this deep thinking about the night and its concerns would through excess show the argumentative force by which the poet argues that the night is able to silence the life itself and those who are interested. In this way, night is more powerful than life itself. Furthermore, this force is increased through a comparison between night and death, whereby he attempts to be considered by the night imploringly through conversing with darkness. However, the conclusion suggests that the night is a secret, since it is fraught with so many meanings that even humans cannot fully comprehend it.



5.4.3. The Argument of the Sun.¹

It is obvious that the sun is the greatest body in the Solar System. However, the Dīwān group were not interested in the sun as a real object (star), along with its corresponding power of warming and shining; instead, the poets see the sun as a symbol of powers and forces, along with the nightfall. Al-^cAqqād, for example, was contemplating the disappearance of the sun beyond the horizon when he created a couplet entitled *Mata* ‘When?’, in which he awaits the light of sunrise. The night seems to last a long time and has not yet disappeared; and it is supposed that since last night, the sun has probably disappeared into the west.

**When will the sun shine? Since yesterday I have seen hidden beyond the horizon.
The age of night has been long, I think the sun has disappeared into a grave in the West.²**

This couplet raises the argument of the desire of the poet for the sun and the day, as a result of his fear of the night and his wonder at its length. This argument is accomplished through the continuation relationship wherein the poet remains awake throughout the night,

¹ The sun is one of the third heavenly bodies in the beliefs of the ancient nations such as the Babylonians, Assyrians, Phoenicians and others.

²

متى تشرق الشمس التي قد رأيتها تغيب وراء الأفق في مغرب الأمس
لقد طال عمر الليل حتى حسبتها توارت من الغرب المعصفر في رمس

See: al-^cAqqād (2000) p.94

from the previous day's sunset, waiting for the sunrise in the East to signify the expectation argument, which is based on foreseeing the future through linking it with the near past. However, the argumentative connector of *ḥattā* here leads to emphasis on the meaning of exclusion, which excludes metaphorically any possibility for sunrise again. Hence, this argument logically infers a consideration of the influence of the night and its strength in being able to kill the day of its inception by the significance of the sun, a force that therefore can put the sun in a tomb just like humans.

Shukrī, in his poem *al-Ḥayāt wa 'l-Ḥaqq* 'The Life and Truth', links the sun in its natural appearance to some manifestations in life, with an emphasis on how the self might consider the sun symbolically. The poem highlights the relationship between life and right, where life cannot continue in the opinion of the poet without having a right, and stressing that the right in all cases is clear. The poem is a group of wisdoms on some aspects of life such as living according to the virtues and the wishes and being without despair; and the poet repeats the need for humans to experiment with this.

**Come to give me the immortal memory, the souls have many gestures.
The time is stable, while our ages are running, but we guess that the time has shifted.
The truth is like the sun destroys its followers; the sun is the mother of good and nuisance.
The sun is like the mother of guidance, but some of its rays raise the mirage and deceive in barren land.
The truth is like the sun, some souls make its light as insects.
The life is a mist, and minds remove it, as clouds embossed by the sun.
The life is like the sun: since its light blinds the stars that are decorated in darkness.
Be sad and relish, saying to everything predestined: Welcome both sadness and joys.¹**

This stanza is concentrated by the significance of the sun in arguments through turning it into an obvious ideal to many existence's aspects, especially in life and truth where one can find easily the link between the sun and the self in terms of considering its delights and scourges. Clearly, the paradox between guidance and misguidance in this argument is accomplished by the argumentative connector of *lākin* in the fourth line, in that humans drove

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هات اسقني الذكر الخوالدهات	إن النفوس كثيرة اللفات
ثبت الزمان ونحن نعدو عمرنا	ونخال أن الدهر ذو نقلات
والحق مثل الشمس يهلك آله	والشمس أم الخير والأفات
أم الهدى لكن بعض ضيائها	رفع السراب وغر في الفلوات
والحق مثل الشمس يجعل ضوءه	بعض النفوس قرارة الحشرات
والعيش غيم والعقول جلاؤه	كالشمس تنقش جانب المزنات
والعيش مثل الشمس يعمي ضوءه	عن أنجم تزدان بالظلمات
احزن ولذوق كل مقدر	يا مرحبا بالحزن والفرحات

See: Shukrī (2000) pp.479-480

their lives during the daytime, but deception is evident through the apparition of the mirage in the flat land (plain). However, the argumentative value of this stanza shows the importance of clarity in life and negates the ambiguity where the humans' minds would illumine the whole of life exactly like the sun, when it is clear in the sky what it shines on.

The conclusion of the argument is based on the truth of the Dīwān group where the imperative verb in 'be sad or joyful' is an argumentative act rather than an utterance, as specified by Austin, since it does not transfer a reality but it achieves during the uttering process¹. This is the imperative of accepting good and evil in life according to humanity's vision towards the universe, especially the sun; this is because Shukrī "sees both the diametrically opposed forces of good and evil, light and darkness, negative and positive, as inevitably existing in man and he recognised their impact on human life".²



¹ J. Austin, J, *How to Do Things with Words*. (USA: Harvard University Press. 2nd edn, 1975) p.43.

² See: Fakhr al-Dīn, Tarik, "Abd al-Raḥmān Shukrī (1886-1958), an Egyptian Writer in the Age of Imperialism and Nationalism; A Study in the Influence of European Thought on Modern Arabic Literature". Ph.D. Thesis. New York University, 1977 p.274

5.5. Contrast and Comparison.

In the highlighting of the poetic themes of the Dīwān group in terms of the argumentative discourse, in order to clarify the points of contrast and comparison between the three poets, it can be said that their poetry includes characteristics of rhetorical argumentative discourse. These include obtaining the corroboration of the readers regarding a particular issue, but also achieving the persuasion of the readers by satisfying their feelings and thought, in order to accept that issue in question, alongside the discourse theme. However, the poets of the group are distinguished in their use of Romantic themes, especially those of love, meditation and nature. These themes are employed as the subjects of arguments wherein the poets would use argumentation theory in support of their poetic principles.

The Dīwān group seeks to use the provided poetic themes of Love, Meditation and Nature in arguments about how these topics can impact upon the three poets and thence upon the readers. This means that the poets were not just claiming poeticisation, or even writing nonsense verses, but they were very concerned with an adherence to the new movement in modern Arabic poetry. Moreover, the poets used these themes in the classification of different sub-themes, where the topic of love was the first argument to be mentioned, followed by meditation and lastly the theme of nature. However, these poets would reform the nation's literature as a permanent reform, hoping to consolidate their poetic movement, whether through the prose introductions of diwans or by a critique of the work of others, and therefore their poems came to stress these principles.¹

By examining these poetic themes, this study will consider how language content plays an important role in the formation of the argument and orientation towards its conclusion in a logical way, since “argumentative discourse contains not only language expressing claims and evidence, but also language used to organise these claims and pieces of evidence”.² However, this linguistic task cannot be achieved without considering the meaning exactly in each argument by establishing a close link between the meaning and the argument to avoid the misunderstandings. As Abū Ya^cqūb al-Sakkākī (555-626 AH/1160-1229 AD) said, the

¹ Abd al-Ḥayy, Dīyāb, *Shā^ciriyyat al-^cAqqād fi Mizān al-Naqd al-Ḥadīth*. (Cairo: Dār al-Nahḍa al-^cArabiyya. 1981) p.344

² Nitin Madnani and others (2012). Identifying High-Level Organisational Elements in Argumentative Discourse, *Conference of the North American Chapter of the Association for Computational Linguistics, Human Language Technologies*. June 3-8, 2012. Montreal, Canada. pp. 20–28. Princeton, NJ, USA

interpretation of one meaning in different ways is only possible through intellectual connotations, which involves the transmission from one sense to another, due to some relationships between them.¹

As this chapter has demonstrated, the difference of love between the argument of despair and hope is an essential feature in modern Romanticism, which is articulated effectively by the creative tendency of the group. This means that this relationship focuses on the idea that the poet can be desperate when the argumentative evidence of love is unlikely to be obtained, while he can be optimistic in the face of different arguments that consider his status in the emotional sense. However, it can be seen narcissism is the essence of poetry in composition arguments.

To put it more clearly, the poet of the group usually calls for more than one argument in a short text through addressing his argument to more than one recipient, in that the poet addresses the self, the lover and the accusers. That is to say, the argumentative purpose of addressing the self is to persuade it and encourage it to be patient and brave, whilst his address to the lover is to justify his worthiness of sincere love, and his need to reunite. Finally, addressing the arguments to the accusers would refer to their injustice and brutality, and impugn allegations. Therefore, we can now consider the three main aspects of argumentation, which are: persuasion, justification and inference.

In detail, the poets were artificial in terms of argumentation on love, while on the themes of nature they take the arguments and ideas from the poets of the past ages, especially those of the Abbasid era. However, listening to the whisper of nature is only one aspect that can be considered in the renewal movement of the Dīwān group.² Moreover, the theme of love in the poetic discourse of the Dīwān group is differentiated from the attempts of the poet to find excuses for himself with his claims. So, love is not something chosen by the poet, but rather, it is a power that usually dominates the poet's mind.

Perhaps what would characterise this critical call by the Dīwān group on these poetic themes turn towards a philosophy of meaning; in this way, poetry is no longer just a passion, but it has also expanded to include the facts of thoughts concerning the universe and life. However, it should be pointed out that Shukrī was more poetic on the theme of the philosophy

¹ Al-Skkākī, Abū Ya^cqūb, *Miftāḥ al-^cUlūm*. Ed. Na^cīm Zarzūr. (Beirut: Dār al-Kutub al-^cIlmiyya. 2nd edn, 1987) p.330

² Al-Qitt (1981) p.48.

of love, even though he was more pessimistic than his two companions, specifically in the arguments of life and love. Clear evidence from his poetry can be found in a poem entitled *Ḥulm bi ʿl-Baʿth* ‘Dream of Resurrection’ which emphasises that the argument of life retreats in return for death:

Death is the purest essence of life, despite the fear of graves and darkness.¹

However, Shukrī was not merely echoing what the Romantics wrote, but was competently devoted to the new trend in which poetry should be an emanation of conscience. This is because it is absurd for poets to try to divide poetry into various styles and genres by the poets, such as description, love, elegy and eulogy poetry.² Shukrī, however, discusses the topics of nature considerably, which has led to his achievement of sincerity in poetry, since nature is honest in itself and does not know any sense of hypocrisy and deception.³

In contrast to the philosophy of Shukrī, al-ʿAqqād usually commences his poems with a brief explanation of the idea, mostly posing questions to which answers would evidently be found. However, al-ʿAqqād did not consider conversing with nature as optimistically since he did not reach the poetic awareness required for merging with nature, although looking at Nature through the aspect of emotional truth is one of the principles of the *Dīwān* group.

Al-ʿAqqād, however, loves making comparisons in his arguments, especially on the theme of love where he often uses translations from other poets and myths. This point was the result of a deep consideration of the book *The Golden Treasury*, as the most important source to benefit his poetic movement. However, al-ʿAqqād, in particular, was expressing his psychological reality or intellectual conflict that arises as a result of the collision between desires and tendencies, and public opinion and the traditions of the community.⁴ Furthermore, al-ʿAqqād was more linked to expressing the philosophy of love through assembling arguments related in order to illustrate the new trend of poetry and also to summarise his various insights into humanitarian issues.

1

والموت أظهر من خبث الحياة وإن راعت مظاهره الأجداث والظلم

See: Shukrī (2000) p.276

² *ibid.*, p.322

³ Ysrī, Salāma, *Jamāʿat al-Dīwān*. (Al-ʿIskandariyya: Matfaʿat al-Wādī.2nd edn, 1977) p.111

⁴ Diyāb, ʿAbd al-Ḥayy (1985) ʿAbbās al-ʿAqqād *Nāqidan*. p.347

In the argument of meditation of self (self-contemplation), it can be seen that al-Māzinī surpassed his two companions, al-°Aqqād and Shukrī, through a refusal of life according to the approach of Romantics who tried to attain the facts of the self and the universe. More than others, al-Māzinī feels through emotional experience, especially in terms of his ability to influence the addressee, where al-Māzinī tries to not only be limited to argumentation through an idea or position on a single argument, but additionally bases most of his poems on groups of arguments under multiple connotations. As a result, a new trend in modern Arabic poetry is the consideration of meditation, or what could be called self-introspection, which combines intellectual meditation and emotional sense through the meanings of pessimism and rebellion.¹

In this respect, a rapprochement between persuasion and aesthetics in poetic discourse is indispensable, where the Dīwān group worthily linked an argumentation approach to the aesthetic side required in poetry. However, it can be noted that Shukrī, in particular, built his argument in language through proofs and evidence, with the reader only rarely noticing a fall in the level of aesthetic formulation. This suggests that the aesthetic can be an effective tributary for persuasion, for different aspects of excitement, enthusiasm and influence, taking into account the awareness of the addressee of the means adopted by the poet.²

Regarding the notion of organic unity in the poetic discourse of the Dīwān group, we can see that al-°Aqqād and al-Māzinī did not reach the required level in applying the organic unity in their poems, but Shukrī, in contrast, usually evoked his arguments by creating links between lines in poems and the specific argument through coherence, leading therefore to a logical unity which avoids contradiction in the poem's meaning. However, achieving organic unity in the lyric is uncommon because this type of poetry is based on the association of feelings and thoughts in a non-specific format³, although we can consider organic unity when a poem is based on a system of stanzas where each section is set to a different rhythm.

Finally, despite agreement among the three poets influenced by Romantic poetry, we found that each had their individual special features. For example, al-Māzinī was the most

¹ Mandūr (1997) *al-Naqd wa °l-Nuqqād al-Mu°āširūn*. p.47

² There is a term named *Fawq al-Tadāwuliyya* 'post-pragmatics', found by Khalīfa Bū-Jādī in one of his studies examining the pragmatics of the poetic text. This term aims to consider the aesthetic propensity of different poetic works, in which literary formats should go beyond their purposes and functions of explaining (understanding) borders. This means that the pragmatic concept would rather dive into aesthetics and imagination, suggesting the value of having a consideration for poetry in the pragmatic lesson. See: Bū-Jādī, Khalīfa, 'Fī mā Fawq Tadāwuliyyat al-Naṣṣ al-Shi°rī'. *Majallat al-Nāṣṣ*, Jāmi°at Jījal. Algeria. vol. 7. May 2007. pp.41-42

³ Mandūr (1997) *al-Naqd wa °l-Nuqqād al-Mu°āširūn*. p.143

revolutionary, complaining and ironic of the three poets especially at the beginning of his life when his poetry was full of pessimism. However, al-°Aqqād and Shukrī's arguments were not emotional, but symbolic and cerebral so while Shukrī expressed his ideas via symbolic imagination, al-°Aqqād expressed his in a way that relied on comparisons and proposition.



5.6. Conclusion.

To sum up this chapter, it is evident that the Dīwān poets were concerned with a variety of topics since their poetry related to beauty, love, life and nature. In a discussion of argumentation, these poetic themes are considered to be an assertion of the way that the poets reflected on, and thought about such themes, in their poetry.

However, the arguments focusing on Love, Meditation and Nature revealed the mysteries of the universe and the human soul through a reflection on life and death and the unknown, through the poets' passionate analysis based on controversy and an attempt at persuasion. Moreover, one can see that through these modernist themes in Arabic modern poetry, the argumentative topic of revolution, doubt, anxiety, frequent meditation and brooding, became important themes.

Moreover, in the light of the arguments regarding poetic themes, it seems that the Dīwān group's vision was not only to reveal truths but also to please the reader, with a unique insight into the poet's feeling, thinking and talent.

To conclude, this study links the two pillars of the Dīwān Group and their poetic discourse on the one hand, and argumentation theory on the other. Following this discussion in which arguments were found in terms of common poetic themes through the Dīwān Group's poetic discourse, the next chapter will examine the argumentative image as the critical views frequently make the link between image and poetry, and also the poetic image always occupies the first consideration's position in criticising the poem to a considerable extent. The poet therefore has the full ability to express a certain idea on the one hand, and on the other, to allow the poetic image to persuade readers.



Outline of Chapter Six

The Argumentative Images

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6.2.1. The Concept of Imagery.

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6.3. The Sources of Argumentative Images.

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6.4. The Functions of Argumentative Images.

6.4.1. Wisdom.

6.4.2. Comparison.

6.5. Contrast and Comparison.

6.6. Conclusion.

6.1. Preface.

The poetic image is considered to be one of the pillars that supports the text; but it also appeals to the reader's senses especially when it is so well executed that the dimensions and aspects of the image reflect the dexterity of the poet. Moreover, these images effect a qualitative distinction regarding the genus of poetic writing, that becomes the most important tool used by the poet to build the poetic text; and the artistic means by which the accuracy of creativity and depth of sense in the poetic experience is determined.

It is obvious that poetry is a unique utterance which varies from prose in both poetic significance and mode, so that poetry directs and discharges the language in order to image in the case, when there is no other indication, the poetic sense cannot be detected and when both the language and poetic image would hide the meaning.¹ That is to say, the meaning in poetry can only be understood after effort, diligence, the dismantling of structures, image analysis and interpretation.

At the same time, it has been said previously that argumentation aims to consider discourse in terms of its meaning and significance, and this can be technically accomplished by various mechanisms that lead to gaining the acceptance, sympathy and influence of the reader. Thus, resorting to metaphorical images in the argumentative discourse is one of the significant moments in the building of the concept itself, whereas the provision of images in their general meanings through the discourse would not be. This is because they would be rhetorical embellishments rather than tools of persuasion that play a role in forming the discourse as well as achieving the concept, structure of feeling.²

It has been stressed that the great advantage of the poetic image is that it enables the poet to use different similes and metaphors. Furthermore, the poet tries to portray himself through these images and in the way he reflects the various components of the piece. However, this

¹ Al-Duraydī (2009) p. 94

² This term, which is found by Raymond Williams (1921-1988), who was a Welsh academic and critic, reduced social phenomena on 'fixed criteria' by dealing with the meanings and values that people live by, and opposing the idea of separating them from personal elements. This means that the concept does combine sensation and thought, but addresses thought as sensation, and conversely, sensation through its intellectual image. However, the meaning of argumentation and image somewhat links to this concept though dealing with thought in an analysis of the argumentative idea and analysis of the images through their impact on the poets and readers. In this respect, according to Shukrī, poetry is what is agreed about the formulation between imagination and thought, clarifying and interpreting the words of the self. For more about this concept, see: Williams, Raymond, *Marxism and Literature*. Oxford: Oxford Paperbacks. New Ed edition of the 1977 edn). Also, Shukrī (2000) p.324

chapter seeks to acknowledge the Dīwān poets' ideas through the artistic vision in their poetic images that appeal to the reader's emotional experiences.

To consider the relationship between the study of the argumentative image and the application of the pragmatic method, it can be said that poetic imaging always depends on the meaning, simile, metaphor and trope, and renounces attention to the wording, the sequence structures and the rhythm. However, as the pragmatics method conjures up the functional study of the language, it seeks to understand the communicative relations in use (known as communicative interaction)¹ that is accomplished here by imagination, as one of its notable forms in literary works.

To uncover the extensive relationship between the study of image and argumentation, the poetic image should be considered to be one of the most important principles in Romanticism that has been dramatically utilized by the Dīwān group. This means that the literary or linguistic impact materializes its effectiveness only within the communicative and bilateral path through the creator and receiver, because, as Jacques Moeschler and Anne Reboul argues, each communicative process "hardly takes place in the absence of pragmatic conditions as the uttered (or enunciations)'s discourse is inseparable from the context of reception (Reader-response)², including the sender, the reader, the public, the pattern, the form of discourse, place, subject, purpose and key".³

From such a view, it can fairly be concluded that the poetic image is created by the poet within an expressive context which is aimed to impressing readers and influencing them.⁴ By considering the concept of argumentation, this chapter will stop at the internal structure of the image and the ideological background and combine the iconic and linguistic components that together lead to the formation of images.

¹ This critical term refers to the exchange of ideas in which both parties are involved and impact on each other, whether they are human beings or machines or a form of art. This includes essential dialogue and non-verbal communication, interactive fiction, storytelling and others.

² This critical term refers to the importance of the reader for the reading and interpretation of the text, in which the writer envisages a supposed reader or implied reader through the process of writing. However, many terms related to the term of reader respond through transforming the reader from a consumer to the product of the text, which all naturally link to the remarks of Roland Barthes about the Death of the Author.

³ See: Moeschler, Jacques and Anne, Reboul, *al-Tadāwuliyya al-Yawm*, °*Ilm Jadīd fī °l-Tawāṣul*. Translated into Arabic by Sayf al-Dīn Daghfūs, et. al (Beirut: Dār al-Ṭalī°a. 1st edn, 2003) p.58.

⁴ Murtād, °Abd al-Malik, 'Al-Šūra al-°Adabiyya, al-Māhiyya wa °l-Waḏīfa'. *Majallat °Alāmāt*. Vol., 6 (22). September 1997. pp.170-179.

The question this chapter raises concerns how the romantic images of the poetic discourse of the *Dīwān* poets persuade and at the same time enables the context to influence the reader. In other words, to what extent can *Dīwān* poetry conform to their principles through both the sources and functions of their argumentative images; or rather, how do they accommodate the argumentative ability and the imaginary vision in images? This sub-question will be dealt with in the three sections of this chapter; the first will highlight the poetic image and argumentation through theory, and consider how the *Dīwān* poets viewed their own images. The following section will examine the sources of images through the roots of creative images from four main sources; humanity, nature, religion and philosophy. The last section will explore the function of images through both wisdom and comparison.¹



¹ As both argumentative images and pragmatic method are interested basically in the meaning, this chapter will focus on the meaningful images that are represented significantly in metaphor and simile, without embellishments.

6.2. Imagination and Argumentation. (Theoretical Preface).

Artistic image is one of the most important tools used by poets in order to build their poems and embody human feelings and emotions; and, to express their ideas and perceptions about Man, the universe and life. More specifically, to demonstrate the fact of the poet and the status of feeling and reason in the poetic production, we ought to bear in mind the famous image created by the ancient Greeks, because of its truth, in which the poet sits in a luxurious chariot pulled by two strong horses, which symbolize 'feeling' and 'imagination', driven by a wise Coachman.¹

This section will first explore the concept of image in literature and criticism in general, and then highlight in detail how the Dīwān group considered the importance of the concept of poetic image poetically and critically. The final part of this section will attempt to discover the impact of argumentation on poetic images and the real relationship between the argument and poetic image through argumentative mechanisms and rhetorical tools.



6.2.1. The Concept of Imagery.²

It is very difficult to formulate a definition of the image in the writings of ancient critics, as it is understood in contemporary criticism. However, literary image has always been taken into account in judging the poet, even if it is not mentioned in critical Arabic studies.³ Thus, it is not easy to determine the essence of the poetic image because, as B. Ṣāliḥ argues that any attempt to find a final identification of the image is illogical if not impossible to obtain, so as to link the image of poetic creativity itself, and for the variable nature belongs to the individual and subjective.⁴

¹ Al-Bustānī, Fūʿād, *Muḥāwalāt fī Taḥdīd al-Shiʿr*. (Beirut: al-Maṭbaʿa al-Kāthūlīkiyya. 9th ed, 1973) p.13

² It is quite difficult to find a definition of the term al-Ṣūra 'image' through the writings of critics and researchers. However, this problem is due to the Multiplicity of descriptive compositions, so, in addition to the artistic images, there are, for example literary, poetic, rhetorical, metaphorical and imaginary images. Moreover, there is a substantial difference between literary and critical trends, and what is consequent from differing views towards image, but this difference goes beyond individuals from the same trend.

³ Muḥammad Abdullah, *Al-Ṣūrah wa ʿl-Bināʾ al-Shiʿrī*. (Cairo: Dār al-Maʿārif. 2nd edn. 1981) p.44

⁴ Bushrā Ṣāliḥ, *Al-Ṣūrah al-Shiʿriyyah fī ʿl-Naqd al-ʿArabī al-Ḥadīth*. (Beirut: al-Markaz al-Thaqāfī al-ʿArabī. 1st edn. 1994) p.19.

Nevertheless, as al-Bustānī says that poetic image has been defined as “the language of senses and feeling”¹, which is normally considered to be the frame in the literary text that contrasts the meaning. It can also be defined as “the pivotal element of the configuration psychological elements for the poetic experience.”² Simply, as the adage ‘a picture is worth a thousand words’³, it means that a simple image may illustrate the content of a scene or an attitude where it needed much speech to describe it. Accordingly, a single poetic image could describe what many poems failed to convey.

Clearly, the significance of this image has sometimes been linked to the artistic side of poetic portrayal because it is the most important constituent of poetry, and sometimes, it is linked to other significant methods such as, simulation, including the artistic image of which it is part. However, imagination has been linked to image because it is considered to be the embodiment of desire in the human Self, which therefore reflects on the concept of image in the artistic sense.

Historically, according to the Aristotelian heritage, image and metaphor are linked, where image in its essence is considered to be a stylistic ornament based on the similarity between a signifier and signification as both their qualities are identical and congruent.⁴ However, it should be pointed out that the significance of the concept of the image in the critics' thoughts can be performed by an indication, pronunciation and meaning. Qudāma b. Jaʿfar (277-337 AH/ 873-948 AD), a famous philosopher and writer of the Abbasid era, considered that meanings are normally the material of poetry, while the image is poetry's shape just as, for the carpenter, wood and silver are for working.⁵ As a result, the image here is that the poetic shape with all its ingredients for structure, that is, words, music and a general framework contains the meanings. ʿAbd al-Qāhir al-Jurjānī, however, takes a new step in defining the concept of image

¹ See: Ṣubḥī al-Bustānī, *Al-Ṣūra al-Shiʿriyya fī l-Kitābah al-Fanniyya*. (Beirut. Dār al-Fikr al-Lubnānī. 1st edn. 1986) p.10

² See: Kāmāl Abū Dīb (1995) p.18

³ This phrase emerged in the USA in the early part of the 20th century. Its introduction is widely attributed to Frederick R. Barnard, who published a piece commending the effectiveness of graphics in advertising with the title "One look is worth a thousand words", in *Printer's Ink*, December 1921. For more see: <http://www.phrases.org.uk/meanings/a-picture-is-worth-a-thousand-words.html>

⁴ Aristotle (1960) p.22

⁵ Jaʿfar, Qudāma (1997) p. 19

by linking the embodiment of the reasonable to the tangible, which is a picture (or creation) of what we know in our minds upon what we can see by our eyes.¹

However, some scholars have restricted this certainty by limiting the usage of the image of what was known and calling it the 'rhetorical image'. Following the critical and literary movements and the growing interest in images they have crystallised two significances for this word. The first one is image, which is not necessarily related to a mental status. This is because image may form a sensory pattern through metaphor and simile, or it can take an invisible form as in touch, hearing, taste and smell. The second significance is imagery, which can use language to represent objects, actions, feelings, beliefs and emotional experiences.² However, this Significance is used by some critics in the definition of poetic experience as it is the whole and comprehensive image for the poetic theme and the position of the poet in it.³

Simile, for example, is a connection between two parties due to their unity, or their participation in status, or a situation or a group of adjectives and cases, and the similarity between the two parties is physical or mental. Nevertheless, simile remains a comparative relationship and not a unity or interaction relationship where the first party is becoming the same as the second party; this is simply because the object does not look like itself. Moreover, analogy means otherness and not counterpart. However, what contributes to the difference between the two parties is the presence of a metaphoric tool that acts as a logical barrier that separates the two sides and prevents them from being completely similar.⁴

However, there is a special function for metaphor.⁵ It represents the way that the mind combines various unrelated things in poetry in order to influence the reader's attitude and motivation.⁶ However, Perelman focused on comparison and exemplification in the first part of his book, and he returned to the subject in the third part which was devoted to the methods of metaphor. However, it is interesting to note that both comparison and exemplification in the

¹ Al-Jurjānī, °Abd al-Qāhir, *Dalā'il al-I'jāz*. Ed. Maḥmūd Shākir. (Cairo: Maktabat al-Khānjī. 2nd edn, 2002) p. 445

² Shukrī (2000) p.401

³ Ghunaymī, Hilāl (1996) *al-Naqd al-'Adabī al-Ḥadīth*. p. 363

⁴ For more, see: °Aṣḥūr, Jābir, *al-Ṣūra al-Fanniyya fi 'l-Turāth al-Naqdī wa 'l-Balāghī*. (Cairo: Dār al-Ma'ārif. 1st edn, 1988) p.188.

⁵ Although the word metaphor had in Greek a wide and general definition, it means in French to be used in the field of embellishments of stylization, in which its usage is therefore less ambiguous than the use of the word Simile. For more, see: Moreau, François (2003). p.31

⁶ Naṣr, °Āṭif, *al-Khayāl, Maḥūmu wa Waḥā'ifu*. (Cairo: al-Hay'at al-Maṣriyya al-'Āmma li al-Kitāb. 1st ed, 1984) p.281

argumentative process can also be linked to metaphor.¹ Consequently, ancient scholars concluded that metaphor does not act as an ornament in speech but rather it is a linguistic, pragmatic art that gives the discourse its semantic strength and its psychological sense, both emotionally, influentially and desirably, which is the conclusion that was reached by Western thinkers.²

According to I. A. Richards, the meaning of imagination can be placed on six levels, the most important of which are: the production of clear images, especially the visible; the use of the language of allegory; the imaging of mental situations for others through sentimental participation which is important in order to achieve the delivery process; invention, or a combination of elements that are not linked.³



6.2.2. The Importance of Image in the Dīwān Group's Poetry and Thought.

With the development of the global movement of literary criticism in the modern era, the literary image has taken on new dimensions. This is because it has become a mirror of the prevailing times and values, and the centre of artistic interest and emotional pleasure in Romanticism. In Realism it has also become a method of embodying human frailty and evil, so that the meanings of the image varied depending on the onlooker's perspective.⁴

Romantics considered that imagination is thinking through images according to the ideology of the writer; although his would be different from another's. However, in Romantic poetry there is always a link between imagination and emotion, as, for example we see in Wordsworth's poems. According to Samuel Coleridge (1772-1834), the British poet and literary critic, images contain genius and the reason for this is that in their formulation they are subject to the control of the emotions.⁵

¹ Perelman and Tyteca (1971) p.19 onwards and 210 onwards. For more, see: al-Walī, Muḥammad, 'al-Isti'āra al-Ḥijājiyya Bayna Aristotle wa Perelman' (Online) accessed on 13-10-2014, available at: http://www.aljabriabed.net/n61_07alwali.htm.

² Dalāl, Washan, 'Tadāwuliyyat al-'Isti'āra al-Ḥijājiyya'. *Majallat al-Makhbar*. March 2008, pp.131-140

³ Richards, I. A, *Poetries and Sciences*. (New York: W. W. Norton and Company. 1970 A revised edition of the 1935 edn) p.32

⁴ Shukrī (2000) p.390. For more on this point, see: Sayyid, 'Aḥmad, *al-Madhāhib al-Adabiyya fi 'l-Adab al-'Arabī*. (Cairo: Dār Shams al-Ma'rifa. 1st edn, 1991) p.24 onwards.

⁵ William Wordsworth and Samuel Coleridge (2006) p.13

Although it is the fundamental principle of the idea of renewal in the Dīwān group, calling for a new poetic image was an important vision for the critical movement in Arabic literature. But this call cannot be separated from these poets' requirement that poetry should totally express the Self. However, the contemporary poetic image owes mainly to the innovative critical poets of the Dīwān group who overrode the sensory description to one conveying the emotional. In other words, they attempted to excite the psychological content in order to be a various source for the image.¹

The Dīwān group believed in the importance of the poetic image, so with regard to the field of the imagination and its impact on poetic image, Shukrī, firstly, asserted in an article in the introduction to part V of his poetic diwan entitled, '*Distinguish between imagination and illusion*', that the reader should recognise meanings and images between two aspects in poetry. The first is imagination which is achieved by showing connections between objects and facts, and illusion, where the poet imagines a link between two objects with no connection.² According to al-^cAqqād, no one equalled Shukrī in the application of psychological rhetoric derived from Western literature which was based on what he read in the poetry of prominent Arabs. Therefore, he wrote on the difference between imagination and fancy, although both terms are ambiguous in the writings of some of the Western critics.³

For the Dīwān group, images should not be futile and useless, but should embody the spirit of the poem and its theme. However, the value of analogies is that they excite the emotions or they disclose a fact where imagery is not intended to represent itself.⁴ According to Shukrī, some readers consider poetry to be restricted to the simile whatever the likeness was; however, imagination is not limited to simile as it includes the spirit of the poem and its theme; and where the poem is full of similes, it might denote the limitations of the poet's imagination.⁵

It can be said that Shukrī understood imagination correctly when he talked about similarity and the poet's attention to it. Therefore, he explains imagination anew by claiming that it is everything that is imagined by the poet and it is used to describe aspects of life and to explain the emotions of Selves; it also explains thought and poetic themes and motives, which all need

¹ Ṣāliḥ, Bushrā, *al-Ṣūra al-Shi'riyya fi 'l-Naqd al-^cArabī al-Ḥadīth*. (Beirut: al-Markaz al-Thaqāfī al-^cArabī. 1st edn, 1994) p.33

² Shukrī (2000) p. 520

³ Al-^cAqqād (1969) *Ḥayāt Qalam*. p. 183

⁴ Shukrī (2000) p. 401

⁵ *ibid.*, p. 401

an extensive imagination.¹ Moreover, Shukrī logically linked influential emotions and powerful images, so that when the poet's emotions were weak and insincere, the images become futile.²

Al-Māzinī, moreover, claims that the function of images is not to show that the poet has the ability to conjure something out of nowhere, this is impossible, but because he is able to create an image from various aspects and bring this composition clearly to his mind.³ However, the importance of imagination for the group came from comparisons between the Dīwān poets and the conservative school headed by Shawqī and Ḥāfiẓ. For example, al-Māzinī compared Shukrī and Ḥāfiẓ Ibrāhīm, to show the advantage of the new trend by saying: if you compare Shukrī and Ḥāfiẓ, you will find Ḥāfiẓ to be a putrid pond beside a deep, rich, sea. Accordingly, the reader will ponder their poetic diwans and realise the difference between them; you will stultify your imagination with Ḥāfiẓ but it will transcend with Shukrī in the thought sky.⁴

Al-^cAqqād, thirdly, sees that the function of similarity is to transfer the feeling of forms and colours from one self to another, since due to the force of poetry and its depth it outperforms the poet.⁵ As far as al-^cAqqād was concerned, the image of poetry was not merely a linguistic activity in which the poet's habit is to apply the old rhetorical forms in a sensory manner, but rather it was a manifestation of psychological feeling. Just as the rhetoric, wherein lies the poetic image, in al-^cAqqād's perception, is no longer, nowadays, a linguistic advantage when considering language as a set of consistent words, it has, however, a psychological advantage that is associated with each sensory, psychological and intellectual activity by the poet.⁶

These psychological seeds have matured in the critique of the group and those writers, critics and academics who follow them. However, Shukrī in particular, was one of the first of the generation to benefit from the data elicited from the study of psychology in poetry. This was followed in 1914 by al-Māzinī's article written when he studied psychology in the work of the Abbasid poet Ibn al-Rūmī and then al-^cAqqād, in a similar study of the poet himself,

¹ *ibid.*, p. 402

² *ibid.*, p. 244

³ Al-Māzinī (2001) *Ḥaṣād al-Hashīm* p. 215

⁴ Al-Māzinī (1915) *Shi'r Ḥāfiẓ*. p.10. Also, see: ^cAbd al-Laṭīf ^cAbd al-Ḥalīm (2011) p.49

⁵ Al-Māzinī and al-^cAqqād (1997) *al-Dīwān fi 'l-Adab wa 'l-Naqd*. p.21

⁶ Al-Mukhtārī, Zayn, *al-Madkhal 'ilā Nazariyyat al-Naqd al-Nafsī, Sikūljīyyat al-Ṣūra al-Shi'riyya fi Naqd al-^cAqqād*. (Dimashq: Manshūrāt 'Ittihād al-Kuttāb al-^cArab. 1st edn, 1998) p.302.

followed by °Abū Nuwās and others. Moreover, Muḥammad al-Nuwayhī carried out a psychological study of the same poets; he also focussed on the psychological tendencies in the writings of Ṭāhā Ḥusayn as well as al-Mutanabbī and °Abū al-°Alā° al-Ma°arrī, although he strongly criticized the extravagance of dealing with it.¹

To demonstrate such critical and philosophical visions concerning the poetic images, we will refer to some poems written by the Dīwān poets that poetically express how image occupies an important place in poetry. First, Shukrī tries to link poetry with imagination in the beginning of the second part of his diwan *La°āli° al-Afkār* (Pearls of Ideas) where he divided the values of poetry into three main aspects: beautiful life, portrayal with imagination, and finally, sensation with feelings.

**Poetry mirrors beauty in life, whether good or bad.
Poetry is a portrayal, a memento, enjoyment and genuine imagination.
Poetry expresses the way hearts beat when there is misfortune or death.
The senses are horrified when the intellect recognises the spiritual.²**

Moreover, al-Māzinī, shows that the poet's ability to plumb the imagination is not easy and his work was to make the central point: that poetry should be accomplished by a grasp of the sense of life and humanity and other vital themes. But this should take into account that the skill of imaging always emerges from a coherent imagination. Also, he considers that as long as the poetic image is masterful, the poetry will have an impact on the Self which will remain for a long time.

**If I could, I would sketch in in the twinkling of an eye, that words have gravity.
And I would portray this temptation in a leaf; but people would say that this is a falsehood.
Surely this is a kind of magic not bestowed on anyone, except the angels.
A clever poet with imagination follows imaging rules, but the distinctive poet follows his fantasy.
When he clothes his poetry in an immortal dress, this new poetry will last forever.³**

¹ For more see: Ḥusayn, Ṭāhā, *Khiṣām wa Naqd*. (Cairo: Dār al-Ma°ārif. 2nd edn, 1989) p.221,228,257

²

وإنما الشعر مرآة لغائبة هي الحياة فمن سوء وإحسان
وإنما الشعر تصوير وتذكرة ومتعة وخيال غير خوان
وإنما الشعر إحساس بما خفقت له القلوب كأقدار وحدثان
من كل معنى يروع الفهم طائله معنى من الجان في لفظ من الجان

See: Shukrī (2000) p.123. However, this poem is a stanza of a poem entitled *Shakwā Shā°ir* 'A Poet's Complaint' towards his friend al-Māzinī. See: Shukrī (2000) p.196

³

لو أنه كان في وسعي ومقدرتي أن أرسم اللحظ ألفاظ لها شان
وأن أصور في القرطاس فتنته لقاتت الناس هذا منك بهتان
سحر لعمرك لم يمنحه أحد إلا الملائك لا إنسس ولا جان

Al-°Aqqād, however, considers that the poet can make a word picture better with his or her poetic images and that the various contradictions that ensue lead the reader to be convinced. Clearly, al-°Aqqād tries to link poetry with imagination in the beginning of his first diwan, *Yaqāzat al-Ṣabāḥ* (The Vigilance of Morning), so the potential image in the literary work depends on the level of influence and persuasion.

This is my poetical work which is accessible to readers,
It arrives at a sea with no end.
It has both wisdom and stupidity,
It has both despair and hope,
It has love and antipathy,
It has silence and noise.
It is myself, and an image for those who can see.
So, I welcome praise or criticism
Whatever life holds will recompense me.¹

In a poem asking his beloved for a photo as a memento al-°Aqqād also shows how the image can impact on the other party since the poet assumes that his poems greatly influence the lover. Clearly, the reflection of the beloved's image on the poet's imagination denotes the impact of renewal in poetry in the modern era.

O lover, give me a photo because I have expressed my feelings clearly in my poems.
In order to console myself when longing grows, absence hurts and my patience wears thin.²



وشاعر لبق التصوير يحكمه أحكامه وخيال الفحل معوان
يكسوه من شعره ثوبا يخلده وليس يبالي جديد الشعر أزمان

See: al-Māzinī (2009) p.111

1

هذا كتابي في يد القراء
ينزل في بحر بلا انتهاء
فيه من الحكمة والغباء
وفيه من يأس ومن رجاء
وفيه من حب ومن بغضاء
وفيه من صمت ومن ضوضاء
صورة محيائي لعين الرائي
قليلق بين القدح والثناء
ما شاءت الدنيا من الجزاء

See: al-°Aqqād (2000) p.45

2

أولني منك صورة مثلما صو رت نفسي لـديك في أشعاري
أتعزى بها إذا غلب الشوق ق وحوال النوى وقل اصطباري

See: ibid., p.125

6.2.3. The Argumentative Impact in the Poetic Image.

By considering the value of images in literature the relationship between the literary image and argumentation can be realized. That is to say, the images should provide the greatest influence to the reader in order to gain their sympathy and conviction. This is because in general, poetry is the finest form of human speech and it is intended to affect the listener or reader; and this process is at the core of the poetic process. According to C. Day Lewis (1904-1972) an Anglo-Irish poet and novelist, in his book entitled *Poetry for You*, the meaning of poetry is not in its interpretation in prose, but what it means to the reader, when the poet's own spiritual experiences affect him.¹

Clearly, the poet uses images in order to destroy the consuming, old images and meanings, and replaces them with new ones that become more dynamic experiences. However, the use of metaphor is not only intended to simply restore the sensory beauty of things, and portray the poet's experience, but also to breathe life into images by linking them to our emotions, hopes, fears, habits and desires. This is so that the reader joins the poet in his image-making, and the reader glimpses his own spirituality when he reads.²

This means that the image is linked to the receiver as far as it relates to the poet. Irwin Edman (1896-1954), the American philosopher and Professor of Philosophy, makes this link when he wrote: "The impact of the poem lies in its accurate expression about the mood of the poet or his dream, and in the total inspiration that is shown in our feeling."³ However, the logic of the poetic imagination is not in isolation from non-realism and non-essentialism, but there is an essence of non-essentialism based on negativism itself; also the non-realism in poetry is Realistic to the extent that it belongs to imagination".⁴

By relying on sensation as the derivation of literary image, it should be mentioned that the sensory image is not intended to be merely about views and practices, but the interaction between a set of subjective and objective elements. This means that it does not have

¹ Lewis, C. Day (1945) *Poetry for You*. p.25

² Edman, Irwin, *Arts and the Man: A Short Introduction to Aesthetics*. (New York: W. W. Norton and Company. 5th edn, 1960) p.75

³ *ibid.*, p.75

⁴ Naşr, °Ātif (1984) p.279

argumentative power according to feeling, because feeling itself is extracted from the experiences of recipients and their practices and daily behaviours.¹

Within argumentation a rhetorical image has emerged, and the function of this is to persuade and influence before rhetoric recesses into a narrow concept through the phrase concept; in the end, the image is only an embellishment. This is because the origin of the performance of the meaning via images is to enable, through influence, an understanding of the difficult. However, the argumentative meaning of poetic images can be considered through the basic function of the metaphor, which approximates the sense to readers and excites their imagination.²

Throughout the Arabic critical heritage, there is a grasp of the importance of the influential dimension of pictorial expressions. Al-Jāhīz is an obvious example since he mentioned the phenomenon of portrayal and analogy in the context of the discussion of what exactly is, 'fascination' for a reader.³ He suggests that pictorial expressions provide a number of rhetorical conditions in the performance of sense, such as: the choice of word, the ease of articulation and the beauty of description. So, when these characteristics are available in the sense, it has earned its ability to influence.⁴ However, the influence of image is not impervious to disinformation and seduction, and therefore, al-Jāhīz repeatedly warns of the danger of image, since its bewitching beauty is capable of completely convincing the reader.⁵

This means that the reader would be able to taste the image through the interaction with the elements of images. The reader would be subject to meditation which raises the imagination and the areas of feelings, especially those which consist of a set of partial images which differ in meaning from one another. This is because each reader has his own mind, experiences, and culture that govern the way he meditates on both the text and the nature of the content. The reader of poetry should only care about what he or she feels about the image, and should not be concerned about what the poet meant or wanted from the image. As al-Āmidī puts it,

¹ Salmān, °Alī, (2010) p.245

² However, Muḥammad Hilāl goes on to negate the requirement of the metaphorical word or phrase to form the image, because the true phrases may be accurate imaging with fertile imagination even if not used by means of metaphor. For more, see: Ghunaymī Hilāl (1996) *al-Naqd al-Adabī al-Ḥadīth*. p.432

³ Al-Jāhīz (1998) *al-Bayān wa 'l-Tabayīn*. vol., 1 p.254

⁴ *ibid.*, vol., 1 p.254

⁵ *ibid.*, vol., 1 p.254.

performance is not about the intention of the speaker, but rather on the orientation (direction) of the meanings of his words.¹

Furthermore, Ḥāzim al-Qarṭājannī realized what was later to be stated in modern criticism, when he confirmed the close relationship between image and imagination. According to him, the image is the product of fiction inspired by the ability to realize the proportionality between objects in the attempt to uncover new relationships and combine contradictions in a homogeneous unit.² However, all of this can be applied to the poetic image that emanates from the sensuous expression since the poet wants to transfer his idea and passion to the readers. This process is measured by the success or failure of the image through the power of influence in the receiver; as Ibn Qutaiba said: “the most poetic is the one that the reader can feel living inside the poem until the end”.³

In relation to this, it has been said that the Dīwān poets warned about fallacies in the composition of the image, and what they termed, corrupt Imagination, which resides in the falsification of facts which are not rational.⁴ So, in the Group’s opinion, persuasion by the proper means is considered to be the best way to make arguments, and the disapproval of using fallacies is a sign of the importance of the reader. According to al-Māzinī, based on the principles of the group, the formation of the poetic image is the opposite of reality and honesty, and thus is not a sign of poetic genius.⁵

Hence, the inference by analogy is the closest type of inference in poetry, which means that the formation of a realistic structure proves the fact because of the similarity in relationships. So, it is an argumentative action to a specific object by similarities that links it to another object which has been dealt with as a poetic analogy by some philosophers and rhetoricians. According to al-Jurjānī, simile is an analogy, and analogy is what can be comprehended by hearts and minds not only ears.⁶ Remarkably, the poetic analogy combines persuasion and beauty; it persuades through analogy, and at the same time it is enjoyable because the image has been improved.

¹ Al-ʿĀmidī (1961) p.191

² Al-Qarṭājannī (1966) pp.38-39

³ Ibn Qutayba (2006) vol.,1, p.82

⁴ Shukrī (1994) *Dirāsāt fī ʿl-Shiʿr al-ʿArabī*, pp.245,246

⁵ Al-Māzinī (2011) *Ḥaṣād al-Hashīm*. p.195

⁶ Al-Jurjānī, ʿAbd al-Qādir, *Asrār al-Balāgha*. Ed. Maḥmūd Shākir. (Cairo: Maktabat al-Khānjī. 1st edn, 1991) p.15

In fact, when we talk about the argumentative metaphor, it is because it falls within the linguistic means that are exploited by the speaker with a view to directing the reader to a specific point of the speech, and only then it achieves its argumentative objectives. However, the argumentative metaphor is clearly most common due to its connection to the purposes of speakers and their rhetorical and communicative context.¹

In this regard, it should be noted that argumentative metaphor really needs to appear through intellectual logic as if it is necessary. However, it is quite difficult to oppose an argument that is based on simile or metaphor, due to a key feature of argumentation by analogy that implicates the reader and coerces the interpretation of the poem via the dismantling of the image.²

According to George Myerson, “claims are often made that different views can be synthesised: so differences end, along with the tensions they cause. If the opposing views can merge in one truth, a method may be found for resolving arguments generally”.³



¹ *ibid.*, p.276

² *ibid.*, p.269

³ Myerson, George, *The argumentative Imagination, Wordsworth, Dryden, Religious Dialogues*. (Manchester. Manchester University Press. 1st edn, 1992) p.91.

6.3. The Sources of Argumentative Images.

It has been argued that poetic image is considered to be a drawing with words and the embodiment of the sensual thoughts and feelings of the poet; and that imagination is an important component in its production. Just as the poetic image depends on trope and other elements of rhetoric such as simile, metaphor and metonymy, it also depends on description of the senses. This is in order to achieve something in our imagination that is beyond the external truth of things; and this is done through the image's dependence on the energies of the language and emotional radiations that embody the significance of the poet's passion and his ideas, in words.¹

Traditionally, studying literary images is critically considered through the focus on wherever the images are derived: from the cultural, the natural or from realistic sources. This means that these sources would assert that imagination derives its initial elements from life itself and then re-formulates them into new and different images. So, if imagination exceeds borderlines, it turns into illusion.²

This section concentrates on the signifier in terms of its kind and returns it to the semantic and idiomatic field with other signifiers that share the same nature.³ However, following an extrapolation of the sources of imaging in the Dīwān group's discourse it has been shown that there are four main sources,: Human being, Nature, Religion and Philosophy.

6.3.1. The Human World.

Logically, humanity is the first source of poetic image because the poet creates by evoking the origin of existence. However, the human source would also include human life and its aspects, or what can be considered as realistic sources. Moreover, it has been said that humans with all their components are still the essential source in the principles of Romanticism since Romanticism considers human beings to be the source of values that makes the individual worthy of literature's interest. Accordingly, argument has a beginning in human motivations and runs its course, driven by hope of success, through impediments and frustrations.⁴ However, poetry has resorted to the expression of ambiguous situations that cannot be

¹ Lewis, C. Day, *The Poetic Image*. (California: Hesperides Press. 2006) p.67

² Bassām, Sā'ī, *al-Sūra Bayna 'l-Mubālagha wa 'l-Naqd*. (Jeddah: Dār al-Manāra. 2nd edn, 1984) p.17

³ Al-Ṭarābulusī, Muḥammad, *Khaṣā'is al-'Uslūb fī al-Shawqiyyāt*. (Tunisia: Manshūrāt al-Jāmi'a al-Tūnisiyya. 1st edn, 1981) p.169

⁴ Myerson, George (1992), p.138

described directly, or, it has sought to perform privately what the poet perceives, through analogy.¹

Looking at poetic material argumentatively, the image of the Self should first be noted, and the way that the three poets focused on it as the centre of poetry. This is based on the principles of Romanticism which carries with it various contradictions that make the reader the judge who accepts or rejects the argumentative ideas. Shukrī, in his couplet entitled, *Wa^oz al-Qadar* (The Preaching of Destiny), argues how the Self is compared with both horizon and life in terms of wishes and desires.

**I saw my Self as the horizon, driven by hopes like the course of the planets.
Indeed, the self is like life because its systems cannot be true if the course of desire misses the horizon.²**

Through this argumentative image, the poet raises the analogy of the self with the horizon through the point of similarities (spaciousness and breadth), and reasons that because the horizon is surrounded and driven by planets, the Self's main motive is hope. Another image is built upon the previous similarity that compares the self to life, since the regularity and uniformity of life cannot be argumentatively systematic without considering the regularity of the self's desires. Clearly, the elements of simile in this example, which are hopes and desires were thought to be important aspects of humanity, so that building the argumentative images from the great objects in the sky with life, tends to convince the reader. However, the deductive conclusion links with the poem's title which suggests the idea of a sermon, that is, that destiny has the responsibility for achieving humans' wishes, alongside human efforts.

This argumentative image of likening the self to life was compatible with the view of Olivier Reboul (1925-1992), a French philosopher and academic specialist in rhetoric and Philosophy of Education, who stated that the argumentative power in the image increases when it depends on the convergence between the similes that omit the simile tool³, so that this simile (هي النفس دنيا) 'the self is life' aims to highlight the extensive status of the self in achieving its

¹ Bowra, C. M., *The Creative Experiment*. (London: Macmillan and Company Limited. 1st edn, 1949) p.23

²

فإني رأيت النفس كالأفق بهوها تسير بها الآمال سير الكواكب
هي النفس دنيا لا يقام نظامها إذا اختل في الأفق سير الرغائب

See: Shukrī (2000) p.308

³ Al-^oUmarī, Muḥammad, *al-Balāgha al-^oArabiyya, ^oUṣūluhā wa Imtidādātuhā*. (Casablanca: ^oAfrīqyā al-Sharq. 1st edn, 1999). P.132

desires. Nevertheless, as postulates are essentially probable in the argumentation process without the obligation to convince the reader,¹ one can reject the idea of the analogy between the self and life because of the dimension that the self is no more than an element in this life.

Shukrī also tries to link nature and humans in a long poem entitled, °*Āshiq al-Māl* ‘Money Lover’, which logically explores a comparison between humans, especially poets, and some aspects of nature, leading to the conclusion that poetry has two functions. The first is emotive and the second, social.² These two functions can be seen in the following image which relates to how the poet’s words should send a message to the community. This poem is an imagined story of a girl and lover of money, and reflects a negative social image, that maybe the poet experienced where people normally leave once the money has gone, or what can be called (The love of interests). Through this poem, the poet stresses how life cannot be at one pace of which the love of money usually links to bankruptcy, and therefore the lover is insolvent especially as far as his lover is concerned.

**Spring breezes pulse gently in reproach, in the same way that an expert would.
They seem like a branch full of fruit whose beauty we admire.
Like the mediator between lovers or a wise ambassador,
Who slowly mediates in much the same way as the Lord of intelligences controls destiny.
And sunshine is like the joy seen in the features of the bearer of glad tidings.
And the singing bird is like the poet who recites in praise of happy times.³**

In this stanza, the argumentative image suggests that the breeze is like a gentle, soft and clever man. However, the point of resemblance stresses that the breezes have influence when they move among the branches of the trees in the same way that the poet influences lovers. This whole argumentative image mirrors the principles of the *Dīwān* group through the suggestion of the function of poets in life; poets’ thoughts should concentrate on love, the important theme, and not be confined to the self just as the singing bird flies everywhere, and

¹ Perelman and Tytica (1971) p.24

² The function of poetry is a problematic issue in criticism in terms of it either provides emotional solutions for selves, or evokes aesthetic values.

³

نسمات الريح تخفق كالعتق	ب برفق فعل اللبيب الخبير
فهي تغدو ما بين غصن نصير	فاتن حسنه وغصن نصير
كالرسول الأديب بين محب	وحبيب أو كالحكيم السفير
يعقد الصلح في أناة كما يع	قد رب النهى قضاء الأمور
وضياء الشمس المنيرة كالش	ر إذا ما احتواه وجه البشير
وهناك الطير المغرد كالش	عريتو حمد الزمان النصير

See: Shukrī (2000) p.48

the sun shines all over the universe. The image is a simile which is presented in poems and based on the link between humans and nature by emphasising the claim that both sunshine and singing birds are like human beings.

However, this argumentative simile concerning the human world can also be seen in the ethics and morality of behaviour and actions, as al-Māzinī wrote in a long poem entitled, *Ilā Ṣadīq Qadīm* 'To an Old Friend'. This poem attempts to show how the ideal in the mind of the poet is basically higher than in the mind of ordinary people because according to al-Māzinī's vision, he is more capable of recognising a defect and therefore is more unhappy about it than an ordinary man would be. However, it can be said that the following poem is not addressed to a specific friend but is a simple description meant for men in general.¹ The poet stresses some negative and obnoxious characteristics of a friend that is envious, insulting and mean. According to this the poet the poet is convinced that there will inevitably be a parting.

**He seems to be happy but his heart is angry.
He is like the glistening mirage that promises water to the thirsty but in truth, there is no water.
He is incapable of thought because he has no imagination or hope.
He is used to humiliation and is proud of it.
This is because falsehood is the refuge of weaklings,
His sense and insight are dark like the statue devoid of intelligence and acumen,
He seems honest but this hides his shame.²**

In this argumentative image, al-Māzinī offers a psychological and acceptable justification through the impact of deception on humans, not to mention the impact this has on friendship. So, this satire acts as a criticism of human and social values, although it could be said that the meaning is lost in its exaggeration and excessive prejudice. To persuade the reader effectively, the poem relies on an argumentative image divided into two parts; an explicit image, offered through the analogy suggesting the contradiction in the joy in a face while there is hostility in

¹ al-Māzinī (2009) p.28

²

وفى قلبه قطوب العدا به الظمان ماء وما به من ماء والنفس ضئيل الآمال والأهواء وتباهى به على الشرفاء والأكاذيب ملجأ الضعفاء ثال خلو من الحجا والذكاء تحت الخزي ياله من مرأ	يتلقاك بالطلاق والبشر كالسراب الرقراق يحس عاجز الرأي والمروءة ألف النذل فاستنام إليه ينسج الزور والأباطيل نسجا مظلم الحس والبصيرة كالتهم فاسق يظهر العفاف ويخفي
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See: al-Māzinī (2009) p.76

the heart, as well as the deception of mirage for the thirsty; and an implicit image of darkness in the image of the statue.

However, this argumentative figuration suggests an extensive gap in the way that humans deal with each other since it is impossible to consider inner feelings. Moreover, various descriptions confirm this image because the narrator sees human lack of prowess and sagacity, as well as the love of humiliation and falsehoods. Obviously, these argumentative evidences are constituted as motives for rejection of such behaviours. However, the whole image concludes with the picture of hypocrisy, using the technique of dilemma (or what is called the proof of the double-edged), as Perelman stated, which is a form of argumentation that normally requires two hypotheses to infer whether one persuades the first or second, so that he or she will grasp the idea.¹

In this method of considering humans and their lives figuratively, al-Māzinī tries to summarise the life of human beings in a long poem entitled, *Munājāt al-Hājir* ‘Conversing with the Emigrant’, which describes the pessimism in Romantic ideas, and that destiny is still a dark area that as yet poets have been unable able to picture. This poem emphasises the fact that poetry is a creative reflection of the human self through all its situations so much so that the poet wishes to put all the sins into poems in order to be immortal.

People are like the waves in the sea; that is, some are unseen and for some, life is a square.
A boy can look gorgeous in the beauty of the water.
Sadly, time can alter his beauty, but his beauty can re-emerge like water when its changing colours harmonize.
Time makes Man thin because Time is hungry.
The wolf's toenails are more likely to be trimmed if there is equity and gratitude in the world.²

This analogy argues that people are like waves in the sea and that life is like the land. This is achieved through the detailed image of how destiny can change dramatically in life. The argument describes the impact of Time on a young man, and suggests that time does not necessarily spread happiness among humans, but that life is doomed. However, one might

¹ Perelman and Tyteca (1071), p.255

²

وإنما الناس كالأمواج بعضهم في بعضهم غائب والعيش ميدان
إذا الفتى انتلفت ألوان رونقه وراح وهو بماء الحسن ريان
عدت على حسنه الأيام فاختلفت بعد التناسب أصباغ وألوان
ما يسمن الدهر إنسانا ليشبعه لكن ليعجفه والدهر سغبان
أظافر الذئب أحمرى أن يقلمها لو كان في الدهر إنصاف وعرفان

See: al-Māzinī (2009) p.112

question whether it is valid to liken people to waves, argumentatively. Rather, instability and speed might be the point of resemblance, since people do not have uniformity in happiness and sadness in their lives. As a result, this argumentative image leads readers to conclude that humans can expect no equity or gratitude from destiny, and accordingly, the poet suggests that he is unable to face age and its misfortunes since fate like the tide, is inexorable.

It can be said that one of the most important characteristics of the romantic trend called for by the Diwān group is research and investigation into the aspects of life in order to explore life and reveal its secrets. Therefore, the romantic imagination, which describes the self's ambitions and considers how poetry attempts to explore the psychology of the poet.¹ However, the application of psychological rhetoric and its connotations does not stop at the limits of enunciation but goes further to explore the psychological intimations and inspirations that address the sentiment.

With regard to describing the poet's self in some argumentative images, Shukrī portrays the image of his personal relation with hopes, in a poem entitled, *Dīqat Hāl* 'Distress', which shows how bad luck forced him into poverty, and reveals how a powerful Destiny left him with the pain of human weakness and disability. The following poem stresses that adversity is one of life's aspects that humans cannot avoid, and blaming the time one lives in is useless. The poet only remembers the days when he was wealthy and hopes that that day will come again.

I regret my luck as the patient is repelled by his doctor, because my aspirations have been ruined.
 In this unhappy time, my Fate is to be miserable.
 I am disappointed, but my heart scolds me because I am merely a victim of Time.
 I defended my hopes because they fed me but my patience is disappointed because I doubted hope.
 And my circumstances grew worse I became like a lover who misses his beloved.²

This analogy links the personal situation of the miserable poet whose hopes have been lost and the one who is sick, and argues that the main cause is Time; and in order to clarify the

¹ Al-^cAqqād and al-Māzīnī (1997) *al-Diwan fi 'l-Adab wa 'l-Naqd*, p.54

²

سأندب حظي والأماني شواردا	كأني سقيم قد جفاه طبيبه
إذا عبث الدهر اللئيم بيأس	فحسب نصيبي أن مثلي نصيبه
وصرت كما شاء الزمان مخيبا	يعاتبني قلبي كأني رقيبته
ودافعت أمالي كأني سئمتها	وأخلفني صبري كأني أريبته
وضاقت بي الأحوال حتى كأنها	فؤاد محب غاب عنه حبيبته

See: Shukrī (2000) p.83

extent of personal suffering, the poet uses the technique of condition. This image is based on continuation as an argumentative relation to persuade the reader how this melancholy has affected his life in a way that one can imagine his hopeless state. Another idea that plays an important role in this analogy, is that even patience cannot help a human to avoid such hardship. The conclusion emphasises the argumentative image by likening once again a lover's heartbreak at missing his beloved.

Al-Māzinī, however, tries to depict himself and his suffering in love in a philosophical poem entitled *Murāja'at al-Ḥubb* 'Love Review', which expresses the importance of love in life because one cannot live properly without it. This poem embodies the Dīwān group's principle that love is the vital element that inspires poetry and imagination.¹ The poet is pessimistic saying that neither hopes nor despair can be of benefit the poet in love. The poet focuses on disaffection to review and correct love, wondering if the real reason behind despair is the time, difficulties or distance.

There is no mercy for a heart that is bored with love.
It is like being blind and dependent on a stick and weak hearing.
Live as you wish, brother, whether loyal or bored,
As I am like water to the thirsty, you should return to me if you want life to sparkle because
the sun shines in me.²

Initially, the poet aims to prepare the reader to consider the wonder of the human situation once love is lost and this is achieved by the quest for sympathy and mercy for a heart that still believes in love. The analogy focuses on comparing the man without love to a blind man who only has his stick and little hearing; and the significance of stick is that it equates to a body without love. However, it is unusual for the group's poetry to turn to optimism, but, in the third line, al-Māzinī shows his certainty of the existence of love, albeit partially, as he points to the need of water to break thirst. Clearly, the conclusion asserts that where there's love there's life.

Shukrī, however, was pessimistic when in his image, he evokes the idea that the body or soul is but a grave. In the following couplet, entitled *Jism wa Qabr* 'A body and Grave', he

¹ Al-^cAqqād and al-Māzinī (1997) *al-Dīwān fi 'l-Adab wa 'l-Naqd*, p.43

²

مالي على الحب مسئوماً ألا رحموا دون الضلوع وجيباً غير مسئوم
مالي كأي أعمى لا دليل له إلا عصاه وسمع غير معصوم
كن كيف شئت وفيما أو أخا ملل لا بد لي منك مثل الماء للهيم
فعد إلي يعد العيش رونقه وتشرق الشمس في أنحاء حيزمي

See: al-Māzinī (2009), p.85. Ḥayzom is the area containing the heart and the chest without the lungs.

attempts to create a realistic dialectic between presence and death. According to him, there is much anxiety in nations undergoing change and transition from morality to immorality.¹

**No, this is not my body that you see, but rather it is a grave where the heart is calm.
It is here that tears reflect sorrows, anguish, reminiscence, and concerns.²**

Here, the rhetoric of the argumentative image stands for a contemporary meaning since it considers love to be a vital aspect in life, and without it, one cannot imagine human life. By using the argumentative link of *lākin* (but) the poet downplays the fact of his presence to illustrate the pessimistic idea of the similarity between a body deprived of love and the imaginary real, that is a body in a grave. In this sense, the poet assembles a number of the reader's emotions to explore how this analogy indicates a relationship between love and real life. The second line answers the metaphorical image, to suggest that real life strongly comprises emotions, concerns, tears and memory.

Shukrī, moreover, wrote many poems that portray his life in England when he studied there which reveal his home sickness. For example, a poem entitled, *Shā'ir fī 'l-Ghurba* 'A Poet in Alienation', expresses what he feels about loneliness even though he appreciates the natural beauty of England.³ The following poem emphasises briefly the poet's short journey from Egypt to England, comparing both countries in the light of his feeling.

**I felt like a singer coming out of a meadow and I don't regret the time spent in the place
Where daylight wears a gleeful and smiling face
And night's face is not black.
I had many reasons to sing, of my beloved, my home and friends.
But my memories took me down to a grave where the sky frowns.
If I am alive in this grave, life is strange, and withers just like futile hopes.⁴**

¹ Nidā, Muḥammad, 'Wazīfat al-Shi'r 'Ind 'Abd al-Raḥmān Shukrī'. *Majallat al-Lughā al-'Arabiyya*. Eygpt. Al-Manṣūra. July 1995, vol.14, (3) pp.3-19

²

ليس جسمي الذي ترون ولكن ذاك قبر لما تكن الضلوع
من شجون ولو عة وادكار وهموم تنم عنها الدموع!

See: Shukrī (2000) p.99

³ This feeling maybe because of the nature of Sheffield in South Yorkshire, the city where he studied, being as an industrial city.

⁴

كنت مثل الغريد جئ به من روضه والزمان غير ذميم
حيث وجه النهار جذلان بسا م، ووجه الظلام غير بهيم
ودواع إلى الغناء كثار من حبيب وموطن وحميم
أنزلوه في منزل مثل بطن الـ أرض جهم السماء جهم الأديم
إن أكن عائشا فعيش عليل الـ نفس يذوي مثل الرجاء العقيم

See: Shukrī (2000) p.185

This argumentative image figuratively describes the poet's attitude when he left Egypt for England, and likens his feelings to a bird forcibly kidnapped from the meadow, where the poet sang and praised love, home, family and friends as well as the face of the bright daylight and the clear night. In addition to the emotional comparison between the two places the poem implicitly suggests his wish to stay in the meadow forever in order to emphasise through scenic discourse, his memory of beautiful moments in his own country. However, the poem is written in the third person in *anzalūh* 'they put him down' which plays an important argumentative role in the composition, since the image of the poet travelling and leaving home suggests that he was reluctant. Therefore, logically, the conclusion suggests that human beings cannot live blissfully in any home but their own; and that if this is so, living would be unbearable because hope would die.

Shukrī, the poet of alienation, described the city where he lived during his studies, and expresses his feelings towards it in a poem entitled, *Ḥanīn Gharīb* 'A Strange Nostalgia'. This provides a perceptible image which attempts to gain the sympathy of the reader by transferring the actual description of the city in order to make the argumentative image more convincing.

**Give me a chance to smell the breezes of the Nile, as I am ill and I need that river.
I am in a town where Time passes in the kind of sadness that the sun does not brighten.
Life is like a prison when daylight comes and despair and calamity dawn on me.
The sky above wears mourning which resembles the mound of a grave.¹**

The central point of this argumentative image suggests the poet's feeling towards the sun and the natural beauty that surrounds us. He ruefully compares Sheffield with a prison where he cannot see daylight, in order to show the depth of the tragedy and his despair.² Another argumentative image follows that draws a special metaphor to excite the reader's imagination in the picture of the sky as mourning due to the fog and rain. Yet, the significance of its darkness orientates the argumentative discourse to a new direction where a second image asserts that life

1

لعليل والنيل حاجة نفسي	أنشقوني نسائم النيل إنني
ر حزينا لا يستضيئ بشمس	أنا في بلدة يمر بها الدهر
قد رمتني فيها الخطوب بيأس!	فهي مثل السجن العبوس نهارا
فكان السماء قبلة رمس!	لبست فوقها السماء حدادا

See: *ibid.*, p.186

² The prison impacts on Shukrī's life both in his life and death, so that the only commandment that was written with his left hand, which had been healed of paralysis: " Do not bury me in a room locked as the prison, but in a tomb filled in by soil". See: Salāma, Yusrī (1977) p.88

is worse there and the programmatic character of this metaphor links up with the common humanistic sense of mourning in human beings' lives.

It should be pointed out that this variety of argumentative images based on comparisons between Egypt and England evidences the correlation the poet makes between his homeland and his response to being charged, together with two companions, of indulging in European civilisation at the expense of Egyptian and Arab cultures.¹

However, if Shukrī realistically portrays himself in the foreign land, al-Māzinī fantastically tries to portray his status in the community in a long poem entitled, *Munājāt al-Hājir* 'A Conversation with the Emigrant', which explores a comparison between himself and his vision of life; and his pessimism is rooted in his thoughts about life.

**I am like a tired prisoner hearing various melodies in my gaol.
The sun shines on me through the prison bars, revealing the bars I feel in life.
I wish there was comfort in hope that would drive away the worries I suffer.²**

This argumentative image does not only stand at the edge of an analogy of life as a prison and the poet as a prisoner, but it also extends to clarify the metaphorical relationship that links hope and despair in the comparison between the sun and prison. The intensive engagement with the sun claims that even time cannot dislodge it from its orbit. However, when the poet resorts to a wish in the argument's conclusion, with the recognition of its futility the ray of hope shows the argumentative force of both the prison and time. This dominates the poetic self, motivating the reader to admit the absurdity of clinging to an abstract wish without seeking the will to change. Clearly, the emotional experience leads to the formation of the poetic image through the description of the situation and dependence on hope to relieve the impact of Self crisis.

This section can be summarised by asserting that the human image in the poetic discourse of the Dīwān group was drawn within three main elements: pessimism, whether subjective or

¹ For more on such these comparisons, see: Shukrī (2000) pp.201-203

²

لكنني كسجين مرهق تعب تسك مسمعه في السجن ألحان
تضيئه الشمس من قضبان محبسه ودون أن يجتليها الدهر قضبان
يا ليت شعري وهل في ياليت من فرج من أزم ما أنا عان منه أسوان

See: al-Māzinī (2009) p.113

social, meditation, and finally despair, and that all these contributed to make the argumentative image more convincing in terms of analysing the imagination.



6.3.2. The Natural World.

It has been said that Romanticism is interested in the description of nature because the romantic poets considered that aspects of nature comprised different figurative and significant meanings; and they stressed that nature in all its aspects is an integrated unit. This vision of nature was adopted by the Dīwān poets and therefore they considered it to be one of the richest sources of inspiration for the poetic image, especially when the poet sees nature as the self. However, they ranked Nature below the Self and the effects of self, and nature was to comply with its command.¹

It can be said that the perception of nature in the Dīwān group's poetic discourse was compatible with Lord Byron's argument that suggested that it is a vital element in human emotion when the love of nature is more than the love of humanity itself. This is because nature is seen as a safe haven from human conflict.² However, this celebration of nature awakens feelings, although the description of nature is not a new theme in Arabic poetry. It is as old as poetry wherein all the elements of nature have always been apparent in the poets' eyes.³

Shukrī, for example, did not only draw a picture of the influential images of nature, but he also merged his own feelings about them⁴ asserting that poetry should stem first from human emotion as one of the Romantic principles, and then, connected to nature in all its components. Evidently, Shukrī wrote a poem entitled *al-Shi'r wa 'l-Ṭabī'a* (Poetry and Nature) to show the strong link between the poet's ability to versify and the consciousness of nature.

**When birds warble they sing for the emotions of the human heart.
The self is like nature, comprising of meadows, lights and seas.
Autumn branches drop their flowers in the same way that great poetry is adorned by feeling.⁵**

¹ 'Izz al-Dīn, Ismā'īl, *al-'Usus al-Jamāliyya fī al-Naqd al-'Arabī, 'Arḍ wa Tafsīr wa Muqārana*. (Baghdad: Dār al-Shu'ūn al-Thaqāfiyya al-'Āmma, 3rd edn, 1986) p.139

² Quoting from Byron's poem *There Is Pleasure In The Pathless Woods*:

By the deep sea, and music in its roar:

I love not man the less, but Nature more. For more, see: Byron, Lord, *Childe Harold's Pilgrimage*, (Newcastle upon Tyne: Cambridge Scholars Publishing. 1st edn, 2009) p.82

³ For more, see: 'Uwaīn, 'Aḥmad (2001) p.43

⁴ Salāma, Yusrī (1977) pp.110-111

⁵

This image suggests the argument of analogy; the birds of nature are like the birds of the self through signifying the point of similarity, which is that both contain the meaning of influence in their special field. On the other hand, the impact of birdsong helps humans to bare their emotions, so that the act of nature is considered in the formation of this argumentative image as the first action, and is followed by the act of self in rapture.

Shukrī's wide vision of nature argumentatively restricts nature's aspects as they are likened to various human conditions. The conclusion determines the strong relationship between nature and poetry in two ways: that the poet should be integrated with nature in the form in which he or she interacts with all of the natural elements. Moreover, good and great poetry should stem from feelings and emotions in accordance with the principles of the Dīwān group.

Another example of descriptions of nature is a poem by al-°Aqqād, entitled *al-Kharīf* 'Autumn', which exploits this season to assemble analogies by linking nature to the poet's psychological sense. In this, an innocent girl is still the inspiration for the theme of love, but al-°Aqqād utilized the image to resemble nature, showing a simple comparison between spring and autumn. The poem is one of al-°Aqqād's nature poems in which he compares spring with autumn. It is an intellectual poem which focuses on the nature of both seasons, where autumn receives winter, while spring (the season of beauty) lets winter to go since the winter as far as the poet is concerned is the darkness season. Because of that, the poet described the spring as a laugh, and the autumn as just a smile.

**Nature's delight in spring resembles the girl laughing when she is caressed.
If her forehead smiles in autumn, we would be suspicious and awed.
A girl's beauty fades rapidly as she starts to wither.¹**

In this image, the poet emphasises the divergence between the parties to the image, so that the enjoyment of nature in the season of spring is compared with the laughter of an innocent

إذا غنّت الأطيار صدحا
وما النفس إلا كالطبيعة وجهها
وتنثر أغصان الخريف زهورها
تغنّت لأشجان الفؤاد طيور
رياض وأضواء بها وبحور
كما جاد بالشعر الجليل شعور

See: Shukrī (2000) p.260

1

ضحك الطبيعة في الربيع كأنه
فإذا تبسم في الخريف جبينها
كالغداة الحسناء يغرب حسنها
ضحك الغريرة في عناق خليع
أبصرت نظرة ريبة وخشوع
أثناء شيب في الشباب سريع

See: al-°Aqqād (2000) p.53

girl in an intimate moment. This is accomplished by picturing nature as a human creature who can feel what surrounds him, but this leads to ageing and dominates the poet's feelings at the moment of writing this poem. This argumentative image explores a special emotion that stems from the end of a loving relationship, pictured in the words: wilt, farewell, doubt and loneliness. The similarity with the events of Autumn is based on the portrayal of these emotional moments between any couple in the event of farewell. As for aging, al-^cAqqād examines a paradoxical vision since he described himself as old when he was in his youth. This suggests that the impulsive and fun loving youth is actually losing his youth rapidly, and will soon be old.¹

Al-^cAqqād also considered nature through a call for renewal in an expression of his feelings, and a warning about the neoclassical view of the poetic imagination.² He asserted that the new poetic images on the theme of nature are an enticement to readers and the new generation³ to believe in the link between the Dīwān group's Romantic principles and various aspects of nature.

Nature is also predominant in Shukrī's poetry where he tries to link different natural aspects to his feelings in a complete poem entitled *al-Yusr Ba^cd al-^cUshr* 'Relief After Difficulty'. This poem depicts how optimism is important in the march of life, and cosmic changes inevitably play a role in directing humans to good. The poet particularly attempted to override individual sorrows that impede the capture of the essence of life.

**When winter is over, spring enters, aromatic and sweet.
When night insists on darkness, the morning comes with its light and radiance.
When clouds sicken the face of the sky, the moon emerges to beautify the sky with its luminosity.
And when misery stays too long, bliss comes to conquer it.⁴**

This argumentative image suggests Nature's ability to change and transform via the picture of winter, night time and the effects of the clouds which are continuously changing even though

¹ al-^cAqqād (1982) ^o*Anā*. p.143

² Al-^cUmarī, Zaynab (1981) p.323

³ New generation 'al-Jīl al-Jadīd' is a description by the Dīwān group which means the generation that came after the classical period headed by Shawqī and Ḥāfīz. Also, it may argumentatively be considered as a presupposition that the new generation is weary of the poetic images and structures by traditionalists, so that the new poetry by romantics is designed to be accepted by people and especially youth.

⁴

دخـل الربـيع بطـيبه وروائـه	إن الشـتاء إذا تطـاول أمـره
جاء الصـباح بضـونه وبهائـه	والليل إما لـج في غلوائـه
برز الـهلال يزـينها يضـيائه	والسحب إما أسـقمت وجهـه السـما
جاء النـعيم يـذل من غلوائـه	وكذا الشـقاء إذا تمـادى عـهده

See: Shukrī (2000) p.69

their influence is great. Spring dislodges winter within a specific period, and the morning light necessarily removes the darkness of the night, and finally the moon emerges to dispel the clouds. These arguments are made figuratively in order to assert that with every difficulty comes relief. The poet achieves this through an argumentative analogy by linking aspects of nature to the facts of life and coming to the conclusion that misery's fate is to be replaced by bliss and happiness.

Shukrī, according to Shawqī Ḍayf, is a sentimental, lyrical poet in the sense that is understood by Westerners. That is to say that his poetry is about his essence and is not concerned with national and political events and emotions. He flavours the sense of love with deprivation and despair, but behind this love lies a depiction of the human self, and its feelings about the universe and the natural world.¹

Night, in particular, is a vital theme for the Dīwān group and its description is based on Romantic principles. Shukrī portrayed the night in a simple metaphor through gathering the aspects he feels are most related to night such as calmness and serenity, by saying:

**Silence is a prison, darkness is a guard, and sound captivates strange cries.
Or it is like a child tired of laughing, seeking shelter from an affectionate mother.
Or it is a lover who adores darkness, whispering and peeking.²**

Here, the images of night are drawn by exploring the idea that human beings are especially influenced by the night through elements that cause dreariness. This poem is an allegorical vision that imagines night as a guard that prevents sound from penetrating the dead of night and it encourages one to consider, metaphorically, calmness as a prison that can imprison every possible sound to be kept from human hearing. Rather, night is imagined as a baby who daily resorts to his mother's bosom after the fatigue of play and the act of calmness is, argumentatively, like the child. Finally, the image of night is completed by analogy where the silence of the night is quite similar to the silence of the beloved who only deals with his love through the language of his eye.

¹ Ḍayf, Shawqī (2000) *Al-Adab al-ʿArabī al-Muʿāṣir fī Miṣr*, pp.131-132

²

الصمت سجن والهدج حارس
أو كوليّد كل من ضحكه
والصوت مأسور على الأتنين
تحصّنه أم رؤوم حضون
أو هو صوب عاشق للهدج
تناجيا باللحظ بين الجفون

See: Shukrī (2000) p.489

Clearly, the power of night builds gradually from the image of the night to greater imagery based on the technique of the argumentative scale, so that calmness is the point of every image provided, and can be graded by highlighting these images from the emotion of passion, to reality and then to rational philosophy.

In another poem entitled *Taḥiyyah li ʿl-Shams ʿInd Shurūqihā* ‘Greeting to The Sun at Sunrise’, Shukrī emotionally tries to describe his feelings towards the night; and he feels that it is full of secrets and the stirring of dreams. The poet believes that great facts are manifested during darkness, in his description of the sun shedding light.

**As if the night is betrayed by the time to depart,
It is the guarantor of a beloved heart that is afraid of being accused.
As if the sun appears in a veil of flame,
It arrives on the horizon, like the coming of a beloved. The beauty of the scene brings joy to the heart once again.¹**

The imagery in this poem compares the night with the sun with regard to the perception of the beloved. The night is a symbol of betrayal and pessimism, while the sun, regardless of its fire, is a symbol of happiness and coming love. The image of sequence in the demise of the night and then the rising of the sun persuades the reader of its importance, making it worthy of greeting.

However, the argumentative act, which is the component of the image of poetry here, varies depending on the orientation of the analogy to an adequate meaning between the act of betrayal of the night and the appearance of the sun. This contrast is argumentatively persuasive in terms of the nature of both the night and day. This is because the night is basically quiet and calm, and therefore the analogy becomes appropriate for the heart of the lover who is assuredly in love, whereas the day is traditionally thought of as the time of movement. Therefore the analogy is harmonic and consistent with the nature of day, in the image of the sun peeping out of the twilight to embrace the day as if seeking to meet the lover.

¹

وَكَمَا أَنَّ اللَّيْلَ لَمُتَّ	خَانَهُ وَقَتَّ الرَّحِيْلَ
ضَامِنًا قَلْبَ مُحِبِّ	رَاعَاهُ قَوْلَ عَزْوَ
وَكَمَا أَنَّ الشَّمْسَ تَجَلَّى	فِي خُمَارِ مَنْ لَهِيْبِ
أَقْبَلَتْ فِي الْأَفْقِ تَسْعَى	مِثْلَ إقْبَالِ الْحَبِيْبِ
مَنْظَرٍ يَفْعَلُ فَعْلَ	عُودِ بِالْقَلْبِ الطَّرُوبِ

See: Shukrī (2000) p.60

Al-Māzinī also wrote a poem entitled *Ashbāḥ al-Māḍī °Alā Juththat al-Ams* ‘Ghosts of the Past on the Body of Yesterday’, which evokes a philosophical vision of the power of the night and reflects on the significance of the sequence of yesterday turning to today. Through the following poem, the poet uses the pragmatic process to provide an argumentative image in the conclusion, which is based on the ability of night to affect the poet’s feelings.

**Morning almost erases darkness, while the remains of yesterday have not yet been buried.
So, ride the wind, while it is daylight.
We are like the night, removed by the morn, only to live in the dark.¹**

This argumentative image figuratively suggests the poet’s recognition of the power of the night, and, that it is impossible to erase the effects of the night whatever happens. It is commonly assumed that the poet is heartened by the emergence of daylight, to start a new day and to forget the night and its concerns. However, the predominance of darkness over light is emotionally encompassed by human beings thinking that the impact of night can only be restored by daylight. This poetic concept, however, draws a pessimistic conclusion, based on the analogy that human life is night, then, in spite of morning’s ability to remove darkness, humans normally live in intense darkness.

The image of night horrifies the Dīwān poets in every sense, as their ideas are normally formed in the calmness of the Universe. To show how the night stirs emotions, Shukrī describes the lightning in the sky in a couplet that takes advantage of some of the night’s aspects that dispel its darkness.

**When lightning blazed in the black night, it fired the flames of love in my body.
Night! are you a beloved’s glance, or random arrows directed at lovers?²**

A new image is created because the poet did not link the lightning to rain as is usual, scientifically and astronomically, but he chose an argumentative image that was linked to his psychological state of being in love. This argumentative image is accomplished by addressing

1

أوشك الإصباح أن يمحو الدجى ورفات الأمس لما تدفن
فاركبوا الريح اركبوها ما عسى صبرنا على النهار البين
إننا كالليل يفنينا الضحى ثم نحيا في الظلام المدجن

See: al-Māzinī (2009) p.175

2

شب برق في فحمة الليل ماض شب في أضلعي لهيب الغرام
أنت لحظ من الحبيب إلينا أم مغير من طائشات السهام

See: Shukrī (2000) p.96

the impact of the image of lightning with the personal suffering of the lover. Therefore the emotional analogy is formed during the appearance of lightning in the sky compared with the impact of the strength of the speaker's passion. To further convince the reader, the poet ignores the normal astronomical fact that lightning lights up darkness in order to stress the light in the lover's eyes. Clearly, this link between the sky's light and the lover's passion through an argumentative analogy is intended to give priority to the lover's eyes over natural forces.

Moreover, the Dīwān poets usually equated natural aspects with their images through the structure of the poem when determining the quality of the image and its argumentative value, because similes normally refer to a number of psychological and emotional atmospheres in poems. However, the poets insisted that the quality of these images were to be harmonious and consistent and without any contradiction with each other.¹

Whereas the previous argumentative image used the technique of offering choices in order to give the reader an optimum chance of accepting the argument, in the following couplet Shukrī tries to use this technique through portraying stars, in an attempt to grasp what is beyond the secret of the night.

I do not know for sure whether I see flowers that are beginning to open, or, perhaps they are hopes?

They are directed at me as if they knew what I hide in my heart!²

This image focuses on figurative pluralism based on meanings associated with the emotional question of whether the stars are flowers or hopes. Through this argumentative image, stars are compared to an animate creature that knows secrets, or can sense the poet's hopes. Unlike classical images, this poem does not link stars to pain and misfortunes as here, they represent a refuge for escaping concerns. However, this poet leaves the real meaning and functions of stars to raise another meaning based on the examination of the self in order to make them hopes, in an attempt to elicit an argumentative dialogue. This image is dealt with argumentatively by ignoring the normal function of stars and this displacement convinces us that stars not only have knowledge but are also inspirational.³

¹ Al-Duraydī (2009) pp.38-39

²

لعمرك ما أدري أتلك أزاهر مفتوحة أم قد رأيت أمانيا؟
ويبعثن نحوي بالحفاظ كأنما يردن ليعرفن الذي في فؤاديا!

See: Shukrī (2000) p.99

³ For more on the impact of the stars in Arabic poetry, see: Al-Mushir, ³Amīnah, "Al-Nujūm wa ¹l-Kawākib fī ¹l-Shi'ar al-^cArabī al-Ḥadīth (1900-1950)", Master Thesis. King Saud University, Riyadh, 2002. pp.21-32

If the romantic poet contemplates blooming roses to suggest deep ideas, as Wordsworth claimed¹, we cannot wonder when the sunflower inspires Shukrī to express his admiration towards a flower that opens in sunlight, and comparing this with strong emotion, as if he is dealing with more than an image. The following stanza selected from a poem entitled °*Ābidat al-Shams* ‘Sunflower’, does not stop at the formal description of this flower, but combines it with the emotion and imagination of the poet. The poet describes the sunflower as one that faces the sun tirelessly, all day and then explains the positive impact of the sun to the tree, which fades at sunset, and it is no wonder that it is yellow, like the sun.

**It faces the sun and it seems as if it sees what is written in Time.
In the night it sits among flowers like a crescent surrounded by stars.
Yellow like a descendant of the Magi and it is as if I address a thing that is not a flower.
It faces the sky’s face as if its roots hold the earth’s heart in captivity.
In the same way as the broken-wing eagle yearns for a prey, staying in the land where can see all around.
We deny nature's secrets because they puzzle us, thus, most of life is a mystery.²**

The argumentative images here are based on the comparison between the sunflower and other flowers so that the poet argues that beauty only lies in the sunflower. By providing these images, the poet turns to nature, specifically the sunflower, in an attempt to involve nature in the crisis of age, especially where it concerns the poet. However, it can be said that these descriptions are argumentatively made through formative characterisation, since the shape of the sunflower is portrayed in terms of the sun in order to inform the secrets of destiny, while the simile suggests that it is like the moon among other flowers that are also likened to stars.

Naturally, this argumentative and metaphorical justification leads readers to ask why this plant naturally follows the sky, or rather, why is it linked to the sun in name and shape. It seems that the sunflower depends on the sky because it aspires to be tall and free and this is why it stretches out and is compared to an eagle. However, the conclusion refers to an obvious call to sentient nature to explore further; that is, to meditate and think, and concludes that the mind,

¹ William Wordsworth and Samuel Coleridge (2006) p.31

²

تدبيرين نحو الشمس وجهها كأنما	تدبيرين بوجه الشمس ما كتب الدهر
كأنك بين الزهر في ليل أربع	وعشر هلال حوله الأنجم الزهر
وصفراء من نسل المجوس كأنها	تعالج أمرا لا يعالجه الزهر
تهم إلى وجه السماء كأنما	لها في صميم الأرض من جذرها أسر
كما يشرب النسر هيض جناحه	مقيم على الدهماء ألحظه طير
جدنا مغاليق الطبيعة ضلة	فكانت حياة المرء أكثرها سر

See: Shukrī (2000) p.148

like nature carries so many secrets. Moreover, one can consider that this conclusion links nature to human life, where merely ignoring nature would make life sterile.

It should be pointed out that in the argumentative process comparisons play an important role in forming images that have the effect of persuading the reader and this is done by planting the conclusion in the reader's mind, in advance. According to Perelman the poets consider comparisons to be fertile ground for exploring the intended argument.

Shukrī again considers that the sunflower offers a much needed lesson from Nature, as suggested in the title of the following poem *Darsī min ʿl-Ṭabīʿa* (My Lesson from Nature). He does this by comparing the natural function of the sunflower with human nature since he points out the difficulty in seeing deception and hypocrisy in the flower's movement.

**This flower worships the sun and is not fooled by any other light.
Its eyes rotate, to follow the sun, seeing its light as both ornament and god
Yet, we consider hypocrisy to be perfection, and purity a trick.
But have you seen a thirsty meadow fooled by a mirage of water?¹**

Through this poetic image, the poet argues the sincerity of nature with its constituent elements. Therefore the sunflower is bound to worship the sun wherever it is, and this provides a paradox in human behaviour that considers evil qualities to be good ones. This paradox between humans and nature is achieved by a warning of deception, since the sunflower cannot be deceived by anything that shines other than the sun while humans see hypocrisy as perfection, and purity as impurity. Indeed, by reversing these concepts the argumentative vision helps the reader to understand and be convinced. The conclusion is explicit because it shows the wisdom of meadows that understand that water in a mirage cannot give them life, and humans should recognise goodness.

Al-Māzinī expressed his dedication to the sea in the second part of his diwan, a quintuplet. His address is intended to gain the reader's full conviction towards his poetry, and he tries to examine all the aspects of Nature's influence by asserting that natural conditions increase depression and sadness and he achieves this by addressing nature as if it is a depressed human

1

زهر يعبد الشمس فلا تخـ دعه لمعة تضئ سواها
يتبع الشمس لحظه أين دارت ويرى الضوء حليمة وإلهها
غير أننا نرى الرياء كمالا ونرى الطهر خدعة وسفاها
هل رأيت الرياض وهي ظماء ضلة تحسب السراب مياهًا؟

wishing to see a ray of hope. The poet describing love to his lover says it is an ailment without medication. He also says that forever looking at his lover is not good for him so he wishes to be blind, but even then, his heart would still imagine what the lover looks like. He also considers that in the past, love was negative, great hope without achievement, and now the nights pass without a sincere feeling.

**I am like the sea where there is no shelter nor break from excessive noise.
During the summer I'm plagued by the heat, in the winter by the cold.
Like me you are a static figure, a dead soul in a live corpse.
But everything becomes quiet after upheaval.¹**

The image of the self here likens the sea to the poet himself, and the significance of the sea is its lack of shelter and calmness because of excessive noise. Fear of the heat in summer and cold in winter points to the similarity in terms of the impact of the sea on himself. However, this pictorial argument creates a paradox that lies in the fact of the death of the soul and the survival of the body that carries a live corpse. The argument persuades the reader through worldly wisdom in the conclusion that life cannot continue like this and must change. Clearly, this resort to wisdom in the formation of images strongly enhances the argumentative force as it advances the image in two significant ways: persuasion and interest.

In the argumentative theme of the sea, Shukrī also explores an imaginary concept of the sea, considering a set of connotations that are concentrated in the meanings of the unknown, and darkness. However, these meanings would be considered to be pessimistic arguments concerning life through urging the reader to interact with them in order to deduce how these argumentative meanings impact on the poetic process. In the following poem, the poet tries to consider the impact that the sea has on him through various aspects. One of them is the wish to be able to face the damage that the waves can do. Moreover, he wants to be like the sea, in terms of the pearls and shells in himself. The sound of water is like poetic reflections that can emotionally influence the self. The islands surround the sea are like bright paradises.

Otherwise, why do the waves in the sea dance when mermaids and the poet call to them?

1

كالبجر نفسي لا مأوى ولا سكن
أقول في الصيف ويلي من سمانه
قد مات مثلي إلا صورة ثبتت
لكل شيء سكون بعد فورته
ولا قرار لها من فرط ضوضاء
وفي الشتاء ألا بعدا لمشيتاني
نفس قضت وهي في جثمان أحياء
وكل عين إلى غمض وإغفاء

And why does the babbling water mimic singing as if the waves' movements are caused by calamities.

The sea is similar to Time, neither ageing, nor imperfect, or lost.

As waves splash dramatically, sarcastic Time also clamours for death.

Its Stirrings, hurricanes, pushing and rising, are like the beatings of a poet's heart.¹

This argumentative vision of the sea mirrors life and its aspects and phases since the images are designed to consider the ups and downs of life and asks that misery be prevented. The image evokes the sea and its elements such as waves, mermaids and the sound of water flowing over stones, and all this suggests the poet's influence on those around him. The main impact is the comparison between the sea and time through various argumentative evidences that emphasise their similarities; and the suggestion that there is no way out.

Shukrī continues to provide further metaphoric images in relation to the sea and time when he argues that the force of the violent movements of the waves figuratively resemble the irony of death. Finally, the conclusion infers an affirmation of the poet's vision of poetry, and the importance of the emotional experience that controls poetry and stems from it. In other words the sea is like a poet in terms of being full of life and the pulsing heart which indicates the poet's inspiration.

In this respect, it should be pointed out that there were two poets among Shukrī's companions, al-Māzinī and al-^cAqqād, whose images of nature were linked to the nature of poetry in some elements. Clearly, the *Magic of Nature*, as Shukrī often mentioned, explores both the fact that humans live with nature as well as the impact of an imaginative description of nature in poetry. The poet would say that the nature does not leave anything for the imagination or arts or beauty to say. By the magic of nature, the poet thought he may be able to inhabit another life in paradise.

These flowers are cups of light, or is it the poet's imagination?

They are not a dream, but greater than a brilliant dream,

Beauty tempts the imagination of the artist.²

1

وإلا فما للموج في اليم راقصا
خريك يحكي صدحة الدهر صامتا
وأنت شبيه الدهر لا أنت هارم
ويصطخب الأذي فيك كأنما اص
أخفق وإعصار ودفوع وهبنة
دعاه عذارى البحر شاد وشاعر
كأنك دهر بالحوادث مانر
ولا أنت منقوص ولا أنت خاسر
طخابك من حكم المنية ساخر
كأنك حي نابض القلب شاعر!

See: Shukrī (2000) p.150

2

كؤوس من النور هذي الزهو ر أم هي أخيلة الشاعر؟

By comparing flowers, described as cups of light with the poet's imagination, this image suggests the nature of the poet's thought. The significance of freedom of choice is explored semantically by the interrogative technique in the first line, which elicits an appropriate answer from the reader. However, this argumentative image excludes the idea that the image is a transient dream; it is rather higher than the dream itself. The poet attempts to link the image of nature to the fact that the imagination is dominant in forming images and this is achieved through the tool *lākin* (but) that turns the discourse towards a new vision that proves the opposite. On the other hand, this technique also emphasises the importance of employing the imagination to draw nature in the poet's imagination, which is one of the most important of the *Dīwān* group's principles.

As the *Dīwān* poets compare nature with life, conversely they considered nature to be linked to death in some of their images. Al-Māzinī, for example, tries to find an analogical link between the sea and darkness through a poem entitled, *al-Baḥr wa ʿl-Zalām* 'The Sea and Darkness', which links the sea to death in terms of its nature and humans in terms of pessimism and pain. The poet wants to show the ability of both the sea and darkness to open the door of the imagination more widely to influence humans. Darkness extends to the heart and reflects the poet's will to be similar to the sea in terms of complete or cover.

**Darkness chips at life which is drowning in a full and choppy sea.
 O dark night, it is as if the sky mourns for Adam's descendants
 O wind, you sound like bells peeling and attacking death.
 O sea, your crying is like orphans at funerals.
 Truly, the curse of the Lord who casts his discontent without mercy is now due.
 Otherwise, why is night embittered? It is like me, decomposed and trapped in the grave.¹**

This stanza comprises three argumentative images that are related to both the gloomy night and the fathomless sea, and highlights the relationship between the sea and darkness that is one

وليسست بحللم ولكنهما
 وما خأفت لفتنون الخيا
 أوجل من الحلم الباهر
 لفتنة حسن لدى الخابر

See: *ibid.*, p.666

1

أناخ على الدنيا الظلام بكامل
 فيالك من ليل بهيم كأنه
 ويالك من ربح كأن زفيفها
 ويالك من بحر كأن ضججه
 أحقت على الأرضين لعنة ربها
 وإلأفما لليل مرأ كأنني
 وخرقها في زاخر متلاطم
 حداد السموات على نسل آدم
 نواقيس دقت للمنايا الهواجم
 صراخ اليتامى في وجوه المآتم
 فصب عليها سخطه غير راحم
 بقبلة قبر حافل بالرمائم

See: al-Māzinī (2009) p.148

of the features of evolution in the perception of the Sea. Hence, it has become a subject of interest in itself and an inspiration for examining its secrets. However, these argumentative images are accomplished by giving humanity adjectives in relation to both the night and sea, so that the darkness of the night resembles mourning the dead, while the sound of wind is likened to death tolls. Finally the waves of the sea are likened to the screaming of orphans during funerals.

The image of rough seas and tenebrous nights, however, leads the argumentation process to conclude that the bitter night is like the sea which in turn is like the poet himself, buried in a tomb. However, this attempt to influence the reader is achieved by repeating the traditional image from the Pre-Islamic era when Imr^o al-Qays says:

Like the heaving wave, a long night loosens its dark cloak, weighing me with cares that longer nights extend.¹

Such argumentative images drawn by al-Māzinī would be based on the significance of the link between nature and death through a concentration on darkness, sensuality and morality. On the other hand, the Romantics' escape to nature in their poetry reflects a psychological state and emotional attitude, which of course requires special images relating to all elements of nature.²

The final example of the theme of nature formed by argumentative images is by al-Māzinī in his poem entitled *al-Shā'ir* (The Poet) which echoes the theory regarding poetry in his verses to assert its purpose and the poet's privilege by examining the motives for creating poetry and also the special inspiration the poet experiences. Poems examine the secrets of the self in order to express sincerely by picking words that influence. Poetry is the tongue of the feeling that is fed by love and enjoyment of life, and is solace to those who face their predestination.

**The poet is inspired, as if reading from a great book,
His thoughts come to him, simmered by the shells of pearls and gemstones,
Polished like the morning's cheek, pliable as daylight, pure as torrential rainwater.
He has a large soul which in the universe is like a drop in a choppy sea.
His eyes are like lightning, lighting up darkness.
His word has the same function as sunlight, as its wisdom flies like running clouds.³**

¹

وليل كموج البحر أرخى سدوله علي بأنواع الهموم ليبتلي

See: Al-Qays, Imr^o, *Dīwān Imr^o al-Qays*. Ed. Muḥammad Ibrāhīm. (Cairo: Dār al-Ma'ārif. 5th edn, 2002). p.109

² Al-Qitt, ° Abd al-Qādir, *al-Ittijāh al-Wijdānī fī °l-Shi'ar al-°Arabī al-Mu'āšir*. (Beirut: Dār al-Nahḍa al-°Arabiyya, 4th edn, 1981) p.68

³

Based on the Dīwān group's poetic principles, these argumentative images suggest ways to consider the relationship between the poet himself and the special thoughts he or she has by creating various visions that have a persuasive impact on the reader. This speciality enables the poet to see unseen meanings and explore poetically unexpected deep meanings as if he picks them from an open book; and this is due to a distinctive talent for observing, emotionally, different meanings that have impact.

The list of similes taken from nature emphasises the poet's critical vision of how both poetry and the creator should be, so that the ideal poet is the first owner of a clear thought such as the impact of the clarity and purity of the morning which affects darkness. Secondly, the soul of the ideal poet should be massive in his thinking in the picture of the universe as being small in comparison, and this emphasises the importance of the copious meanings in poetry. A further simile concerning the exemplary poet stems from his special sight which allows him to create various images that should be highlighted for each mysterious sense and this is done by likening the impact of lightning on the horizon. Finally, and the most important way of persuading the reader is that every word of poetry should contain a rhetorical function that smoothly emanates from the intellect as rain flows from clouds.

To sum up the argumentative image of nature, it should be said that it is the most attractive feature of the Romantic poets since they all portrayed beauty in natural scenes and manifestations. Therefore, nature is the first inspiration for the Dīwān poet because it is evident and truthful, and from it can be formed the various argumentative images that make it an ideal linked to the feelings of the poet towards each element. This incorporation with nature has formed a kind of responsiveness to that emotional impact related to artistic maturity for understanding romanticism in their poems, and they tried to persuade readers of the new direction they wanted to pursue. Moreover, these three poets were able to establish a desirable

يرى من ستور الغيب حتى كأنما
له خاطر يقظان ليس بنائم
صقيل كخذ الصبح سمح كنوره
وروح كأن الكون من فرط رجبها
ولحظ كأن البرق ريش سهامه
ولفظ كضوء الشمس في مثل سيرها
يطالع في سفر جليل المراقم
يجيش بأصداف اللآلئ الكرامم
نقي كصوب العارض المتراكم
بها قطرة في زاخر متلاطم
يضىء حواشي كل أغبر قاتم
يسح بفيض العقل سح الغمام

world through nature, comparing it to order and spiritual peace and an escape from pain and despair.



6.3.3. Religion.¹

The third source of the argumentative images in the poetic discourse of the Dīwān group is religion and ethics. The three poets paid great attention to these aspects as they considered the subject to be a field for poetic creativity and a way of producing arguments. However, the religious component was closely linked with human emotion throughout the ages because the importance of religion in human life is obvious. The use of religion in forming argumentative images would be applied to evoke the religiosity of the readers through arguments based on reality and belief.

It should be pointed out that the mention of spirituality in poetry does not refer to abstract religious acts and sacred symbols which is considered to be naivety in argumentative judgments, but to find what is beyond these sensory descriptions by eliciting motives and essences. Therefore, the use of religion and ethics in poetry is an appropriate way of understanding the dialectical discourse, since it explores the ideals that would logically persuade readers to accept the argument. According to al-Māzinī, the reader should know that I do not intend to show the sense of religious in poetry.²

Al-Māzinī directs some of his image to a mother intended argumentatively to represent life through the similarity of inclusion and encirclement and this can be seen as the group's vision of life and its components through the religion.

**O mother! Do not grieve about unexpected calamities, nor for what you have missed in life.
Destinies are conducted fairly, because God shares destinies among lives.
Indeed, every distress turns to happiness, and in the end, hardship to ease.
He who hopes to delay destiny has strayed, He is as dead as Ishmael's ram.³**

¹ In some aspects, it can be used instead of the words of Heritage as a source of the argumentative image. However, the relationship between poetry and religion and morality have been addressed by a number of Arab critics such as al-ʿAṣmaʿī in *Fuḥūlat al-Shuʿarāʾ*, Qudāma b. Jaʿfar in *Naqd al-Shiʿr*, al-Ṣūlī in *ʿAkhbār ʿAbī Tammām* and al-Jurjānī in *al-Wasāʾta bayn al-Mutanabbī wa Khuṣūm*.

² al-Māzinī (2000) p.118

³

يا أم لا تجزعي مما يداهنا من الخطوب ولا تأسي لما فاتنا
تمضي المقادير فينا الحكم عادلة ويقسم الله أرزاقنا وأقواتنا
وكل ضائقة تعرو إلى فرج وإن لليسر مثل العسر ميقاتنا

This stanza is based on exploring the conditions of life, clarifying the argument of induction in the lack of anxiety from calamities or despair and what has passed. The causality relation asserts justice as a special feature of destinies. It is apparent that the argumentative evidence orientates the discourse in order to encourage more contentment since it suggests that every hardship must be relieved after a while, because suffering has a natural deadline. However, the deductive conclusion of this argument evokes a religious symbol, since one should not delay or reject God's favour and this is achieved in the religious image of the redemption of Ishmael.¹

The religious significance in this image should be grasped through the argumentative image, so that the moral lesson of the story that is the hardship for Abraham in the intended slaughter of his son Ismā'īl. This is indeed an obvious hardship and the image, an argumentative one portraying the overcoming of a disaster. However, one can conclude from al-Māzinī's image that Ismā'īl died but his death was delayed by a great sacrifice.

However, the religious meanings can also be used in the poetic discourse by evoking emotional connotations. Shukrī, in a couplet entitled, *Nazrah* 'A Glimpse', tries to participate with the reader argumentatively regarding the impact of a positive vision of the beloved of the poet.

**She looked at me with a glance that combined fondness and puzzlement.
O look, her glance said YES, and I felt God's mercy.²**

This simple image describes the poet's imagination drawn in the captivating gaze of a lover; and emotion helps to create the passionate atmosphere. However, it can be argued that the main reason why this image influences the reader is the positive side of dealing with the theme of love. This is because the positive effect of the lover's glance is attributed to God's mercy and therefore emphasises that the love of a beloved is one of many mercies.

ضل الذي يرتجي تأخير قسمته قد مات كالكبش إسماعيل قد ماتا

See: al-Māzinī (2009) p.237

¹ The story of Abraham and his son Ismā'īl is prevalent in the three monotheistic religions, although Muslims believe that Ishmael is a prophet, while in Judaism and Christianity he is just an historical figure. According to Islamic literature, Abraham decided to sacrifice his son Ishmael based on God's command through a dream, and Ishmael was obedient but through the preparation for slaughter, he had decided to make a great sacrifice instead of his son.

²

نظرت إلي بعين مختبر
يا نظرة في طيها نعم
جمع الدلال وحيرة الساهي
فكأنها من رحمة الله

See: Shukrī (2000) p.65

In another aspect of religion applied to his poetry, Shukrī portrays the image of a hanged man and how naturally, this is considered to be a frightening scene that would have an impact on the reader. Moreover, this may be considered to be an innovative image in modern Arabic poetry, because the poet has tried to go beyond a simple meaning to a deep sense of tragedy although it is an unavoidable consequence of guilt. The poet justifies hanging as the earth's boredom with the sins of the hanging man, considering that the image of hanging would preach to those waiting for death. This scene must lead to tears and have a painful impact upon people.

**Humans learn from death even though there seems to be no reason for it.
It is a frightening event that brings tears and sadness to those who witness it.
It has a dreadful impact on souls and elicits rancour from the vengeful.
This miserable man is tired of his deed, He has become a vagabond.
He was evil in his life, and lonely like the leper, even among his kin.¹**

This stanza, relating to the impact of the image of a hanged person on the viewer or the reader in its poetic context is divided into two parts. In the first part, the poet encourages the reader to deduce from sermons and lessons and from this image which affects humans. However, this tragic scene influences the viewer so much that it makes them weep; and this painful image is enough to remove rancour and envy from the hearts of human beings.

The second part relates to the status of the hanged man himself. That is, the image focuses on the reasons for this event, and the thought that he has reached such a state of misery that misery itself is tired. To make this image even more persuasive, the poet suggests that he had been outcast by his relatives like a leper, or one who is forsaken because of his evil.

Shukrī also tries to express his own vision towards prescience in a poem entitled *ʿAnā wa ʿl-Ghayb* 'I and the Unseen, which explores a desire to know the future, taking into the account the argumentative connotation of looking for reassurance. The poem links the heart and self with knowledge to what is to come. It will be one of two situations; joy and glad tidings, or

1

رشد مسـ تجلب من التبـ	يعظ الناس بالممات كأن
راعها بالبكاء والتسـ	منظر ما أقام بالعين إلا
ينزع الغل من فؤاد الحقود	ولـ في النفوس وقع أليم
بؤس منه فصار صنو الشريد	ذاك من مآله الشقاء وكل
رب يغدو في أهله كالوحيد	كان في عيشه من الخبث كالأجد

anguish and grief. He believes also that this knowledge would reassure people that happiness will follow the current misery.

**I wish I knew what the future holds; it is distant and strange.
To soothe the heart suffering from the horror of the present.
Or, maybe the sight of an even greater misfortune would kill my soul.
O unseen future, I'll guess what you are but you might in turn show me the face of the clouds.
Trying to see what is unseen is like a child trying to open closed doors,
Just as you ignore the child's cry, don't say that what awaits me is unbelievable.¹**

This stanza expresses the poet's wish to imagine himself seeing into the future in order to know whether evil and death awaits him. On the other hand, it is possible that his mind would be comforted and that it is possible for humanity to be happy and safe from future misery. But being able to predict, the future could drive a man to suicide if he found that life was going to be miserable. To grasp this philosophical poem it is necessary to know the premise of the argument that is framed in the following image where the relationship between the poet and the unseen was based on positive conjectures, but the truth shows the contrary.

Therefore, the image is based on an analogy in which the poet unable to see the future portrays himself as a small child lacking in knowledge in the picture of a baby trying to explore what is behind a door. In the same way, the poet tries to know what is behind the power of the metaphysical. However, choosing a baby to make the argumentative image emphasises that an adult in the unknown world is no better than a small child. Clearly, the conclusion lies in the fact that there is no possibility that human beings can expect to see their future.

According to al-°Aqqād, we normally make images from psychological elements related to unseen hopes and scenes in order to combine both desire and perception, or the ideal and reality.² However, the choice of the image of childhood is due to the fact that children in al-

1

ليست لي نظرة إلى الزمن الآ
فتريح الفؤاد مما يعاني الـ
أو تمييت النفوس بالنبأ الأعـ
أيها الغيب كم رميتك بالظـ
أنا والغيب كالغلام إذا حا
ليس يغتني وجيبه وبكاه
تبي البعيد الخطا الغيب الحال
ظرف من لوم هذه الأحوال
ظم إن الوجود نحس المال
من فأبدت لي كوجه السحاب
ول فتحا لمغلق الأبواب
ليس تجدي ذريعة المرتاب!

See: Shukrī (2000) p.199

² See: al-°Aqqād (2000) p.486

‘Aqqād’s thought are the best teachers. This is because of their clarity and purity, so that human morality in children is strong, while these are implicit in adults or something of a hypocrisy.¹

Al-Māzinī portrays a new, paradoxical image of the past in a poem entitled *al-Māḍī al-Ḥayy* ‘The Vivid Past’, which evokes some religious images in the theme of remembering the beloved. The poem clearly asserts the principle of the Dīwān group through the use of humanitarian renewable meanings, especially religious ones, to make the image more persuasive. Through this poem, the poet says that according to human understanding, the past is dead, and the present is alive. However, this poem challenges prevailing concepts by emphasising that the past is still alive because one cannot forget the pleasant times.

O don’t avoid me, star that has vanished from my eyes.
You are the light in my eye; you make my heart flutter like rain.
At night, you are an uninterrupted dream, while in the morning a disconnected intention.
Gabriel reveals you to me and therefore I compose verses and phrases.
You are the prophet of beauty without lying to us, you are one of the eloquent messengers sent for amusement,
You thought distance would make part us, no, you are still in my heart.
Don’t let your beauty deceive like those embellishments that stand in for life.
O flower of beauty, do not be deluded by brilliance, indeed, Even spring does not last long.²

This stanza is based on ruminating about the past and remembering its events, and attempts to express a special orientation to the readers in the hope of gaining their attention. Perhaps, the poet’s boredom is the main reason why he pays attention to it, although logically, the past cannot respond. However, the characterisation of the past as being alive is an imaginary argument because logic confirms that the past is over; and the poet uses both natural and religious cultures to assert the poetic status. Clearly, the paradox between life and death for the past is made argumentatively by a number of images to obtain, imaginatively, the sympathy of

¹ al-‘Aqqād (1982) °*Anā*, p.157

²

يا معرضاً أنت نجمي غبت عن نظري
وأنت في العين أنوار ملمعة
وأنت بالليل حلم غير منقطع
وأنت جبريل توحى لي وأنظم ما
وأنت فينا نبي الحسن لا كذبا
إن كنت فكرت في هجر وفي بعد
لا يخذعك حسن أنت لا بسسه
يا زهرة الحسن لا يخذعك رونقها
وما ضللت ولكن شيمة الملل
وأنت في القلب برد العارض الهطل
وأنت في الصبح عزم غير متصل
توحيه من غرر الآيات والجمال
وللهو مرسل من أفصح الرسل
فأنت في القلب ثاو غير مرتحل
فلا بس الحلي في الدنيا إلى عطل
إن الربيع قصير العمر والأجل

See: al-Māzinī (2009) p.155

the past; where it is likened to an absent star, a bright light in the eyes, a comfort to the heart, a dream and the morning vigour.

Yet, the religious images illustrate that the past is like the image of the archangel Gabriel¹ when he appears, particularly to the poet, and therefore the poet creates. Moreover, the lifelike bygone image is similar to the prophet in its influence, which one should follow without any hesitation. However, applying such religious images is actually an attempt to make the past remain in the heart, when one takes into account the sermon concerning wisdom which concludes the argumentative images which suggest that when the past is past, life will certainly go the same way.

According to al-Māzinī, the one who carefully reads the history of poetry cannot help noticing the constituent element of poetry in every aspect, which is what is called the religious idea where each poet in every era has his own prophet. However, this does not mean that the prophets intended this: Jesus, Moses, Muhammad and others, but that every idea includes a tinge of a religious character, which leads to a new reflection on the infinite world.²

Al-°Aqqād, however, agrees that it is strange to link poetry and religion, but he considers convergence is possible when the poet expresses himself to show you the beauty of the creator in his creation, and suggests that it is possible that both the elements of religion meet in sensation, perception and feeling of the unseen.³ As a result, the Dīwān poets mentioned religion in order to persuade the reader and also to show how the group thinks about religious themes in their poetry.

Al-°Aqqād also discovers another description of love in a poem entitled *al-Jahīm al-Jadīda* ‘The New Hell’, which takes into account that fire produces another fire and he also offers some religious meanings. In the following poem, the poet pessimistically addresses the fact that there is no paradise upon the earth, and that there is a hell which he describes as a new hell. The poet stresses that the fact that there is both happiness and love on the earth is a kind

¹ In the Bible, he is the archangel who foretold the birth of Jesus to the Virgin Mary (Luke 1:26–38), and who also appeared to Zacharias, father of John the Baptist, and to Daniel; but in Islam, he is the archangel who revealed Qurʾān to the Prophet Muḥammad.

² Al-Māzinī (2000) *al-Shiʿr, Ghāyātu wa Wasāʾītu*. pp.39-40. For more about this point, see: °Abd al-Ḥalīm, °Abd al-Laṭīf (2005) pp.138-139.

³ Al-°Aqqād (1997) °*Anā*. p.179

of absurdity because it is earth's fate to be ruined, so it is the lovers' fate to face fire although it includes all the kinds of beauty and bliss.

God allocates a fire to lovers, in the beauty of the sky as well as in minds.
It is the Ka^oba of lovers, escaping from its flames to the paradise of punishment.
When they reach it, they drink like the thirsty.
This is God's recompense to lovers
So, enter this fire or be like stones entering paradise
Is a blaze in the fire a lesser evil than a blaze in the fertile meadow?¹

It is clear that this argumentative image depicts the fire of love that is generated by beauty and thinking, and has an impact on the reader. This image also suggests that it is inspired by religious symbols. These provide an ingenious image based on change axioms, so that pictorially, this new hell is seen as Ka^oba for lovers where they can take shelter. In this meaning, the figurative image is accomplished by linking the circling movement around this cube to the thirsty who need to drink, and in this way, love is viewed as a sanctuary donated by God to lovers. However, according to this characterization, the image also links love to an entry into a new hell; otherwise, paradise is designed for those whose stony hearts cannot feel the meaning of love; and the image is concluded with an argument using the interrogative technique that asks whether love, although it is torment, is better than enjoyment in heaven without experiencing passion.

It should be said that the aim of this argumentative image is to clarify that love, in the end, is an imaginary punishment that is a hell, and the thought that lovers must consider the poignancy of love. However, the choice of the Ka^oba the most sacred building in Islam denotes the importance of love, one of the most binding principles for the Dīwān group. Moreover, there are other descriptions that are derived from Islamic culture in this image such as hell, paradise, rewards and punishment, which are used to persuade the reader.

1

أرصد الله للمحبين نارا
هذي كعبة المحبين لاندوا
فإذا أقبلوا عليها تراموا
أيها العارفون هذا جزاء
فادخلوا النار أو فكونوا حجا
أسعير في النار أهون شرا
في سماء الجمال والألباب
من ذراها بجنة للعقاب
كترامي العطاش فوق الشراب
سأقه الله للقلوب الصواب
را تدخلوا جنة بغير حساب
أم سعير في الروضة المخصاب؟

Shukrī, however, in a poem entitled *Ka'bat al-Nafs* (The Ka'ba of the Self) shows how to use the Islamic symbol in the field of considering the cases of selves. In this poem, the poet connects personal happiness to achieving hopes without hopefulness. According to the poem, the self is always yearning to achieve great things and poetry chooses meaningful topics. Finally, one is happy by avoiding malice, envy, lying and gossip.

**O the Ka'ba of forbidden hopes, my heart fasts.
Do not let me hope as my hope is the faith of yearning souls.
Souls are laid bare for the mind and worship is only for greatness.
The self is like a horse to the runner, although death may occur in a moment
Indeed, the self is like the earth and water lives in its own tears.¹**

This argumentative image is based on hopes and their importance in driving life to further positivity, and this is performed through two religious symbols of both the Ka'ba and the niche. Since thinking about hope is a vital element in the Dīwān's principles, it is represented as a destination for the self, which resembles the niche or shelter. However, the choice of who gains shelter denotes, argumentatively, religious obligation in the niche, and therefore, it is not an ordinary niche for an ordinary person. Clearly, hopes are designed to be achieved, and humans should be optimistic because as long as they believe hope exists, despair is evanescent.

The argumentative evidence links the excessive status of the idol to intelligence and rationality in order to create a special vision of the impact on selves who expect too much. The conclusion contains two similes related metaphorically to life; one considers how humans see the self, which is like a running horse coping with hazards that might trip him up and the other simile considers the specific vision of the poet of the self which is like soil but the crying waters signify the common relationship between the self and life.

Al-Māzinī dedicates the second part of his diwan to readers who are meant to be impacted by the poetry's imaging, so that his poetry is an oratorical contract between him and his reader. According to al-Māzinī, the poet, in addition to persuading himself wants to persuade others about the idea of success and influence mingled with the emotions the poetry produces.

1

<p>مكانك من قلبي كمحراب صائم رجائي إيمان النفوس الحوائم وتعبد إلا سواميات العظمائم وإن كان محذور الردى في الشكائم من العيش إلا بالنفوس السواجم</p>	<p>أيها كعبة الآمال ذات المحارم فلا تأخذني بالرجاء فإتما وهل تسجد الأرواح إلا لذي النهى يرى المرء أن النفس خيل لراكض وما النفس إلا تربة ليس ريتها</p>
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See: Shukrī (2000) p.537

However, he notes that poetry cannot be traditional and false because a sound heart is able to distinguish between false and sincere poetry.¹ In the following poem, the poet lists some inspirational ideas about the lover: his beauty, his smile and his stillness. Thinking about the lover is important; the poet wishes for permanent sleep in order to visit him the lover, because it is quite impossible to see him in reality. The last idea is the attempt to forget the lover although this is not the obvious solution to his problem.

**My mind is a niche where your beauty sits; just your image alone.
My thought meditates on the aromatic verses of your beauty like a monk.
Indeed, I will build an altar, so that my heart continues to desire.
When its fire subsides the wood of hopes has broken because it cannot bear fruit.
So, accept my heart as a sacrifice to your beauty.²**

These images are based on various analogies related to religious aspects since they include religious symbols that constitute argumentatively a complete image, and they focus on enlightening the reader to the nature of the poet's poetry. This then leads to the importance of the reader because the poetic moment is an important tool to grasp al-Māzinī's poetry. As this stanza comes at the forefront of his poems, it is considered to be persuasion through imaging sacred acts. Consequently, he compares, allegorically, his mind to a niche that has been imagined through its unique beauty, while he compares his case to focusing his thoughts in the same way as a monk who intones the verses of this beauty.

Argumentatively, the combination of the niche (place) and monk (the human) is an integrated analogy of a cleric preaching to readers, with the aim of conveying the basic principles that he, and his group, espoused and convincing readers about them. Clearly, the religious source is apparent in the conclusion where the poet does not only provide poetry to his readers, but he also provides them with the image of his heart being like a sacrifice on an altar. However, this persuasive vision may denote that personal emotions are considered to be poetic material.

¹ Al-Māzinī (2009) p.98

²

صورتكم دون سائر البشر	ذهني محراب حسنكم به
هيب آيات حسنك العطر	وخاطري لأينني يرتل كالرا
باتي فوادي وما انقضى وطري	لأبنين مذبحا وجعل قر
عود المنى فهو غير ذي ثمر	إذا خبت ناره وقصت لها
باننا فقد كان خير مدخري	فأقبل فوادي لحسن وجهك قر

See: al-Māzinī (2009) p.127

In another argumentative image derived from religious stories about life and humans, al-Māzinī in a long poem entitled *al-Āshiq al-Maʿshūq* ‘The Adored Lover’ focuses on how life passes so rapidly that one therefore cannot imagine how it goes. In the following poem, the poet describes the depressing situation with the lover: he wishes to see his lover all the time, stressing that the lover also longs for him. The complete poem shows that when the lover is near, time runs quickly, and that mutual love is the foundation of every love relationship. Moreover, such concerns often force the emotional poet to create poetry, noting that the solution is to accustom the self to solace and patience.

**You will know that life is a dream and we are sleepers even if our sleep lasts for years.
We are like cave men, sleeping and awakening for centuries.
It’s as if the young do not experience happiness and bad luck or that there is neither daylight
nor darkness.
The vicissitudes of age linger and even Time has a time for dying.¹**

This argumentative image denotes that life is like a dream, in which humans are like sleepers who live through a continuous sleep, and clearly this metaphorical image is based on an exclusion of truth that is the opposite of a dream. However, the argumentative precaution is accomplished by parentheses of the conjunctive *wa* law (albeit or even if) refined in the first two lines, which means that the lengthening process of sleep would be a prudential procedure of wondering whether sleep can be continued for centuries. Another image emerges in this philosophical image that lies in the likening of humans in life to people in a cave² who sleep while life goes on. However, this analogy is meant to emphasise that for humans, sleep is not as important as the validity of life.

However, the argumentative evidence, which is built by this previous image to emphasise life as a dream, is that happiness and sadness cannot be remembered in the life of a human due to the speed of life and human ability to forget. Also, the cave dwellers wake from deep slumber

1

ستعلم أن العيش حلم وأننا
وأنا كأهل الكهف نصحو وماتني
كان لم يمر السعد والنحس بالفتى
ويركد صرف الدهر حتى كأنما
نيام ولو مد الرقاد سنون
قتيلا ولو أن الرقاد قرون
ولا كبر بيض في الزمان وجون
له أجل تعدو عليه منون

See: al-Māzinī (2009) p.174

² The People of the Cave believed in God and abandoned the worship of idols to worship God alone, so they are called by Muslims the companions of the cave as stipulated by Holy Qurʾān, while Christians call them the Seven Sleepers, who lived in the era when Christians were persecuted under the rule of the Roman emperor ‘Decius’ (c. 201–251). For more, see: Al-Majdūb, ᵀAḥmad, ᵀAhl al-Kahf fī al-Tawrat wa ᵀl-Injīl wa ᵀl-Qurʾān. (Cairo: al-Dār al-Miṣriyya al-Lubnāniyya. 3rd edn, 1998).

to find that they were only in the cave for a day or two.¹ Finally, the conclusion derived from the images provided by the poet is that hope eliminates the problem of age. Here, the poet creates a metaphor out of human nature, by likening fate and destiny to mankind whose inevitable fate is death.

To conclude this section, it can be said that the manifestations of religious intertextuality in the poetic discourse of the Dīwān group are not only argumentatively based on Islamic images, but the three poets also considered other religious images in order to satisfy the reader, as well as persuading them of their argument, in the images they made.



6.3.4. Philosophy.²

Philosophical dialectic involves both the mind and the emotions as it has the ability to persuade readers by encouraging them to act or avoid. Therefore, philosophers consider the poetic imagination to be analogous with science since it has the ability to influence the ratification of evidence.³ However, the philosophical concept of poetry led the three poets to use romantic themes that focus on imaging distinction, because they all believed in the importance of the image's accuracy through both the power of imaging and the sharpness of imagination.⁴

First, the Dīwān poets linked various hopes to natural beauty when composing argumentative images, using their own philosophies in order to persuade the reader. Seemingly, the provision of images was not only targeted at persuasion but also at allowing the reader to

¹ As prescribed in the Qur^ʿān, “وَكَذَلِكَ نَعْتَنَاهُمُ لِيَتَسَاءَلُوا بَيْنَهُمْ قَالَ قَائِلٌ مِنْهُمْ كَمْ لَبِثْتُمْ قَالُوا لَبِثْنَا يَوْمًا أَوْ بَعْضَ يَوْمٍ” The translation: “Even so We raised them up again so they might question one another. One of them spoke up and said: "How long have you stayed [here]?" They said: "We have stayed a day, or part of a day..”

² It is said that the meaning of philosophy (or this can be Creative Imagination) as a source of argumentative images, is the special vision of the poet who tends to address and think about objects. In other words, poets reflect on nature trying to answer what dictated the self. According to I. A. Richards, imagination is the magical structural power that reveals itself to us in a balanced creation, or reconciles opposing qualities, or the sense of novelty and direct vision, or unusual condition of emotion and the ability to create a unified effect and modify a series of ideas by a particular prevailing idea or a dominant emotion. For more, see: Richards, I. A., *Principles of Literary Criticism*. (London: Routledge. 2nd ed, 2001) p.174

³ Al-Šāmitī, Karīm, ‘Jadaliyyat al-^ʿAlāqa Bayna al-Falsafa wa ^ʿl-Shi^ʿr ^ʿind al-Falāsifā al-Muslimīn’, *Al-Hīwār al-Mutamaddin*, issue 4324 (Online), accessed on 22-10-2014, available at: <http://www.ahewar.org/debat/show.art.asp?aid=393963>

⁴ Al-Māzinī (1990) *al-Shi^ʿr, Ghāyātu wa Wasā^ʿītu*. p.58

agree with the poetic text due to the selection of the images. A clear example is by Shukrī in his poem entitled, *Ḥasnā' Tughannī* 'A Belle Sings'.

**What a melody! It is like a gorgeous landscape that represents hopes and desires.
And beautiful singing reaching hopes and revealing secrets.
As if stillness listened to the belle and was overcome.¹**

This complete image connects both the senses of hearing and seeing through likening melody to a lovely view that offers hope, while the sweet singing elicits secrets. This image clarifies the impact of the singing, that is, it raises the importance of song over that of humanity. However, the paradox of singing and stillness in the argumentative image concludes that nature has great influence because it admires the singing because the emotion it produces is over and above the serenity experienced during prayer.

The Dīwān poets felt that life offered a great deal of inspiration that they used imaginatively in order to probe its different aspects. They used persuasive images to influence their readers and move their emotions in the intended direction. Shukrī, for example, portrayed the meaning of life as a gamble in terms of the possibility of profit and loss, or sadness and happiness through the following couplet entitled *al-Ḥayāt Qimār* 'Life is Gambling'.

**I saw people moving between anxiety and delight in their endeavours.
One is a gambler, victorious and satisfied with his Destiny, whilst another is indignant at his fate.²**

This argumentative image divides people into the sad and the satisfied according to whether life is tragic or happy, so that life seems like a gamble, and the players, either winners or losers. This image is relevant because everyone is aware of the game of chance, and therefore the image is convincing since the argumentation process is based on a valid premise. Clearly, this principle is also performed through the idea of continuity because sadness and delight are not

1

رب لحن كأنه المنظر الغض
وغناء عذب يدب إلى حيا
وكان السكون أصغى إليها
يبعث الآمال والأوطارا
يبعث الأماني فيخرج الأسرارا
فأفاضت على السكون وقارا

See: Shukrī (2000) p.71

2

إنني رأيت المساعي في مصادرها
مقامر ظافر راض بقسمته
والناس ما بين مهموم ومسرور
وآخر ناقم فعل المقادير

See: *ibid.*, p.96

consistent in human life. This is exactly like the gambler who may gain or lose if he continues to play.

Shukrī also attempts a simple image in a couplet which is based on his view of life and how the Dīwān group thinks about it in general.

**Sadness and pleasure are similar in that staying is like passing.
Life is merely the turn of thought in the conscience.¹**

This argumentative image tends to underestimate life and explains its impact on humanity through a reliance on the analogy of antitheses. The argumentative evidence here suggests that paradoxically grief is like happiness, and staying is like leaving, and it reaches the conclusion that life is a thought turning around in a conscience. However, the argumentative force of this image is evident in its psychological significance because it suggests that life is variable and unstable due to the extensive gap in the understanding of life, and it is difficult to consider the meaning of life without the recognition that life is a mixture of mind and emotions. According to Alfred Adler, “the feelings put the body in shape to meet a situation with a definite type of response. Phantasies and identifications are methods of foreseeing; but they are also more: they stir up the feelings in accordance with which the body will act”.²

Al-Māzinī also stresses his philosophical outlook when forming his argumentative images, from the title of his poems until the conclusion of every argument. In the following couplet entitled *Zamʿu al-Nafs ʿilā al-Maʿrifa* ‘Self’s Thirst for Knowledge’, he tries to express his feeling towards time with images of his age.

**I feel as if Time is my age, and I am the counterpart of one who drowns the earth with a flood.
Like Time, I look at the sky to see what happened before my time.³**

The philosophical title, evokes an image that lies in the analogy of the time as if it were al-Māzinī’s life through a similarity based on meditation and thinking. Such an image cannot be

1

مَا أَشْبَهَ الْحَزْنَ بِالسَّرُورِ وَأَشْبَهَ الْمَكَثَ بِالْمَرُورِ
وَمَا أَخَالُ الْحَيَاةَ إِلَّا كَجَوْلَةِ الْفَكْرِ فِي الضَّمِيرِ

See: *ibid.*, p.104

² Adler, Alfred, *What Life Could Mean to You*. Ed. Colin Brett. (London: One world Publications, 2nd edn, 2009, reprinted edition of the 1931 edn) p.24

3

أَحْسُ كَأَنَّ الدَّهْرَ عَمْرِي وَأَنْنِي أَخُو مَغْرَقِ الْأَرْضِينَ بِالْفَيْضَانِ
أَقْلِبُ طَرْفِي فِي السَّمَاءِ كَطَرْفِهِ وَأُرْصِدُ مَا رَاعَاهُ قَبْلَ زَمَانِي

See: al-Māzinī (2009) p.168

separated from the poet's character which is linked to his will: 'I am discontented with life and death because I will die before many others, so what is wrong if my life ends now?'¹ Clearly, it is true that the poet has a strong sense of the stage after death which is something that worried other poets.²

I wish to be the last person on earth, so that I would witness my death, accomplished by the Universe.³

However, al-^cAqqād in a couplet entitled *al-Dahr al-Raqīq* 'The Superfine Time', assumes that the aeon has full responsibility for what occurs in people's lives, imaging the negative qualities of life and the age.

**I carry Time's hated acts, like the slave carries the whips that beat him.
When he is beaten it makes no difference to a bad slave that he is guilty or not.**⁴

Through this argumentative image, the poet argues that the time is continuously fabricating calamities for humans, and this idea resembles the situation where the slave typically carries the whip which his master uses to beat him. Moreover, this image is reiterated when the poet states that the acts of Time resemble the case of a bad serf who does not care if he is guilty or not when he is punished, because he is used to it. Argumentatively, the analogy between slavery and time, imagines that people are slaves in life, and they believe that destiny is brutal and cannot be avoided. However, this image personifies intellectual meanings so that they are understood sensually in order to seamlessly clarify the message.

However, love is also considered to be a dominant factor in the Dīwān poets' imaging, since they offer various descriptions of love in terms of the relation between lovers and how they consider love to be important in life, asserting that love is a deep, existential experience that accentuates human beings' emotions. However, the Dīwān poets used their philosophical imagination in forming images by creating images that focus on their own views of the fact of love.

¹ See: al-Māzinī (2009) p.22.

² For example: °Abū al-°Alā° al-Ma°arrī and °Abū Tammām.

³

ألا ليتني في الأرض آخر أهلها فأشهد هذا النحب يقضيه عالم

See: al-°Aqqād (2000) p.53

⁴

أحمل هذا الدهر ذم صنيعه كما يحمل العبد السياط ليضربا
ويشبهه عبد السوء في كل فعله فيضرب أحيانا وما زال مذنبا

See: al-°Aqqād (2000) p.53

Shukrī, for example, tries to express his idea by imaging love in a quaternary entitled *al-Ḥubb A°mā* ‘Love is Blind’, which combines the idea with wisdom and the abstract image of enlightenment in an attempt to describe the experience of a poet who lived with love.

**O white deer, is loyalty rewarded when love is blind and driven by greed?
The servile lover does not feel humiliated.
I can see bright stars at night even though my heart is broken.
The aeon refuses to marry the night, so let’s welcome the bright light of morning.¹**

This allegorical image concerned with dealing with love explores what drives love. Truly, love is blind because the poet who asks for more love is greedy. Yet, the idea argues that loyalty in love means stability for the lover whatever his or her position, and thus turning to another lover is a kind of treason. On the other hand, one can be persuaded that loyalty should precede love itself, although loyalty often affects selves and may sometimes cause loss of dignity as love is given and taken in a mutual desire for the happiness of others. However, matching the theme of love to the long night in this image of love concludes that hope can be achieved through the analogy of light in the morning, breaking the power of night’s darkness.

However, the significance of denoting the succession of night and day in the image of love and a beloved which specifically requests that the daylight removes darkness, depends on an analogy based on the structure of reality, where such arguments are founded on experience. In this respect, argumentation no longer carries the meaning of assumption and inclusion, but becomes explanation and clarification of the essence of objects, so that the argumentative discourse will be convincing as long as it is based on real events.²

Shukrī, however, convincingly portrays love that is derived from illusion, and this should be removed from the human Self. However, he also argues that the influence of love is a power, adding that the poet’s power cannot exist in others. In the following poetic image, the poet builds the argumentative image around asking the morning’s light to remove darkness. The poet stresses that he should have high hopes and a wide image of love, and shows how love

1

فالحب أعمى يقوده الطمع	يارئيم هل للوفاء مرتجع
ففي الصبا لا يشينه الضرع	وإن رأيت المحب ذا ضرع
رعيتهما والفؤاد منصدع	وليلة بالنجوم حاليمة
فجاء نور الصباح يفترع	ضن بها الدهر أن يزوجهما

See: Shukrī (2000) p.97

² Perelman and Tyteca (1971) p.164 and al-Duraydī (2011) p.214

means sincere loyalty, and some love can only continue as long as there is no one to envy the lovers.

**A part of the element of love is that it cannot end until love ends.
O morn, the night has been long, give me light to end the darkness.¹**

Al-Māzinī also tries to express the impact of love in a poem entitled *Fī al-Munājāt* ‘In the Soliloquies’, in which he portrays love as a river, considering how the consequences of love can influence humans. The poet asks his lover to have mercy on him unless poetry can go directly to the heart.

**I wish love would last forever like a river, but it is like the sea which is dangerous.
If love becomes a burden I would surely regret it, but it is a terrible thing that I would not.
Love cauterizes the heart and then heals it only to cauterize again to arouse my emotions.
You know about this hell, May God’s mercy shelter the lovelorn.²**

This is a negative image of love because it suggests that love will not last. It is like the sea that attracts swimmers only to drown them. Clearly, the similarity between falling in love and swimming in a deep sea is that inexperience makes life dangerous. To achieve this, the pragmatic poet uses the linguistic technique of saying *lākin* (but) so that its argumentative force stems from the contradiction, that love is like a flame in heart. That is to say that the poet suggests that the fire of love usually occurs before hearts experience any real enjoyment through eternal love, and hence, the analogy suggests the fire of hell.

In other words this poem concerns the torment that lovers experience, since this argumentative utterance is achieved by considering love as an immortal and durable torment. Paradoxically, this argumentative image is built by a desire to know what love is, although the conclusion suggests that love is hell and leads to anguish and heartache.

1

وكان الأوهام من عنصر الحب فليست تزول حتى يزولا
طال عهدي بذلك الليل يا صبوح فكن لي من الظلام بديلا

See: Shukrī (2000) p.106

2

لو كان يجري الهوى كالنهر مطردا لكنه البحر يغريني ليردني
أو كان في الحب هلك لا غتبطت به لكن لأمر رهيب ما يباقيني
يكوي الفؤاد ويشفيه ليكويه عودا لبداء ويخليني ليشجونني
هذي الجحيم التي قد حدثوك بها يا رحمة الله أوى كل مفتون

See: al-Māzinī (2009) p.151

The poetic philosophy of the self is also a source for the group's creation of argumentative images where they show that the honour of poetic images generates self-analysis for emotions through describing the special movement of selves towards emotional themes. For instance, Shukrī tries to link love with the self's needs in a poem entitled *al-Hājāt al-Mumtazija* 'Commingled Needs'. He stresses that love in a human's life is a complement to the body as is water and medicine.

**How does the Self's need blend with the body's need for food and drink.
In the same way, does love fulfil the desires of both body and thirsty souls.
The thrill of the self can work emotionally in the way that medicine heals.
What is the link between the boy's self and inanimate objects?
There is no comfort for the self where the body demands prosperity.¹**

Here, the poet shows how the body needs love as much as it needs to quench its thirst, so the image is supposed to combine the pleasures of body and soul. This means that the soul's need for love is like the patient's need of medicine while the body's need of love is like the need of water to the thirsty. Clearly, this polemical image responds to those who believe that the spirit's need is separate from the pleasures of the body, and it states that every spiritual pleasure has a bodily pleasure and vice versa. According to this vision, love as a poetic theme should reflect what is latent in the soul and also apparent in the body; and the conclusion emphasises that there is a relationship between the human body and itself.

Al-Māzinī, however, in a poem entitled *al-Qaṭī'ah* 'Estrangement' determines, allegorically, some foundations of life that are based on life and death, and philosophically he does not consider there is any difference between joys and sorrows. In the following poem, the poet wants the relationship with his lover to continue, but the accuser is more likely to be the reason behind estrangement, however, the poet is satisfied with this estrangement as long as the lover took his decision willingly. Through this poem, the poet considers that he should also become estranged from his lover, mentioning that beauty doesn't last and at that time the lover will try to find the poet. Finally, the poet says that the time will heal this relationship for ever,

1

كـم حـاجـة لـلنـفـس مـمـزـوجـة	بـحـاجـة الجـسـم كـخـمـر و مـاء
كـذـاك الحـب بـه شـهـوة الـ	جـسـم و رـي لـلنـفـس و س الـظـمـاء
و لـذـة لـلنـفـس فـي طـيـهـا	تـفـعـل فـيـهـا مـثـل فـعـل الـدـواء
كـم مـن صـلـات بـيـن نـفـس الفـتـى	و بـيـن مـوجـودـات هـذا الفـضـاء
لـا راحـة لـلنـفـس فـي حـيـث مـا	لـلجـسـم فـيـه مـطـلـب لـلرـخـاء

See: Shukrī (2000) p.170

wondering how the lover will manage to be apart from a poet who is able to overcome grief as he has been creating love poetry for long time.

**Passion, despair, insomnia and emaciation are like debts
Both distress and delight are the same because all will be effaced by setbacks,
We all know that beauty is temporary and beautiful eyes will someday be hollow.¹**

This argumentative image offers an analogy to show that some passionate aspects of life are like dues that will have to be paid one day. Philosophically, this poem can be considered as an argumentative connotation between some who would fully agree with these similarities and others who might raise an objection to it because they doubt that humans have an option in life. However, it is quite clear that the poem argues a similarity between gladness and sadness, but another image emerges that is that humans should live for the moment. Accordingly, variety is an obvious sign of life, so the poetic image leads logically to the conclusion that the importance stems from the instability of life.

In the same theme Shukrī links the soul and body in a portrayal of an image of love of the self and how it works, in his poem entitled *al-Ḥubb wa 'l-Hijāb* 'Love and Veil'. He believes that lovers should never be separated under any circumstance, in order to keep love alive. The veil increases the level of excitement about exploring beauty. This is the general idea of the following poem, but the poet would also link it to love as a concomitant relationship. Moreover, beauty can veil the nastiness in the eyes, while love can remove trickery of selves.

**A covered veil between you and me, is like clouds hiding the star from sight.
May God not separate two hearts that are linked like youth is to passion.
May God not separate two bodies, they are refreshed by love like flowers are refreshed by rain.
May God not separate two souls, their harmony is like the harmony between calamities and predestination.²**

1

كَأَنَّ الْجَوَى وَالْيَأْسَ وَالسَّهْدَ وَالضَّنَى دِيُونَ عَلَى مَنْ ضَاءَهُ مِنْكَ نَاطِرٌ
عَلَى أَنَّهُ سَيَانٌ كَرِبٌ وَفَرَحَةٌ فَكُلُّ تَعْفِيهِه اللَّيَالِي الدَّوَانِرُ
سَتَعْلَمُ أَنَّ الْحَسْنَ لَيْسَ بِدَانِمٍ وَأَنَّ الْعَيُونَ الزَّهْرَ يَوْمًا غَوَانِرُ

See: al-Māzinī (2009) p.160

2

بَيْنِي وَبَيْنَكَ سَتْرٌ لَا انْكَشَافَ لَهُ كَكَلَّةِ السَّحْبِ بَيْنَ النُّجْمِ وَالْبَصْرِ
لَا فَرَقَ اللَّهُ قَلْبَيْنِ اتَّصَلَاهُمَا مِثْلَ اتِّصَالِ فَتَاءِ السِّنِّ وَالْوَطْرِ
لَا فَرَقَ اللَّهُ جَسْمَيْنِ اتَّعَاشَاهُمَا بِالْحَبِّ مِثْلَ اتِّعَاشِ الزَّهْرِ بِالْمَطْرِ
لَا فَرَقَ اللَّهُ رُوحَيْنِ اتَّصَلَاهُمَا مِثْلَ اتِّصَالِ صُرُوفِ الدَّهْرِ وَالْقَدْرِ

See: Shukrī (2000) p.189

These argumentative images suggest that the declaration of love should be exactly linked to physical feelings and that the significance of love lies in the heart, the body and the soul. These three parts are considered to be the pivotal elements in the process of love and the connection between hearts is like the natural connection between youth and what they do for fun. Also, reaction to bodies in love is like the revival the land and flowers feels after the rain, and finally the affinity of souls is like the linking of age and death. It is obvious that these images assert the poet's vision through the formation of metaphoric images of simple similarities in order to persuade the reader. However, the conclusion focuses on the hope that the two hearts, bodies, and souls of lovers would not be separated.

The importance of the choice of meanings in the poetic process is also one of the philosophical themes that the *Dīwān* poets explore. Their images seek to embed their ideas argumentatively. Shukrī portrays the image of meaning used in expressions in a poem entitled, *Ma°ānī lā Yudrikahā al-Ta°bīr* 'Meanings Cannot be Understood by the Expression'. The following stanza may however emphasise the principle of the importance of honesty and trust in providing meanings in order to gain the readers' conviction, as well considering the importance of utterances where they are just prepared to serve as meanings, as al-Jurjānī said.¹ In the following poem, the poet states that the meanings are usually in the poet's mind and conscience, but the words cannot fully express the exact meanings. He would gather the meanings that cannot be used, as virgins, although these hidden meanings are as magic in the self if they are used.

Meanings live in a truth's dwelling, like souls live in bodies,
 But they refuse to be interested in truth performed by words even if they are intelligent.
 They are a part of souls, so souls appear to see.
 They cannot be seen merely by thinking; they are only seen by a heart that is aware.
 Indeed, souls only speak to the quiet listener
 Infanticide is less of a disaster than the murder of meanings.²

¹ Al-Jurjānī, °Abd al-Qāhir, (2002) *Dalā°il al-I°jāz*. p.30

²

نزلت في النفوس منزل صدق	كنزول النفوس في الأبدان
وتأبت عن قانص الحق باللفظ	ظولو كان واسع التبيان
هي جزء من النفوس وهل تب	دو نفوس لم تدرك بالعيان
لن تراها بالرأي حتى تراها	بفؤاد موفق يقظ
إنما تنطق النفوس لدى كل	مصيخ إصاخة المذعان
إن وأد الأبناء أهـون خطبـا	وأثامـا من وأد تلـك المعاني

See: Shukrī (2000) p.152

This argumentative image likens meanings to unseen spirits and therefore the impact of meanings upon souls would be remarkable. This would be understood through word images, which form the key criterion concerning the truth of the meaning. In addition, these meanings are normally quite difficult to match with words, and also it is difficult to separate the word and the meaning. However, the conclusion logically links true meanings to the presence of discerning thought, where one cannot be persuasive until finding the correct words, and evaluating their significance by comparing infanticide with hiding meanings.

However, the above argumentative image leads us to mention the Issue of Utterance and Meaning (Qaḍīyyat al-Lafẓ wa 'l-Ma'nā), which can be divided into four sections; the preference of words, the combination of utterance and meaning, the unity of utterance and meaning and finally, the relationship between utterance and meaning.¹ According to al-Jāhīz, meanings are easy for everyone to grasp but the concern is how words should be ordered, selected, eloquent, lucid and combined with meaning.²

Al-Māzinī expresses his theory in a complete poem entitled, *Qabr al-Shi'r* 'The Grave of Poetry', which expresses how poetry is an emotional notion that simmers in the heart until it finds an egress and considers the purpose of poetry and the privilege of the poet.

I wish my poems had crowns of wonderful flowers.
So, if poetry is in a grave, there would be roses and herbs above it.
O What a wonderful hole, surrounded by sorrows.
Every line of the poem is a dumb and sonorous corpse,
Words come from the heart of the poet as the volcano exhales lava.³

This argumentative image explores the three aspects of the poetic process, the poet, the text and the reader. Because there was poetic rivalry in al-Māzinī's era, he built his images in the hope of gaining a high status among poets and making his influence distinctive. He also hoped

¹ For more on this point, see: Al-'Ubaīdī, 'Alī, 'Qaḍīyyat al-Lafẓ wa 'l-Ma'nā'. *Majallat al-'Ustādh. Iraqi Scientific Academic Journals. Baghdad University*. (201). pp. 201-210. (Online), accessed on 05-9-2014, available at: <http://www.iasj.net/iasj?func=fulltext&ald=40737>

² Al-Jāhīz (1998) *al-Bayān wa 'l-Tabayyn*. vol.1. p. 188.

³

ليبت ديواني يكون له	من بديع الزهر تيجان
فكان الشعر في جـدث	فوقه ورد وريحان
يالها من حفرة عجب	كل ما تطويه أشجان
كل بيت في قرارته	جثة خرساء مرنان
خارجا من قلب قائله	مثل ما يزفر بركان

See: al-Māzinī (2009) p.85

to avoid the conservative stagnation in poetry that had led to an abandonment of the spirit of poetry. Clearly, he tackled this situation by comparing poetry with a grave full of various flowers claiming that poetry such as this cannot be fully influential. The analogy, however presupposes that flowers are not beneficial in the place where death has already occurred. The poetic influence is found where it expresses sorrow and passion; and this works through the poet's words that impact on the reader with the intensity of a volcano.

On another philosophical theme, Shukrī portrays an image of freedom¹ through a criticism of human beings' deeds against this social value, by making an implicit comparison between freedom in Western and Eastern societies. The following poem states how we should consider freedom. The value of freedom to society is great if applied correctly because freedom is one of the social components that can be harmful. For example, freedom is harmful if people are allowed to fight one another.

**They thought freedom is pure like a beauty who enchants hearts by her sleepy, kohl rimmed eyes.
Can they see freedom among a circle people who prefer swords to crowns.
They seem thirsty for blood like the wolf howling through his teeth.
The wonder is that freedom is won through harsh deeds with a little forgiveness and forgetfulness.²**

Through this stanza, the image is based on the comparison between reality and supposition about freedom, so that humans imagine freedom as a beautiful girl that enchants hearts, whilst in reality, freedom bears the responsibility for evil behaviours. This argumentative image is made obvious through the clarification that freedom is gained by bloodshed when people become like wolves that howl in search of prey. However, this sensory analogy raises a controversial question as to whether freedom is absolutely suitable for societies or at least the poet's society. The conclusion only partially answers this dialectical query since it questions freedom itself.

¹ It is obvious that such a poetic theme is new in modern poetry.

²

حسبوك صافية الجبين خريدة تسبي القلوب بأحـل و سنان
هـلا رأوك وأنت بين معاشـر وضـعوا السـيوف مواضع التـيجان
ظمأى إلى الدم قد أبحت حرامه كالذئب يعوي بادي الأسنان
عجبا لقاسية الفعال حبيبة وقليلة الغفران والنسيان

See: Shukrī (2000) p.198

However, an important point should be noted with a simple comparison between Shukrī and Shawqī in mentioning freedom poetically. Shukrī's excellence is evident because he raises a problem about the real understanding of the meaning of freedom and how one has to think carefully about the datum of modern civilisation through the intellect. On the other hand Shawqī only provided a general definition of the meaning of freedom followed by a number of descriptions of how the opponents of freedom are like beasts who can never realize the real meaning of life.

**Those who ask for a definition of freedom are asking about a valuable gem.
Which lights our souls with fragrance, O freedom is life's grace.
O those who have no clue to the meaning of freedom, you lack life's sensations.
You are blinded by its gorgeous lights, you cannot hear its mellow melodies.
So, you are stupid and inattentive, like savage beasts.¹**

Clearly, one of the modes of persuasion is the poetic intelligence that automatically leads readers to think about the issues raised by offering many visions and arguments without pushing the readers. Through this comparison between poets one can see that both are keen on freedom as a modernist feature, but Shukrī especially did not give free rein to freedom in general, since he criticised the impact of freedom on societies and people according to how they understand it.

Here, it should be pointed out that the group's fundamental principle is to emphasise two substantial pillars, which are individualism, and freedom, hence the three poets believed in the importance of the individual by appealing for individual freedom through siding with the bourgeois class as did the Romantics, instead of returning to feudalism as was the trend.²

In detail, it seems that the characteristics of romanticism captured the minds of the group which revolted against classicism in its artistic philosophy, and specifically, that based mainly on tradition and imitation in the Greek and Roman styles. The Romantics rebelled against this vision and called for creativity to stem from the basic principle of "freedom" while the

1

يا أيها السائل ما الحرية	سألت عن جوهرة سنيه
تضيء أرواحنا ننازكيه	يا نعمة الحياة بالحرية
يا جاهلا معاني الحرية	يا فاقد ا حس الحياة الحيه
عميت عن أنوارها البهيه	صممت عن أنغامها الشجيه
فأنت في غفلتك الغبيه	أثثبه بالبه نام الوحشيه

See: Shawqī, °Aḥmad, *al-Shawqiyyāt*. Ed. Yūsuf al-Biqā'ī (Beirut: Dār al-Kitāb al-°Arabī. 1st edn, 2003) p.129

² This has been explained in detail in Chapter Two. See: p.55

Classicists ruled by reason and logic in everything, and believed in sobriety and moderation in their visions and attitudes. On the other hand the Romantics believed in liberation, broad-mindedness and the Self.¹

Finally, as this section specifically focuses on the nature of argumentative images in the poetic discourse of the Dīwān group, and examines the sources of images, the next section will concentrate on the most prominent argumentative functions carried by those images. However, to sum up this section it is worth saying that the sources of images are derived from the wide culture of the three poets, who provided images of Human nature, the Natural world, Religion and Philosophy.

As such, the section examined the similarity between the poetic source and the images themselves and explored the benefits of the metaphors' intention: to prove the meanings drawn in the addressees that influenced the readers. Clearly, the authenticity of the images was derived from natural and psychological facts and their vitality lies in their raising the facts and arguments to the level of idealism, or portraying the ideal as reality through the imagination's activity. According to George Myerson, "Imagination highlights another aspect of argument: its intrinsic narrative connections for it is evident in the texts examined, that arguments are not abstract entities merely, they are embroiled with human affairs and identities, with desire, need and hope and the obstacles to them".²



¹ Ghunaymī Hilāl, Muḥammad, *al-Rūmāntikiyya*. (Cairo: Dār al-Ma'ārif, 1st edn, 1973) p.15.

² George Myerson (1992) p.138

6.4. The Functions of Argumentative Images.¹

Generally, it can be said that the function of any discourse comprises the defence of opinion or argument, in order to enlighten the public on a certain thing, and the induction of conviction for a specific principle. Also, it incites the acquisition of virtues, and excites the audience's feelings, so these functions can briefly be summarised as the preparation of readers to accept what the speaker has to say.² Clearly, as long as the purpose of the poetic image is the detection of possible ways to persuade, on any subject,³ this means that the argumentative functions⁴ are the most important in any discourse, especially poetic.

It is worth mentioning here that the functions of poetic images are various according to the intended purpose which is the provision of analogies and metaphors in poetic contexts. For example, they may be classified as aesthetic functions which are a central function, considering that the poet's target is creativity through elegant language that is loftier than everyday language. Images, also, can be studied through emotional functions that are obtained whenever the poets use their poems to express their sentiments. Another function of images is descriptive where they are achieved by using a set of images to describe the external reality and its components.

According to Robin Collingwood (1889-1934), an English philosopher and historian, the function of image in poetry is to transfer the poet's experience, and he is excited by this because it expresses his emotions.⁵ Consequently, the function of image can be limited to two intentions; firstly, to portray the poet's experience, and then to deliver it to people. However, in addition to the above, there are other functions carried out by the image, where, according to Mark Miles, it "achieves a large part of the pride and highness and the ability to defend".⁶

¹ It should be pointed out that there are more than several classifications in the study of images' functions mentioned by critics, but as this thesis focuses on argumentation discourse in poetry based on the nature of the special poetic text of the *Dīwān* group, the argumentative functions should be considered theoretically. However, in the process of argumentation, the task's function should be illustrated in the image by asking what is the objective of the poet in writing his poems? Or rather, what is the poet's purpose and what does he want to deliver to the reader? This section should reveal the answer.

² Perelman and Tyché (1971) p.244

³ Aristotle (1989) *Rhetoric*:22. p.24

⁴ Argumentative functions means those that carry a set of means so that poetry can achieve its aims, considering the linguistic tools, styles and structures that support the argument of the text.

⁵ Collingwood, R. G., *The Principles of Art*. (Oxford: Oxford University Press, 1st edn, 1958) p.53.

⁶ Miles, Mark and et, *Criticism: The Foundations of Modern Literary Judgement*. (Canada, Harcourt: Brace and Company. 1st edn. 1948) p.60

However, to consider the argumentative signification in the field of images, the image remains confined if it is merely portraying the poet's experience, which is interesting if the poet is good at imaging his experience. So, the function of image is not only to elicit reaction, but also to seek to transfer emotion to others with as much influence as it impacted on the poet's self.¹

Clearly, the poet can lend beauty to what he describes or can capture beautiful meanings in order to impact on others; and this would be accomplished by either the poetic images that are made by the poet's language or the sincere feelings in the reader. In a sense, this is because of the empathy between the poet and what he describes.² The task of poets therefore is to raise what can be raised in the minds of the readers of feelings and memories through their selected images.³

In the light of this presupposition, it can be said that the process of delivery of the image is usually achieved by various means used by the poet to convince the reader and thus accept the argumentative images provided. The following section emphasises two main argumentative functions that are both considered to be a phenomenon in pondering the poetic discourse of the *Dīwān* group. Wisdom and comparison will be examined critically and argumentatively taking into account that both are represented as argumentative functions in studying discourse in argumentation theory.



6.4.1. Wisdom.⁴

In the argumentative search, wisdom is considered to be the argument that can usually be used in poetic discourse especially to show the poet's wide knowledge of ways of driving the meaning to a specific point whilst avoiding the failure in portraying wisdom which is considered to be a defect by some veteran critics. According to al-Jāhīz, if the poem consists

¹ Al-Nuwayhī, Muḥammad, *Wazīfat al-Adab Bayna ʿl-Iltizām al-Fannī wa ʿl-Infiṣām al-Jamālī*. (Cairo: Maʿhad al-Buḥūth wa ʿl-Dirāsāt al-ʿArabiyya. 1st edn, 1966) p.26

² Mandūr (1988) *al-Shiʿr al-Miṣrī Baʿd Shawqī*. p.72

³ Charlton, H. B., *The Art of Literary Study*. (Folcroft Library Editions, 1972, reprinted of the 1924 edn) p.80.

⁴ The importance of wisdom has been mentioned in the previous chapters, but this chapter will consider how wisdom plays a pivotal part in the creation of the poetic function in the formation of argumentative images.

wholly of sayings and proverbs, it will not attract the attention of the reader and will not serve the overall objective of the poem.¹

According to *al-Dīwān fī ʿl-Adab wa ʿl-Naqd*, wisdom in speech can be divided into two types; sincere wisdom, which is the most difficult to achieve in poetry as there are few poets who can plumb the depths of nature. Thus, wisdom is presented casually and emotionally in order to show the reader how to meet depth and simplicity and to harmonize antiquity and modernity. The second type is ambiguous wisdom that is used only for foregone conclusions like drilling wells on the shores of the sea.²

However, it is clear that sincere wisdom should focus on life and its various aspects along with providing the elements of nature to enable the reader to understand. Moreover, sincerity in wisdom can be achieved via a familiar truth through perfecting its portrayal even if the reader had not known it or had forgotten it, and remembered it again. Further, wisdom can be linked in many ways so that the reader sees it from all sides, or the poet could highlight an opinion that would settle disagreement to reveal the argumentative vision when dealing with wisdom.³

According to Shukrī, there is a class of poets whose poems tend towards affectation when dealing with wisdom, while the proper use of wisdom predicts thinking, and is the result of the poet's emotional experience and thoughts about life.⁴

To begin with, the consideration of love as the panacea for emotions stems from the Dīwān group's poetic vision of love and its importance in life, just as medicine is important to bodies. Al-ʿAqqād in a poem entitled *Zawrah ʿAlā Ghayr Mawʿid* (A Visit without an Appointment) shares this notion of wisdom when he admonishes the lover for arguing about life in terms of speed and sequences. This poem is a set of wishes the poet wants for his lover, but wises can become mad by love as the lover's unexpected visit can destroy the poet's mind. He described love as a heady drink. The poet tried to highlight the visiting time if it is tomorrow, as the following day, or in the near future or in the far future when no one expects it. He hopes to be

¹ Al-Jāhīz (1988) vol.1 p.89. For more see: Muḥammad, Aḥmad, *ʿAthar al-Nazʿa al-ʿAqliyya fī ʿl-Qaṣīda al-ʿArabiyya*. (Jordan: al-Jāmiʿa al-ʿUrduniyya. 1st edn, 1982) p.43 onwards.

² al-ʿAqqād and al-Māzinī (1997) *al-Dīwān*, pp.221-223

³ *ibid.*, pp.222-223

⁴ Shukrī (2000) p.326

with the lover even half of the day, and hopes that love is merciful when it dies, and finally because of the absence of the lover, the poet considers himself in a long dark night.

Heal my passion and my heart, quench my thirst with the cup of love, which is the prescription for survival.

Hurry and enjoy your days right from the outset; to be sorry is the habit of the mean.

You are so often late for an appointment whether it is summer or winter.¹

This poetic wisdom is drawn in the theme of love where the argument is a plea to the lover for kindness and sympathy towards the poet by considering his love. Clearly, the argument links survival with the gaining of love, so that the metaphor sees love as the antidote of existence denoted in the healing of passion, and it is medicine for the poet's hurt feelings. Another wisdom that supports the figurative argument is the call for the fulfilment of love and avoiding betrayal, so that procrastination is seen as an unpleasant feature in love because days are running out: and the reader is warned that reluctance in love is like the action of misers.

However, this kind of pragmatic wisdom is created via two main points; pure love is better and more magnificent and influential for the lover than contrived love; and it is clear through the parenthesis of *°alā wa°d* 'on an appointment' which foretells the meaning and directs argumentatively the preference for meeting without promise. The second point is shown through the demand to exploit the experience of love and its agonies.

Al-°Aqqād continues to explore wisdoms from life in a poem entitled *Naḥnu wa Zamānunā* 'We and Our Time' by addressing his poetry to those who still deny the nature of life. This poem is linked to anthropology in order to explain how to deal with life's complexities. This poem is addressed to deniers, saying that humans are the mirrors of time whether intentionally or unintentionally. He compares humans dealing with time with time itself where humans always try to share happiness, while time can only share evil.

If I find my life to be difficult and narrow and looming like a rugged mountain,

Do not deny that life is stale and dreary and do not describe me as arrogant.

People are but shadows and describing them is like trying to catch a running stream.

Because the sea is pure you can tell where the algae lie on its beach.²

1

اشف وجدي، داو قلبي، روني
بأدر الأيام في سكرتها
بؤوس الحب ترياق البقاء
رجعة النادم دأب البلاء
أثمر الوعد بصيف أو شتاء
ظالما غبت على وعد فما

See: al-°Aqqād (2000) p.291

2

Briefly, this quatrain poem is based on the four aspects that are fundamental in the argumentation process through a wise conclusion based on evidence. In detail, the description of the poet's self is rigid and the justification for this is that he is part of society, Therefore, the poet implores readers to avoid describing him as arrogant because antipathy is in everyone. However, this poetic wisdom is accomplished by similarity in order to suggest that trying to describe complex people is like climbing a mountain, while the more careful and tolerant people are like pure water.

However, life and its problems are often considered to provide rich material for exploring wisdom, in poetry. Shukrī, in a poem entitled *al-Mujāhid al-Jarīh* 'The Wounded Fighter', offered various wise comments on life and people, in an attempt to show, the genius poet knows that the poet's life is a literary war in order to find out who is the victor and vanquished.¹ This poem is a complete image of the wounded fighter indicating that to the poet, life is war and stressing that complaints and tears are ineffective and useless even if time turned back. Some evidences of this image are that the selves are like swords and the life of humans is like a war flame that cannot be extinguished. Finally, life is like hunting and its joy is not what is trapped but in tracking and chasing the prey.

I said to myself: indeed, death is law, and life is a journey
 People from bygone ages have gone and their countries are also no more.
 Because we are ignorant we do not know where life leads and what it intends
 But, a life of uncertainty is corruption while certainty in life is rationality.
 Living is like war and life is like struggle,
 And surely human life is about awareness.²

إذا استصعبت نفسي وضاقك فجاجها
 فلا تنكروا منها جفاء ووحشة
 فتلك ظلال الناس فيها ودونها
 ولو لا صفاء الماء ما علقت به
 ولاحت لمراى العين كالجبل الوعر
 ولا ترجموها بالقبيح من الكبر
 طبائع كالماء النмир إذا يجري
 مشابه من أوعار شطانه الغبر

See: al-^cAqqād (2000) p.293

¹ See: Shukrī (2000) p.399

²

وقلت لنفسي إنما الموت سنة
 وقدما مضت تلك العصور وأهلها
 جهلنا فما ندري على العيش ما الذي
 سوى أن عيش المرء بالشك فاسد
 هو العيش حرب والحياة جهاد
 هم الناس ركب والمطامع زاد
 وبيادات بلاد بعدها وبلاد
 يراد بعيش نحن فيه نقاد
 وأن يقينا في الحياة رشاد
 وإن حياة العالمين سهاد

See: Shukrī (2000) p.336

This wisdom argues the inevitability of death for human beings through an image formed by the process of leaving or travelling, assuming that life is like a convoy. People travel through life and human nature is food for the journey. The argumentative evidence emphasises how in previous ages people and their countries are no more, and we, as humans, do not know why we live and where we shall go after life, yet, we do have doubts and know that life's problems lead to despair, failure and regret. Finally the poet asserts that humans must depend on certainty in order to avoid the misunderstanding of life. Another wisdom covered by an argumentative image appears in the conclusion where life is a struggle and living is war, while human life is sleeplessness. The poet argues that life is a battle and its importance lies in confirming what it is to be a human in this life, and through discourse, examining the battle in one's self.

In the same image of life using wisdom, Shukrī in a poem entitled *Mushtarā al-Aḥlām* 'Bought Dreams' shows how one can consider life as a dream by comparing what we know is a dream with an imagined dream, in other words, life as a whole. In the following poem, the poet says that he who wants dreams is he who dreams much when he sleeps. The poet shows himself as a distributor of various dreams. Some are pleasant and other are horrible, and other dreams can really change people's situations. Finally the poet reaches the conclusion that life itself is a dream. As a result of the poet's thought, the reaction to dreams happens when the dreamer wakes, but humans cannot create another life.

**Indeed, if you test the affairs of life and examine its joys
It turns out to be an alluring dream.
The bliss we experience in dreams is like a flower while misery in dreams is horrifying.
Life is a dream and unreality is a lie.
One loves to dream since life is hard work.¹**

By examining various aspects of life, testing its components and testing its pleasures, the poet compares life to a transient, alluring dream that tempts people to live in a stream of imaginary thoughts as happens during sleep. As the dream is the opposite of reality, it means that the reality of human existence leads in the argumentative evidence, to the impact of the

1

وَبَلَوْتُ مِنْ لَدَاتِهَا مَا يَطْرِبُ	إِنَّ الْحَيَاةَ إِذَا اخْتَبَرْتُ أُمُورَهَا
حَلْمًا عَلَى حَلْمٍ يَغْرُ وَيَعْجَبُ	حَلْمًا عَلَى حَلْمٍ يَغْرُ وَقَدْ تَرَى
وَشَقَاؤَهَا حَلْمٌ يَرُوعُ وَيَرْهَبُ	وَأَزَاهِرُ الْأَحْلَامِ مِثْلَ نَعِيمِهَا
حَلْمٌ يَجِيءُ بِهِ الْخِيَالُ فِيكَذِبُ	لَا تَحْسَبُ الْأَعْمَالَ تَنْفِي أَنِهَا
وَيَبِيَّتْ يَعْمَلُ جَاهِدًا أَوْ يَلْعَبُ	فَالْمَرْءُ يَطْمَعُ فِي الْمَنَامِ مَطْمَعًا

dream which triggers happiness or nightmare. However, the relationship is apparent after considering the human experience during the dream, so that the dreamer thinks the dream is actual life and therefore he hardly believes that everything exists within the dream of things, sounds and smells are pure fantasy stored in the subconscious mind.

It is clear that this analogy of life as a dream can be divided into the little dream (sleeping dream) and the great dream (life), where both are apparent on waking in order to accommodate the truth, which can be done by asserting that humans sleepwalk through their lives because sleep is mainly the incubator of dreams. As a result, since life is argumentatively imagined as the long dream, the implicit conclusion suggests that death is the point at which one wakes from that dream of life to begin a series of actions from which the imagination of both the poet and reader are prohibited. Clearly, if one is aware that he is dreaming during sleep without waking, the dream becomes a field full of possibilities.

On the same theme, however, there are a variety of wisdoms about life in the poetry of the Dīwān poets, where Shukrī for example stresses new images for approaching the sensory meaning of life, and wisdom can be distinguished through personal experience. This poem describes the Egyptians' ethics; it shows their defects and encourages them to do useful economic works and to share knowledge. He stresses that both Science and money are the origin of strength, and the strength is the basis of life.

**Life is not a hospital for sufferers of various diseases and illnesses.
Life is a struggle, where only the conqueror and hero will succeed.
Life is like a furnace and a battle wherein both the brave and the coward will burn.
The aeon's thorax is not for the servile, and is not fooled by generosity or meanness.
We normally have fun in life, but powerful destiny quietly awaits us.¹**

Another new image keeps pace with the modern age through simile. Here, life is not considered to be a hospital for patients but rather it is a fight or struggle because clearly there is intense competition in all aspects of life. The linguistic connector of bal 'but' leads smoothly to highlight the argumentative value by disproving the previous argument to prove another, so

¹

وما الحياة بمستشفى لمن سدكت
بل الحياة جهاد لا خفاء به
إن الحياة كتور ومركة
وكل كل الدهر لا يُبقي على ضرع
نلهو عن العيش، والأقدار نافذة
به الزمانات والأمراض والعلل
فليس يفلح إلا الأغلب البطل
يصلى الشجاع ويصلى العاجز الوكل
وليس يخذعه جود ولا بخل
كأنهن مطايا تحتنا ذلل

that the connector paves the way for another pictorial wisdom in the description of life, where it is seen as a furnace and a battle¹ by showing its impact on both the brave and the coward. To assert this meaning and assume the imaginary enemy, the poet uses a metaphor of the thorax of the aeon derived from the human body in order to show the ability of time to easily encompass all the pressures of life. However, the parallelism between the negativity and the positivity of life eventually shows that human manners and behaviours dominate people equally and the Fates have no favouritism which suggests the proverb, death is the great leveller.

In this regard, it should be pointed out that the depiction of life as a jihād (struggle) is accomplished by an argumentative signification where the meaning of life is to seek knowledge in every aspect. According to this argumentative vision, struggle is not only fighting, but it is also an act achieved by argument and proof. However, this exploration leads us to ponder that many obstructions may face those who seek the fact in life.

However, al-°Aqqād tries to evoke Shukrī's idea that life is not a hospital in his poem entitled, *Thawrat al-Nafs* 'The self's Revolution'. Al-°Aqqād's poem is argumentatively based on the ways that people can truly discover life, where the equivalent and objective aspect of life is specified as ignoring life to obtain further comfort and relief. This poem is directed to his colleague to show that he also faced the same complaint of life where the only solution it is to struggle. The poet considers that if one ignores this life, he or she will love it, where one who knows the meaning of life will be an ascetic indealing with it.

It is the wonder of life that we carry on even in hardship and the most wonderful thing is that we want it to continue.

Life is disease, and souls are sick, but life refuses to heal them.

If one ignores life, one will love it, as humans often love what they don't understand.

If one ignores doubt he will be attracted by its beauty, because people prefer solace when doubt appears.²

¹ In this regard, the novella *The Battle of Life* by Charles Dickens refers to the battle as a metaphor for the struggles of life.

²

عجيب من الدنيا توالي صروفها	واعجب منه حينا لدوامها
هو العيش داء والنفس مريضة	ولكنها تآبى شفاء سقامها
*	*
إذا جهل المرء الحياة أحبها	وقد يعشق الإنسان ما ليس ينظر
يشوقنا من يحجب الشك حسنه	وقد نوثر السلوان ساعة يسفر

See: al-°Aqqād (2000) p.383

This argument is based on the wonder of both life in its problems and how even in hardship, human beings desire continuity. This fascination leads argumentatively to a wisdom which says that life is similar to disease and therefore humans are sick but they reject healing. However, this argument asserts that the responsibility for understanding life lies with human beings, so one should distinguish right from wrong in order to minimise the impact of the ordeal. Clearly, sublimity is achieved by ignoring past effects of life because mankind cannot be satisfied or pleased whether about other people or their deeds, and that love, not fear, of the unknown or the unseen can bring about a nonchalant view of life and its various elements.

Another theme concerning wisdom is achieved by urging people to employ science and learn from others. Shukrī wrote a poem entitled *Ṣawt al-Nadhīr* ‘The Voice of Portent’, expressing various wisdoms to the Egyptians where the poet acts as a harbinger. However, Shukrī concluded that due to decay in the literary taste of the modern critics, the art of poetry had become futile since dealing with poetic themes was not the same as it had been in the past.¹

**Some sciences refer to acts, and the best science concerns that which is useful.
The action that enables the non-Arabs, would be a useful organ.
Both science and art is wasted, and poetry a mess and full of faults.²**

This argument suggests that science along with work is the foundation of life, because working and how to work, is considered to be the intended target of science. However, using various sciences in their work is the reason why European people have succeeded which is illustrated in the metaphor that every organ in the body of European civilisation is sound; and this indicates that work is the blood and nerves of a sound body. The central point of the conclusion is that there was no interest in arts and sciences during the poet’s time, and poetry was a mess and full of faults which is a reference to the poets that did not follow his group, and an attempt to mention the value of the *Dīwān* group’s work.

In the theme of love, Shukrī in a poem entitled *al-Ḥubb wa ’l-Shafā’ah* ‘Love and Intercession’ shows the importance of the mediator in love, which concerns how the lover’s behaviour could increase love in the beloved’s heart. The poet tries to link love and

¹ Shukrī (2000) p.400

²

بعض العلوم إلى الأعمال منتسب وأحسن العلم ما يجدي به العمل
هذا الذي يدع الأقبوام قدارة فكل فرد كعضو ما به شلل
قد أصبح العلم والآداب ضائعة وأصبح الشعر فوضى كله زلل

See: Shukrī (2000) p.315

intercession, and the lover show his lover various aspects in order to have recourse to the virtues, the real passion and the description of the beauty's lover are represented as a set of points that the poet would have lover consider in the love relationship.

**When I praised humans as if you are not a human being,
You avoided me as the arrogant commander turns away, expecting reverence.
If you were Satan, you would not be perfect and I would not hear your wrath in proverbs and verses.
Think not that love is blind with no guide since love learns from virtue and behaviour.¹**

The argumentative analogy here is based on proving that the right way to love is via morality and that beauty is not the only guarantor of love. This is achieved through a metaphor that denies that love is blind and without a guide. Rather it is morality that directs love to those who deserve it. Clearly, this ethical argument can further be understood by asking, “is there any reward for good other than good”,² since the poet desires to be near his lover in return for raising his status above other human beings. However, the choice of the image of ʿiblis ‘The Satan’ suggests both presupposition and conditional relationships, where he argumentatively uses it to suggest following his wisdom offers the possibility of dispatching the image of evil.

Shukrī, in an emotional poem entitled *Baʿd al-Ḥusn* ‘After Beauty’, tries to illustrate the insignificance of life through linking his lover’s lost beauty with the passage of time. The poet addresses his beloved as an adviser, but the admonition does not work, and the poet supposes that beauty can be used intelligently, while the madness of love is right. The poet stresses that patience is the ideal solution until beauty can be removed from the power of life.

**Life is like passing clouds, but the wise are not fooled by them.
You are crying over past times, but lost beauty cannot return.
There is no purpose in crying when Time has already done its job.
One day, you will be buried in the earth, your face and eyes covered in soil.
So, don’t avoid Fate, youth is not only dependent on a beautiful face.
And do not think that I am bored because I have stopped talking, when you love me, my silence is speech!³**

1

لما رفعتك عن ذا الخلق قاطبة
كأنتما أنت لم تخلق من البشر:
نأيت عنى كما ينأى المؤمر إذ
يبغى المهابة في ستر وفي صعر
لو كنت إبليس لم تعد الكمال ولم
نسمع بذك في الأمثال والسور
لا تحسب الحب أعمى ضل رائده
الحب أبصر بالأخلاق والسير!

See: *ibid.*, p.567

² Quote from chapter 55 of the Holy Qurʾān (Sūrat al-Raḥmān), verse 60.

3

وليس حياة المرء إلا سحابة
تمر وما غر اللبيب سحاب
وتبكي على العهد القديم مضى
وليس لحسن فوات عنك إياب

It is clear that poetic wisdom here is achieved by likening life to the clouds that pass quickly through the sky just as life passes. But, the intelligent do not care about clouds and therefore the poet is not keen to follow life and its various aspects. Thus, the argumentative image of the inanity of life leads logically to emphasise that every component in life would be useless and this is achieved through another poetic wisdom; that crying about the past and lost beauty, for example, is futile. The conclusion is reached when the poet reminds his lover that one day, her beauty will inevitably disappear and he hopes to obtain even a little communion in love before the change.

However, al-°Aqqād, in a poem entitled *Ra'y al-Nās* 'The People's Opinion', asserts that a common feature among humans is that they are not equal in dealing with each other. However, the conditional connotation is built via reality through metaphor, in order to attempt to create a new consideration of humans' views.

**People who are habitually kind are expected to do good deeds as if they owe a debt;
While the evil will be rewarded.
Yet people do not question this because there is no honour and there are no rules.¹**

These wise thoughts focus on the nature of how good and evil people are viewed by highlighting human reaction to benevolence which is different from people's reaction to evil deeds. However, this is implicitly illustrated with the cliché suggesting that it is hard to please everyone. Therefore the poet used the analogy by linking the demand for benevolence as if a demand for repayment of a debt. In contrast, evil people are rewarded with gratitude and thanks which leads to a negative conclusion that demands the need for self-reliance when assessing goodness and evil.

وما ينفع المرء الحزين بكاؤه
ستصبح يوماً في التراب مجندلاً
فخفف قلباً من جفائك واتعظ
ولا تحسبن أنني سكت ملالة
إذا صال ظفر للزمان وناب
بفيك وفي العينين منك تراب
فما ينفع الوجه الأغر شباب
فإن سكوتي في هواك خطاب!

See: Shukrī (2000) p.303

1

من عود الناس خيرا طالبوه به
ومن تعقبهم شرا فأمهلهم
لا رأي للناس في نفع ولا ضرر
كأنه الذين يلوي بالمعاذير
يوماً تقبل منهم أجر مشكور
وما لهم قط من حكم وتقدير

See: al-°Aqqād (2000) pp.733-734

As we have seen in this section, the use of wisdom in poetry as an argumentative function is important because it links to the main theme in the poem; it enriches common values and is evidence of the poet's culture. However, it is particularly instructive as it influences readers as well as gaining their attention. Therefore, one can see that the use of wisdom in the Dīwān's poetry considers two dimensions: the mental as well as the passionate side of human nature.

The Dīwān group's attitude to wisdom resulted in giving it an important role in the formation of argumentative images so that through such direct discourse their readers were able to easily understand the poets' view of life and its various elements. On the other hand, using wisdom in discourse could need a little dismantling in order to link all the images. Nevertheless, the Dīwān poets realized how useful this tool could be in their attempts to influence their readers.



6.4.2. Comparison.¹

Comparison is another function used by the Dīwān group poets in their poetic discourse. And by providing two or more argumentative meanings they hoped the reader would decide which would suit the general context of the poem. However, comparison plays an important role in argumentation since it is necessary to offer two ideas or more in order to stress the idea. It is also important from the point of view of the arguer that this mechanism clarifies the similarities between the arguer and the addressee.² In other words, interpretation is one of the mechanisms of argumentation which is normally carried out by several methods, the most useful of which is comparison which contributes to meaning and its significance.

Clearly, comparison measures one element against another; and since the Dīwān poets tried to persuade readers of a new generation of critical principles, they found that the method highlighted the similarities and differences between two positions or concepts.

¹ This argumentative function is derived from deep reading of the poetry of the Dīwān group. I could not find a study that seeks this function in discourse as a part of the argumentation theory. However, as the mechanisms of argumentation are based on both persuasion and the reader, comparison focuses on the ability of the reader to be more convinced of the provided argument, considering two options of ideas that lead logically to justification.

² Marlin Sa'īd, 'al-Ḥijāj al-Falsafī, min al-Tā'īr al-Nazarī 'ilā 'l-Taṭbīqāt al-Naṣṣiyya' 12 June 2008, (Online), accessed on 02-10-2014, available at: http://quadrophilo.blogspot.co.uk/2008/06/blog-post_12.html

However, it should be pointed out that comparisons in the poetic discourse of the *Dīwān* group usually link the natural and the subjective aspects. Shukrī, for example, tried to connect his view of a garden where we enjoy birds in the way that we treasure hopes, and he compares them to see which one is closest to his emotional self.

**A meadow retains its youth in the colours of Spring.
Where birds visit the branches in the trees.
Like hopes visiting an ambitious mind.
Yet, the joy of the birds is greater than human joy
Since humans are naturally miserable and birds are not.¹**

This argument is based on a simple comparison between the joy of a garden of birds and flowers and human aspiration. The argumentative comparison likens birds in the trees with hopes in the intellect of ambitious people. In order to persuade the reader the conclusion is that the birds' movement in the meadow is more fruitful than human hopes even if they are positive and totally happy; and this leads the reader to think about how to achieve their desires. This is because the poet's comparison suggests that hopes inevitably bring misery to man, while birds are indifferent to what will become of them.

Al-^cAqqād in a long poem entitled *Tarjamat Shaytān* (An Interpretation of Satan) shows how because Satan is immortal, and can change his image he is sometimes seductive and glamorous; but above all he is misleading in all his various forms. In this fantasy poem, Satan is tired of his bad behaviours and is sorry for seducing people. God accepted his repentance so he enters paradise, but he quickly tired of a life of bliss and looks forward to normal life; so he is disobedient and is dismissed from paradise and turned to stone. This poem was written in the latter part of World War I at a time of pain and despair.

**Satan is haughty about his ability to tempt although he is tired of his ability to destroy
He sees the evildoer as one of his own, in the way that hermits recognise the chaste.²**

1

فـيـحـاء زان شـبابها	لـون الـريـبـع الـأزـهـر
تـتـردد الـأطـيـار فـو	ق غـصـونـها بـتـخـطـر
كـتـردد الـأـمـال فـي	خـلد الـطـمـوح الـمـمـتـرى
مـرح الـطـيـور أـجـل مـن	مـسـرح الـخـليـع الـمـوسـر
هـذا يـدب بـه الشـقا	ء وذاك غـيـر مـكـدر

See: Shukrī (2000) p.64

2

أنف الشيطان من فتته أمما يأنف من إهلاكها

Here, the comparison is between Satan and the licentious who normally take their cue from him in order to do their work. Furthermore, he is not only tired of his abilities but also tired of destroying humanity. However, the suggestion that he is impatient with human action leads to the idea that some evildoers are more evil than he is. Therefore the comparison between the licentious and the virtuous cannot be influential. Comparatively, al-°Aqqād's Satan is a clearly defined character while Shawqī's Satan is a mysterious character that resembles the Arabs' theatrical version of the jinn which is mentioned in the fourth chapter of his play *Majnūn Layla* (Mad about Layla) in the description of the jinn villages in *Wādī °Abqar* 'The Valley of Genius'.¹

In this respect, al-°Aqqād was the poet who portrayed Satan's rebellion on more than one occasion, and ever since childhood he had paid much attention to thinking about him, for example he wrote: "I was not one to demonize heroes in school, but I loved the subject and wanted it to be put in its right place".² However, this interest made him research the history of Satan, including his acts, his various names and the idea of the devil in the civilisations of Egypt, India, Greece and Mesopotamia, and the religious idea that Satan came from Heaven along with his slaves.³ In addition, he composed two poems about Satan, in which a stanza from the previous long poem *Tarjamat Shayṭān* (An Interpretation of a Satan), and another entitled *Sibāq al-Shayāṭīn* (Devils' Race) shows metaphorically how Satan offered the prize of the reins of Hell to all his rivals and demons in a competition to see whether one of them had seduced more people and was more corrupt than he.⁴

Al-°Aqqād also, in a poem entitled *Ṭīfl °Alā al-Baḥr* 'A Child Upon the Sea', examines the image of the sea, comparing his idea with a childish vision. Al-°Aqqād in the following poem focuses on two argumentative connotations related to the image of the sea in human life and natural life:

He is cheerful until I asked him: does hope diminish or deepen the sea?

ورأى الفـاجـر مـن زمرتـه كعـفـيـف الـذـيـل مـن نـسـاكاها

See: al-°Aqqād (2000) p.277

¹ Khālīd Jabr, 'Shayāṭīn al-Adab wa Adab al-Shayāṭīn'. *Jarīdat al-Ta°ākhī*, Jan 2014 (Online), accessed on 11-09-2014, available at:

<http://www.altaakhipress.com/viewart.php?art=42915#pagebegin>

² See: al-°Aqqād (1982) *Anā*. p.87

³ For more on this idea, see: al-°Aqqād (2000) p.345

⁴ *Ibid.*, p.345

He said, with a lisp like an innocent child
 I would prefer the sea to be deep and capacious as if made of sugar or honey,
 It is the same for people in the sea of life when they speak absurdity with sincerity.
 The poet advises: Do not pay attention to what they say and assume that they are only
 joking.¹

This argument is achieved by linking the sea to human nature through the argumentative dialogue mechanism which points out the difference between childhood and adulthood. That is, the innocent child commonly hovers around sweets, while the poet, since he is intelligent thinks about the nature of both life and humanity. Therefore, his metaphor for life is the sea where all humans are figuratively able to swim, but they ought to know how to meet hardship. Their nature is to imagine that life is good rather than considering how to deal with it.

Clearly, the structure of this argument is based on comparing different views of the sea through the child's hopes and the poet's fact which sees people's status in life in terms of the ridiculous things they say. However, the conclusion indicates that humans naturally desire happiness and we should judge people on this premise. The conclusion is that one should consider what people say and compare it with their actions.² One may claim that the distance between words and deeds is complementary, so that human sincerity is part of their deeds since the value of action is in its achievement.

Shukrī's poem entitled *al-Tā'ir al-Ḥabīs* (The Caged Bird) considers as a poetic story about a small sparrow taken in fun when the poet was young. It explores how the poet remembers this event with pain and pity because he now realizes how insensible he was of the bird's feeling. This poem therefore is an expression of the poet's emotion during his reminiscence.

**When I remember this incident and it affects me every time
 It makes me feel like the caged bird with no escape from an unfair fate.
 The tooth of life has ripped my chest, and my heart beats with fear.**

1

عدا على البحر جذلانا فقلت له: هل قصر البحر أو أربى على الأمل
 فقال في لثغة الطفل البرئ وفي صراحة الطفل قولاً بين الخطل
 يا حبذا البحر في عمق وفي سعة لو كان في سكر أو كان من عسل!
 كذلك الناس في بحر الحياة لهم سخف من القول في صدق من العمل
 لا تلق بالآ إلى ما ينطقون به وانظر إلى ما تولاهم من الجذل

See: al-^cAqqād (2000) p.401

² It should be mentioned here that Pragmatism, as a social concept, is interested in considering that the measure of truth in knowledge exists in the tangible, practical results of this knowledge, i.e. true knowledge is a useful knowledge for practice, and not abstract theoretical knowledge, which severs the link with reality. For more, see: Yule, George (1996) p.42

**Only the person that experiences grief can feel it because seeing it is not the same story
Time has punished me for you; I hear you and see you always.¹**

This argument is based on a particular event in the poet's memory and is depicted through the comparison between the caged bird of the past and the status of the poet in the present. However, the significance of remembrance played an important role in the formation of this argumentative image, and results in the portrayal of successive concerns and worries about calamities. The importance of the bird's cage is compared to the poet's predicament to show that an escape from predestination is as impossible as the bird's escape from the secure cage; and the image takes into account the combination of weakness and the inability to tolerate confrontation.

The analogy of life as a monster is deemed as an argumentative evidence, where life was metaphorically able to fix on the poet's chest to expose him to his cumulative sorrows. This image is to denote that the heart is the point of human vulnerability. Thus, the conclusion asserts that rewards depend on the kind of deed² and that time chooses to punish by way of the memory of a distressing event in order to revenge the poor bird.

It should be pointed out that the Dīwān poet's adoption of Paradox as an argumentative mechanism in forming images is a sort of comparison, and that he normally resorts to it in order to provide a contradiction that is improved by the process of persuasion. Shukrī, in a poem entitled *Bayna al-Lu³m wa l-Udhr* (Between Blame and Excuse), tries to persuade the reader how it should match blame with excuses in order to continue a love relationship for a longer period.

**Oh, keep me busy with lies, do not let my heart be robbed.
Do not ask me how I am, because I fear death if my lover abandons me.
I thought that love is a balm in Life but it is actually a feather in calamity's arrows.
I thought that love is peace and delight, but it saddens me.
O I drink the delight of love but like wine, love leaves a bitter after taste.**

¹

ذكرته والخطوب مذكرة	وصاحب الهم حاضر الذكر
نفسى كالطائر الحبيس فلا	مفر من جور سطوة القدر
قد شق صدري ناب الحياة فأم	سيت بقلب خفاق منذر
لا يعرف الحزن غير ذائقه	فليس حزن العيان كالخبر
اقتص منى لك الزمان وقد	أصبحت منى في السمع والبصر

See: Shukrī (2000) p.337

² It is a beginning of a prophetic tradition, al-Bukhārī, *al-Sahīh*. vol.1, p.26.

You are beautiful but to love you is as difficult as living life.¹

This comparison in the theme of love varies between negativity and positivity through the question of how to deal with love, and it explores the poet's personal view since he considers that abandonment by the beloved is a kind of death. The paradox between reality and conjecture firstly is based on the view that love is not a remedy but likened to dead prey whose remains symbolize death. Secondly, love assumes that it is safe and delightful while actually it causes woes and calamities. Accordingly, love is swinging between the thrill of the present and the bitterness of the future, just like the impact of wine during and after, leading to the conclusion that also compares love and its impact with the idea that love itself while beautiful and favourable is at the same time difficult to handle.²

However, the comparative image between love and drinking is very common in the poetic experience of the *Dīwān* group, since they believe that the atmosphere of love cannot be enjoyable without alcohol. Clearly, this leads to imagine poetically how love is necessarily linked to life as Shukrī examines in a poem entitled *al-Ḥubb wa 'l-Ḥayāh* (Love and Life). The poet stresses that he loves his lover truthfully until death, and even after the death, his love will be written on his grave. He justifies this relationship by providing some images of love, where love is like wine, war, or the secret of life.

Love offers the delight of boyhood, either perdition or immortality.

Love is like wine, enticing one to drink more.

Love is like war, when it erupts, the new-born turns grey.³

1

ألا عللوني بالظنون الكواذب ولا تسألوني كيف أنت فإبني	ولا تتركوا قلبي لنهب النواهب أرى الموت في هجر الحبيب المجانب
وكنت أظن الحب في العيش بلسما وكنت أظن الحب أمنا ولذة	فكان كـريش في سهام المصائب فجار علي الحب بين النوائب
فإن نشوة الحب الذي أنا شارب وأنت جميل كالحياة محبب	هو الحب مثل الخمر مر العواقب وإن كنت مثل العيش مر التجارب

See: Shukrī (2000) p.373

² The difference between living, and life, philosophically is that living is the functions, eating and drinking etc, humans do in order to survive; and living is not the same as life in meaning. For more, see: Al-^cAskarī, Abū Hilāl, *al-Furūq al-Lughawiyya*. Ed. Muḥammad Salīm. (Cairo: Dār al-^cIlm wa 'l-Thaqāfa, 1st edn, 1998) p.49.

3

والحب فيه لذى الصبا والحب مثل الخمر تشد	إمما الهلاك أو الخلود رربها فيغيريك بالمزيد
والحب مثل الحرب إن	شبت يشيب لها الوليد

See: Shukrī (2000) pp.280-281

This argument depends on the comparison between the nature of love during life and after death where the continuity of love does not end under any circumstances. This love is likened to the stubborn child in terms of blame, so that love has two contradictory faces: it can lead to perdition or immortality. The poet also views love through the similarities between love of drink and engaging in war in that both increase once started. However, such argumentative images are based on the structure of reality through human experience by asserting the dynamic love that is rooted in the composition of humanity and reflects the feelings of others.

In another poem related to the comparison as a function of argumentative images, Shukrī, in a poem entitled *Bayna al-Ḥaqīqa wa 'l-Khayāl* (Between Fact and Fiction), evokes the power of love through two argumentative discourses; and one hides behind the other. The apparent discourse is between the poet and the addressee and focuses on owning the fact, and thus this discourse is intended to share knowledge with the reader, while the other hidden and deep discourse is solely between the poet and the lover, so that there is no escaping the comparison.

**If I say you are the moon, it is wrong; if I say you are the sun, it is immorality.
It is just a deception and pretext, in the way that some deceptions support life
Can life unbend without such a trick, can there be certainty in pleasure?
Indeed! You are the offspring from the marriage between the moon and sun, and your
beauty will shine for the whole of life.¹**

As the title expresses, this argumentative signification suggests a new image that is based on the difference between the fact and the imagination of the lover. In it the lover falsely considers the beloved's image to be like the full moon which is the poets' ideal of beauty; nor is the lover like the sun. Alternatively, the lover is likened to the offspring of an assumed marriage between the moon and sun. Here the nature of love is that it requires tenderness through the provision of unique imaginings to influence the reader. Clearly, this argument is based on negation and substantiation sequentially through the argumentative connector of *balā* (yes) that diverts the concept from the ordinary to a controversial meaning.

1

فإن قلت أنت البدر فالقول كاذب وإن قلت أنت الشمس فهو فجور!
ومما ذاك إلا خدعة وتعليل وبعض الخداع للحياة نصير
وهل يستقيم العيش إلا بخدعة وأي سرور في اليقين سرور؟
بلى أنت نسل البدر والشمس زوجا وأنت جمال للحياة منير!

On the other hand, the theme of death is also interesting in the Dīwān group's poetic images as they try to imagine an exact status after death in order to make a comparison between two issues. That is, they try to link youth to life and aging to death through various images that focus on evoking both reality and the ideal. For example, Shukrī, in a poem entitled *Ghurūb al-Shabāb* (The Decline of Youth), differentiates between youth and aging, which is undoubtedly a trope in Arab poetry so that one can predict that such poems will involve an explanation for a preference for youth rather than aging through a reliance on the common image of delight and pleasure.

Although one is unaware of it, youth quickly dies, and is followed by old age
 And the youth of lovers passes, although their aspirations do not cease.
 Youth shines on my life like the sun, but ends at the sky's gate by sunset.
 O old age, stand up and fill my life of dreariness, and bring variety in my darkness.
 The greying hair is not an ornament, but it is rather the ashes of life, in misgiving.
 White hairs are not bright since they have not dwelt in the stars for even a moment.¹

This argument compares ordinary youth, which normally ends suddenly followed by senility with the lovers' youth that passes quickly without achieving their love's desires. However, this comparison leads to another through comparing youth and senility where youth lights up life in all its aspects like the sun shining around, while senility fills people's lives with dreariness and darkness. This vision of senility is made up of two negative argumentative evidences that consider in the conclusion, how the poet ponders his old age to be the decline of youth. Therefore, grey hair is not an ornament to be admired by people, but rather it is like the ashes of life that ignite emotional tragedies. In addition, white hairs amongst dark hairs cannot be described as glittering stars in the blackness of the night. Clearly, this comparison is a satire on youth, which attributes greying to grief and the agony of love respectively without mentioning the logical reason for aging.

Shukrī, in a poem entitled *Wahy al-Shi'r* (Poetry's Inspiration), evokes the impact of poetry on the reader in terms of being the most important aspect in the poet's mind at the moment of

¹

يموت شباب المرء والمرء غافل
 ويمضي شباب العاشقين وما انقضى
 شباب أضي لي العيش كالشمس كلما
 فقم يا مشيبي واملأ العيش وحشة
 وما الشعر المشبوب في الرأس حلية
 وما الشعرات البيض فيك مضينة
 ويعقبه بعد الشباب مشيب
 لهم أرب من عيشهم ونصيب
 حذاها إلى باب السماء غروب
 لها من دجاجير الظلام ضروب
 ولكن رماد للحياة يريب
 وليس لها في الزاهرات ضريب

writing poems and reflects on the effect of poetry on life in general. The following poem ponders the dimensions of poetry suggesting that one of its aspects relates to the poets themselves and the other to the text through an emphasis on the emergence of poet figure in poems.

O beautiful poet, your beauty and my poetry water thirsty souls,
 A permanent thirst and watering mirage, or freshwater with rapture and pureness.
 But some poetry is as bitter as disease, while some is honest and effective, like medicine.
 Oh, how sad life would be without the poets' emotions.
 Poets experience bliss, madness and misery whilst seeking to guide non-poets, like the sun.
 It is tampering, to attribute singing to meadows, because the raven is not like the dove.¹

It is obvious that this stanza asserts some of the al-Dīwān group's principles concerning existence because it states that the inspiration for poetry lies mainly in beauty, life and sentimental poetry written whether by Shukrī himself or one of his companions. These aspects, however, lead argumentatively to the comparison between the influential and persuasive poetry and its antithesis, ineffective poetry, so that the most influential poetry impacts like pure water on the thirsty.

In order for poetry to influence, it should be sincere and perform its poetic function prudently in order to impact like medicine on the patient. However, ineffectual poetry is like a permanent thirst or unreal watery mirage that appears in the difficulty of understanding or in the triviality of its images, which become bitter to the reader. Affirmation of this comparison is accomplished by the argumentative evidence where the emotions of poets are considered to be an exception in the misery of life and days.

The comparison between life and death, however, is one of the most persuasive ideas in the poetic principles of the Dīwān group. For example, al-^cAqqād, in a couplet entitled *Tamthīl*

1

شاعر الحسن إن حسنك والخل	د وشعري ري النفوس الظماء
ظمأ دانم وري سراب	أم زلال ذو نشوة وصفاء؟
رب شعر كالداء مر وشعر	صادق الفعل ناجع كالدواء
آه ما أتعمس المعاش والأ	يام لولا عواطف الشعراء
كجنون النعيم والبؤس فيهم	وهي تبعدو لغيرهم كذكاء
عبث نسبة الغناء إلى الرو	ض فليس الغراب كالورقأ!

‘Acting’, shows a new image of humanity that compares being alive with death through considering life as a theatre where human beings are the actors.

**As long as death does not stop the faint sound of the self, everyone in life is an actor,
On the stage of life the actor dies as if he is acting in the theatre and mocking death.¹**

Through this image, the poet compares human life with death in terms of the literary argument that life is a stage and people actors who perform various roles in their lives. Argumentatively, this image shows that life itself is a great theatre where humans function play their roles according to a script. However, the image is reflected more in the analogy of actual death in life with the image of the comic death on the stage, and reaching the conclusion that poetry is not requested to conform to truth, but may contravene in its image with adherence to psychological truth, because there is no truth other than that which affirms the self and feeling.²

According to al-^oAqqād, imagination is an internal process. It is made purely in isolation from all perceptions and sensibilities and used by necessity and the sequence of thoughts. Al-^oAqqād calls this process, the 'talent of personification', which refers to the poet's ability to create, and this talent derives its aptitude from the capacity to feel, considering that one with wide feeling is the one who absorbs all the meanings since they are part of a comprehensive life.³

Al-Māzinī, however, tries to understand life and death by asserting that puzzlement normally dominates in such issues. He interrogates those lying in graves whether they remember their parents or brothers who are still alive, directing the question specifically to the sentimentality of both the mother and the lover who feel their loss.

**I wonder if you who live remember those who have died, and think of them in the way
that travellers wish to travel.
Does the mother thirst for her son, when the hand of destiny has snatched him.
Does the lover look with pretty eyes into the grave.**

1

إذا الموت لم يقطع عن النفس حسها فكل ابن أنثى في الحياة ممثل
على مسرح الدنيا يموت كأنه على مسرح التمثيل بالموت يهزل

See: al-^oAqqād (2000) p.793

² Shukrī (2000) p.97

³ Al-^oAqqād, ^oAbbās, *Ibn al-Rūmī, Ḥayātu min Shi^orih*. (Cairo: Maṭba^oat Ḥijāz, 5th edn, 1963) p.303

When my time comes I will know, and become like those who confine themselves to tombs.¹

This poem is based on an argumentative comparison between life and death through asking questions concerning the nature of remembrance that orients the discourse logically to discover the answer which is obvious to the poet, and therefore the reader. These questions, however, are mainly argumentative evidences based metaphorically on the attempt of answering them through clarifying the status of the dead. The first example is the mother whose son is dead and she is asked whether she feels her grief constantly. Secondly, the lover is asked whether he can carry his love to the grave.

The inevitable and logical conclusion is that it is not possible to answer these questions since the dead do not return to say whether feelings or emotions end in death and we all must wait to obtain the answer. However, the argumentative force lies pragmatically in two connotations; the importance of self-reaction in crucial issues as well as the inability of the human being to know what death really means.

To conclude this chapter on the study of argumentative images in the poetic discourse of the Dīwān group, one can say that the three poets were quite aware of the argumentative principles, or literary topics in their poetry, which could be deductive postulates for the argumentative discourse in general through a set of beliefs and common ideas within the group. These principles include generality in forming images where the poetic meanings were considered through more than one connotation, and also scalability which establishes a relation between two concepts such as hope and achievement, life and optimism, death and pain, love and meeting, destiny and pessimism, the self and pondering, nature and happiness.

However, such concepts in the group's imagination may be accomplished by relativity, which considers the possibility of abolition in the argumentation theory whether by the argumentative context itself or by another contrary principle, so that hope, for example, may not be achieved in life when it is beyond the limits of human potential and so on. On the other

1

ترى يذكر الأحياء أهل المقابر ويعتادهم فيها كشوق المسافر
وهل تظمأ الأم العطوف إلى ابنها إذا انتزعتها منه أيدي المقادر
وهل يحمل الصب المشوق ولو عه إلى سحر العيون الزواهر
ستخبرني نفسي إذا حان حينها وصرت كمن بادوا رهين حفائر

hand, it can be said that imaging in the poetic discourse of the Dīwān group is not only aesthetically appealing, but that the poets also consider the persuasive aspect through offering images that are not only descriptive, but also an argument constituting a specific vision through the sources and functions, that form a framework of the image so that the Arab pioneers of modern Romanticism may be renewed until their work matched the modern concept.



6.5. Contrast and Comparison.

We have noted previously that the goal of the Dīwān group's poetic discourse was to reach a standard based on a strategy of persuasion to the new generation. Therefore, these poets sought to bring about change in the intellectual and emotional attitudes of the reader. To do this, they provided some patterns of argumentation in order to show a number of argumentative techniques that would analytically answer the primary question of how one can analyse the poetic discourse of the Dīwān group from the perspective of argumentation.

Indeed, the Dīwān group's vision is to create an image based on conscious understanding of the fact of poetry, and their criticism stems from poetic perceptions because they were all poets before they become critics. Therefore, their discussion about poetic image was surrounded by the experience of poetry, and thus it is expressed consciously and associated with this experience of its impact on the inner self. This is because the poetic image is a measure of how it is achieved by the talent of the poets, and therefore it becomes a critical point for the judgment on poems because the success or failure of the poet is connected with their own imaging ability; that is, to be able to transfer their experiences and feelings to the recipient by means of fantasy.¹

In the poetic renewal of the Dīwān group in the functions of the new image, the impact extended to the stages of the Arabic contemporary criticism where Shukrī's views and his comrades remained as luminaries by some researchers of the poetic image such as °Izz al-Dīn Ismā'īl², Muḥammad Mandūr³ and Bushrā Ṣāliḥ⁴ and others who traced the development of the poetic image and were interested in the new vision of the image by the Dīwān group. However, recourse to the new images would make arguments more convincing to the readers, considering that thought should be integrated with passion.

It is a worth considering that the poetic image of the group came mainly to convey meaning and not to beautify, and those who read images argumentatively can realize that the artistic image which is partially based on the traditional concept of the poetic image of analogy and

¹ For more information, see: Muḥammad, Abdullah, *al-Ṣūrah wa °l-Binā° al-Shi°rī*. (Cairo: Dār al-Ma°ārif, 2nd edn, 1981) pp.16-23

² In both of his books: *al-Shi°r al-°Arabī al-Mu°āṣir, Qaḍāyāh wa Zawāhiru al-Fanniyya wa °l-Ma°nawiyya*. Also, *al-°Usus al-Jamāilyya fī° al-Naqd al-°Arabī, °Arḍ wa Tafsi°r wa Muqārana*.

³ In both of his books: *al-Shi°r al-Miṣrī Ba°d Shawqī* (Three parts). Also, *al-Naqd wa °l-Nuqqād al-Mu°āṣirūn*.

⁴ In her book: *al-Ṣūrah al-Shi°riyya fī °l-Naqd al-°Arabī al-Ḥadīth*.

metaphor and symbol, and partially on an holistic image that forms a composite image, and that all partial elements combine to provide a scenic and complete picture.¹ However, in the formation of the image, the group warned of the extravagance of mentioning epithets and attributes, which were considered to be the sign of the weakness and poverty of the mind.²

As the power of the image lies in suggestion, and through their ability to express meaning through more than style³, the images of the group's poets expressed its strength through the argumentative meanings that focused on nature, life and humanity. In detail, the three poets adopted images formed by a linguistic and iconic component from which they took the spiritual and psychological aspect of their images derived from humanity in order to clarify the extent of the close link between human being and feeling. The images derived from nature took a pictorial form, in addition to referring to the impact of nature on humans. However, images derived from philosophy, created a special vision of how the romantic trend considers the various aspects in life.

To further clarify the argumentative connotation in the poetry of the group, it can be noticed that the three poets turned their poetic images into a tool that stated the points of similarities whether explicitly or implicitly, that achieved the analogy in order to gain the greatest possible impact. However, the three poets dealt with the human source in two ways: in the external world of man through human relationships, and the internal world containing the influence of love and emotions. They wanted to emphasise that man is not only created from flesh and blood, but also with feelings portrayed through multiple images. Clearly, the findings of the group of poets drawn in their images are different, but there are images that agree with the basic principles of the poetic trend, which are the analogy between the human being and what surrounds it.

However, it is natural that the manifestations of argumentation and its nature in the argumentative images through the poetic discourse of the group vary from one poet to another; apart from the point of similarity in every poetic analogy and also the logical link between both the parts of the analogy. Initially, it can be claimed that as long as the two parties are distant

¹ On the role of the image in pleasure, see: Shawqī Daif (1998) *Fī al-Naqd al-ʿAdabī* p.150 and ʿIzz al-Dīn Ismāʿīl (1992) *al-ʿUsus al-Jamāliyya fī ʿl-Naqd al-ʿArabī* p. 365. For more about Aesthetics and the Image, see: : Moreau, François (2003) p.79

² For more, see: al-ʿAqqād and al-Māzinī(1997) *al-Dīwān*. p.155

³ Al-Shāyib, ʿAḥmad *al-Uslūb, Dirāsa Balāghīyya Taḥlīliyya li ʿUṣūl al-ʿAsālib al-ʿAdabīyya*. (Cairo: Maktabat al-Nahḍa al-Miṣriyya, 8th edn, 1991). p.60

from one another, the image tends to be more striking, and therefore more persuasive. Aristotle advised of the need to use metaphors of things appropriate to the intended subject, but without too much clarity, as philosophy states that the perception of a similar relationship between very distant objects is particularly dominant in intelligent thought.¹

Shukrī argues that the poet should take into account the strength of the link between the pillars of simile in order to reach the conclusion convincingly. As a result, the image often comes at the end of the poem to create a general conclusion for both the argument provided and the poem. Al-Māzinī, in particular, distinguishes between delivery and influence because he finds vagueness does not influence the reader, but rather conviction can be achieved through clarity.² However, al-Māzinī's images are based on the future since he often uses the expression *ستعلم* 'you will know' which suggests that the image has the ability to chime with the reader's vision.

Wisdom in the Dīwān group may be taken from a pure poetic experience, and may be pensive where it is needed to create further understanding in the framework of the poetic context. Between the mental tendency and the artistic requirements lies the poetic wisdom in the Dīwān group's poetry, considering that their wisdom is not independent in poems, but they come across through the poems. However, as wisdom is the product of the mind, they homogenise between the deep idea and the influential phrase to consider both the mind and the emotion, taking into account that al-^cAqqād's wisdom is based in philosophy, while Shukrī's wisdom is based in passion.

In considering the mechanisms of argumentation in poetic images, we note that the technique of making a choice of the optimum is one of poetry's mechanisms³, since the three poets tended to create the poetic image through relying on argumentative techniques such as giving choices, that is, granting the reader more than one choice to be more persuasive. Another mechanism is interaction between the poet and reader in analysing the poetic image in accordance with the principles of the Dīwān group that represent the pre-suppositions.

¹ Aristotle (1989) *Rhetoric*: 22, p.33. Moreau, François, *Al-Balāgha, al-Madkhal li Dirāsāt al-Ṣuwar al-Bayāniyya*. Trans. Muḥammad al-Walī and ^cĀ'isha Jarīr. (Casablanca, Morocco: ³Ifriqyā al-Sharq, 2003) p.75

² Al-Mazini (1990) *al-Shi'r, Ghāyātu wa Wasā'itū*. p.27

³ This technique appears clearly in the conjunction tools such as or, whether, either. However, this inference is found by the researcher through induction of the poetic material of the Dīwān group, to be an argumentative technique that gives the reader the freedom to choose the appropriate key to the argument.

Through the above analysis, we see that the argumentative poetic image made by the three poets has come from a mental image which has been linked entirely to the way the poet controls his thoughts at the moment of emotional experiences, which makes the recipient imagine the impact of the image first on his mind and followed by the impact on the emotions, regardless of the poetic theme. This pictorial approach makes the image a means by which the poet's emotion communicates with the receiver at the same time. According to al-Nuwayhī, the art has always two inseparable motives; which are the desire of the artist to vent his passion, and his or her desire to put this catharsis in a form that raises passion in every reader.¹



6.6. Conclusion.

To conclude the chapter of argumentative images, it has been mentioned that the extensive relationship between argumentation and literary images especially in poetry, easily achieved the argumentative aim by using various imaging styles that support the process of persuasion. In addition, rhetorical images are not just technical and aesthetic, and achieved via the reader's enjoyment as is prevalent in traditional rhetoric, but also they emerge functionally from argument and are persuasive in the way Perelman describes.²

As a result, the three poets were able to go beyond simple images that were based on metaphor and simile as well as sensual images that did not relate to sense and feeling, and relied on a poetic image based on a logical argument in order to form a unified and organic image which approached what was called for, in the poetic text.

Images of human nature, the natural world, religion and philosophy were derived from the poets' wide ranging culture, and these sources embodied the poetic and critical principles that include the emotions such as, hope and achievement, life and optimism, death and pain, love and meeting, destiny and pessimism, the self and reflection, nature and happiness. Moreover, the functions of the group's poetry are expressed through the imaging that first portrays the poet's experience and then delivers it to the reader. The functions of both wisdom and comparison are selected in accordance with the classification of the Dīwān group's poetry.



¹ Al-Nuwayhī (1966) p.27

² Perelman and Tyteca (1971) p.43

Conclusion

Argumentation is one of the most important theories within pragmatics, together with those dealing with pronunciation and acts of speech. That is to say, argumentation is mainly based on the study of methods adopted by the speaker to try to change the beliefs of the receiver and convince him or her about the subject under discussion. Accordingly, neither the poet nor the writer of prose can dispense with this method which aims to lure and induce the recipient. This does not only apply to the field of literature because we find it in our daily lives, since our conversations tend to be based on arguments built entirely on examples and evidence.

This research addresses the fundamental idea behind argumentative poetry through an attempt to prove the existence of argumentation in poetry as a theory, and this is followed by the application of the theory through monitoring the various techniques used by the poet to argue for an opinion or to disprove a certain idea according to the principles agreed by the poets of the Romantic movement. Several questions may arise from this vision: Can the proof of argumentation be arrived at simply by limiting the arguments and enumerating them? Or, can the argumentation process be derived from other sources such as logic, psychology and sociology?

It should be pointed out here that the context is the factor that leads the denotative element to be an argument, and it also gives that element its argumentative nature. Therefore, the phrase could be an argument or a conclusion according to the context. According to Ḥassānī, it is the context only that clarifies whether the word should be considered as a thematic or an emotional expression.¹

The basic requirement for the validity of an argumentation process according to the theory of knowledge ‘epistemology’ is the expression by a harmonious passage ‘argument and conclusion’, that asserts that the conclusion is not a re-formulation of the argument, but both utterances are evaluated separately.²

In the final stages of this study, it can be concluded that argumentation is a suggestive discourse in its content through the various aspects of argumentative orientation that may be

¹ Ḥassānī, Aḥmad, *Mabāḥith fi ‘l-Lisāniyyāt*. (Al-Jazā’ir: Dīwān al-Maṭbū‘āt al-Jāmi‘iyya. 1st edn, 1994) p.156

² Charaudeau, P., Maingueneau, D., *Mu‘jam Taḥlīl al-Khiṭāb*. Trans. ‘Abd al-Qādir al-Muhīrī, and Ḥammādī Ṣammūd. (Tunisia: al-Markaz al-Waṭanī li ‘l-Tarjama. 1st edn, 2008) p.72

philosophical, textual, or verbal according to the angle of communion between the sender and the recipient. However, in this study, we concentrated on argumentation's communicative status through a focus on the relationship between the speaker and the reader, where argumentation is an interactive process based on a set of elements which include the speaker, the message and the listener, or reader; and the listener is more important than the speaker in the argumentation process. This is because the goal of the communicative message is to convince the other person and to argue through reason across a range of argumentative tracks in order to reach a conclusion. According to Perelman and Tyteca, the most important aspect of argumentation is not what is seen as real and convincing by the speaker, but the evaluation of the reality as seen by the addressee.¹

This thesis operates in the context of the detection of the characteristics of the argumentative structure for poetic discourse from the perspective of pragmatic criticism (since argumentation is a pragmatic principle). This is achieved through a statement which considers the relationship between argumentation and poetic discourse, where both are a lingual and mental process which relies on the principle of appealing to the other by persuasion. In addition, the argumentative procedure tends to tame the feelings and thoughts of readers as a prelude to modifying their behaviours and attitudes towards the provided arguments and directing how they see the world. This is managed by providing an indication of the constituents and patterns of argumentation and the ways they can be built into poetic discourse in order to achieve a coherent script as well as an interpretation of its structures and meanings, in the light of the approach applied.

Accordingly, the primary objective of discourse via an argument is to persuade the listener of a certain idea, which had previously been rejected, or doubted. However, this procedure is usually done by invalidating the dominant idea and replacing it with another idea which the argument seeks to prove. In brief, the thesis can be divided into four objectives: firstly, to define argumentation as a communicative phenomenon, and secondly to read the poetry of the group from a new angle which is concerned with influencing and persuading through highlighting their literary and critical output, and thirdly the detection of the method

¹ Perelman and Tyteca (1971) p.31. Based on this point, however, the addressee can be an individual or a group, present or absent, hypothetical or specified.

of argument and persuasion in their poems, and finally, to ascertain the extent to which this kind of discourse, examines poetry.

Obviously, the abundance of poetic examples in approximately 2000 pages, constitutes a fertile ground in which to determine the effectiveness of the arguments in poetic discourse, and to assert that the purpose of providing these arguments is principally to impact the reader through various meanings that are usually linked to the Group's ideas. However, this influence was achieved by selecting the poems that became the subject of the argumentative analysis.

Irrespective of views about the impact of the group on the march of modern Arabic literature, it can confidently be said that it is clear that the three *Dīwān* group poets used their arguments in their poetry in order to root and entrench the Romantic trend in the map of Arabic literature, as well as to emphasise that it was worth following its critical principles. Therefore, the three poets wanted to share with the new generation and the reader the Romantic conception of life and its aspects through providing the pragmatic arguments that lead to persuasion.

In effect, the analysis of argumentation in the poetic discourse of the group may be considered to be an advanced stage of critical analysis that follows from previous researchers' study. That is to say, the first stage sought to consider the group's poetry in general or that of each individual in detail, and this was followed by the next step, of considering the echo of renewal in the poetic themes. These researches have continually been carried out from the time of the three poets until the present day. However, the originality of this study lies in its research into the way these poets attempted to reinforce and persuade readers of the principles that have been ingrained in modern Arabic literature, in order to complement and supplement the fruits of previous studies through a new lens.

Another aspect of this research's originality is the application of theory to the poetic discourse in spite of the view that dissociates poetry from argumentative study, and the assertion that the link between argumentation and poetry is a subject suitable for any linguistic discourse. However, this problem stems from a perception of poetry that maintains that generalisation in describing poetic expression as quasi-expression. This study maintains that this is an error, because poetry is a deep expression enriched by meanings, connotations and paradoxes that carry a message or an issue that the poet wishes to communicate to the unknown reader.

The creation of a logical connection between literature and philosophy is also an aspect of originality in this study, because the essence of philosophy and poetry is normally based in its strangeness and mystery. This means that most definitions of both philosophy and poetry are still specific according to the particular critical approach in which the power of creativity escapes from any determination. Since ancient times, philosophers and scholars have tried to establish a real dialogue between philosophy and poetry, since they considered that there was common ground between thought and poetry.¹

Finally, this research is original because it applies pragmatics to poetry in a new way, and because it is related to meaning in order to emphasize the logical close link between the speaker and the external context and explores its influence in determining what the speaker meant through invoking presupposition and the conversational implications. This method takes into account that the study of argumentation is concerned with pragmatics, and is justified within the rules and conditions of utterance and receiving that would assert the affiliation between argumentation and the field of pragmatics.

Accordingly, the Dīwān group's innovations, pioneered in the modern era, tend primarily to focus on the content through an attempt to explore the meanings. That is, to be valid, the meaning has to be familiar and has to appeal to common sense. However, in the group's concept, poetry does not merely comprise pure meanings and feelings, but rather a mixture of them.²

As far as possible, this thesis introduced a new definition of the Dīwān group through an argumentative perspective which has not yet been explored. So, the study's vision did not only focus on the three Romantic poets, but it also considered how they used the mechanisms of persuasion and influence to evolve the poetic content in order to create a change or assertion in the reader's view through the general principles of the group (that is, change or proof), considering that they are the main poles in the argumentation process.

To return to the main research question which asked how the poetic discourse of the Dīwān group impacted and persuaded the reader in the light of modern theories of argumentation given the critical and literary principles that the three poets raised in their critical

¹ Miftāḥ, °Abd al-Hādī, 'al-Shi°r wa Māhiyyat al-Falsafa'. *Majallat Fikr wa Naqd*. no.8 April 1998. pp. 6-9.

² For more information, see: al-°Aqqād, *al-Fuṣūl*. (1980) pp.64-66, and also, al-°Aqqād, °Abbās, *Murāja°āt fi °l-Adāb wa °l-Funūn*. (Beirut: Dār al-Kitāb al-°Arabī. 1st edn, 1966) p.77

writings. Clearly, this study was based on these principles and placed them at the beginning of the application of the argumentation theory into their poetic output. For example, the vision of beauty, life, death, love, nature, religion, night, Woman, friend, society and others, are all, in fact, considered to be philosophical and argumentative concepts that can be studied by posing the question about how the argumentative approach builds in the poetic discourse of the *Dīwān* group.

Therefore, this research question could be answered via the belief that the group's principles, in the Romantic trend, should be followed by the new generation, and that any untutored reader could distinguish the group's vision in terms of examining the special poetic themes of life, nature and love. By using the argumentative method, the three poets tried to reveal the quality of the dialogic relationship between them and the reader, as well as to reveal the argumentative mechanisms used by every poet to support his argument in order to attempt to exclude the group's poetic discourse from the thematic study.

By examining the structures of both argumentation and poetry in the poetic discourse of the *Dīwān* group, the logic that controls parts of the group's poems and which constitutes the fundamental premises in this thesis should be mentioned. Firstly, in spite of various criticisms, the application of the concept of organic unity is quite possible in the group's poetry, especially in systemic poems. Secondly, some criticism relating to the process of creativity such as the function of the poet and the connection of the poet to his poem and his Self and the way it influences the reader should be considered.

So, to achieve the purpose of the thesis, I envisaged a tripartite design and composed a comprehensive method of applying argumentation in poetic discourse, so that the first part of the study considered the foundation of the group through examining the basic background of the two aspects, that is, both argumentation and poetry before delving deeper into the research. Following the structure of argumentation, which is based on the characteristics and patterns of argumentation in the poetic discourse the argumentative aspect is examined within the division of the chapters. The third part explores the structure of poetry, and focuses on the poetic and critical aspects through the common-places or the themes as well as the poetic images.

Early in the thesis we stated that one of the most important reasons for choosing this topic was to explore the fundamental aim of the Dīwān group which was: to communicate with the public and to define a new trend in poetry that asserts that there is no communication without argumentation and, furthermore, there is no argumentation without communication. Another point to make is that the Dīwān poets, notably al-^cAqqād, required their poetic meanings and images to be considered and pondered in order to be understood; and herein lies the argumentative soul of the poets' work.

As we noted in the initial section of this study an essential aspect of the research was to take a brief look at the emergence of the theories of argumentation in both Arab and Western thought. Western thought is found in the work of the pioneers of Greek philosophy, for example, Plato and Aristotle, and in the modern Western ideas of the new Aristotelians¹ such as Chaim Perelman and his co-worker Olbrechts Tyteca, J. Austin, John Searle, Paul Grice, Michel Mayer, J. Blaise Grice, S. Toulmin and O. Ducrot, while the Arab thought began with al-Jāhīz, Hāzīm al-Qarṭājannī, Ibn al-Athīr and al-Jurjānī.

An exploration into the background of both the Dīwān group and its theories finds that influence is a vital part of argumentation, and that the theoretical relationship between the three poets and the process of argumentation becomes obvious through three deductive findings. The first finding is the group's impact on other movements and schools in modern Arabic literature, for example, the Apollo group that emerged in the wake of the Dīwān group. The group's influence did not only affect the Egyptian region, but also extended to other nations and countries, such as the modern Moroccan poets who considered the Dīwān poets, especially Shukrī, to be the ideals of Romanticism. In addition, some of the poets from the al-Ḥijāz region, which is located to the west of Saudi Arabia by the Red Sea, were extensively influenced by the Dīwān group in terms of their vision of life and nature.

However, the mahjar 'diaspora' poets, notably Khalīl Muṭrān, shared some poetic principles with the Dīwān poets, in their unity and special vision of Nature. However, there are some differences, in that the three poets of the Dīwān group started the Romantic trend

¹ This does not mean that these philosophers followed Aristotelianism in all its aspects, but one cannot ignore the Aristotelian influence.

because they were influenced by English Romanticism, and also their prose shows that they were uncommitted to metre and rhyme. In contrast, Muṭrān's school forms a transition from the Classical to the Romantic, as it was influenced by French Romanticism, and totally committed to metre and rhyme.¹ So, clearly, the Dīwān group believed that influence was an important element in the delivery of poetry to contemporary readers and following generations.

Another conclusion emerging from the study concerns the special identification of one of the functional elements in the concept of poetry which is that it concentrated on philosophical criticism through the group's perceptions regarding poetry's roots, its objectives, the poet's attributes, message and the artistic creation process, as well as the poets' perception of emotion, imagination, language and organic unity in their poems. All these perceptions, however, have been examined through an argumentative procedure that is based on a discussion of how they reflected on their poems.

Although the three poets agreed on the meaning of poetry, that is, that it should only express sentiment, one can distinguish the difference between their individual visions of the nature of emotion. While al-Māzinī and al-^oAqqād consider it to be a direct expression of the poet's Self and therefore his society and environment, Shukrī sees emotion as a general entity that is beyond the limits of space and time.

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Consequently, what this study offers is the attempt to clarify the most important features of argumentation through the poetic discourse of the Dīwān group; and this led to a rereading of the literary material from a new angle based on the trend created by the Dīwān group, along with certain procedures of persuasion. However, this attempt was not easy, because it required knowledge of the main principles of the group from the primary book *al-Dīwān fī 'l-Adab wa 'l-Naqd* and other prose books written by these three poets; and it also required a complete vision of how they considered poetry to be rooted, predominantly, in the meanings of love, nature and life, which is in complete opposition to classical thought.

The points of convergence between Argumentation and Romanticism were examined in three aspects, which are the argumentative title, the poetic symbolism and self-expression.

¹ For more information, see: Balīgh, ^oAbd al-Ḥakīm, *Ḥarakat al-Tajdīd al-Shi'ri fī 'l-Maḥjar Bayna 'l-Nazariyya wa 'l-Taṭbīq*. (Cairo: Al-Hay'at al-Miṣriyya al-^oĀmma li al-Kitāb. 1st edn, 1980) p.53.

The first aspect concerns the extensive attention to titles whether in diwans or poems where the argumentative vision in the title was clear through its link with the general meaning of the poem, whether it represents the argument or the conclusion. The title is considered to be an important complement to the poem's critical value, and it is also a linguistic utterance that presents a major effort to analyse the poetic text. Rather, it identifies what the threshold of the text would be; and the study of this aspect in the group's poetic discourse complements the analysis of the referential, influential, iconic and argumentative functions.

Although this study is not comparative, it should be pointed out here that there is a difference between Western and Arab Romanticism. In the West, Romanticism offered a message involving "artistic social revolution" in the face of Classicism, and it has been associated with the social role in its excessive exposure of emotion. Also, the Romantics shared their view of philosophical trends and of the Universe, in terms of Nature. In contrast, having once led trends, the Arab Romantics mimicked the Western style, and focused on the matters of the self through depicting the Arab's alienation from reality and the control of the homeland by Western nationalities; and achieved this by expressing the predominance of the Romantic icon, namely "passion" that carries with it grief, pain, alienation, parting and abandonment until the Egyptian revolution in 1919, led by Sa'ad Zaghlul, where 'the Romantic' was linked to the national resistance to colonization.¹

The group considered repetition and an insistence on meaning a worthwhile component within its poetic discourse as these represented a cognitive tool used by the poet to develop the meaning and impact on the reader through the traditional functions of assertion and understanding. Therefore, repetition in the Dīwān group's poetry is a communicative and pragmatic act. However, the use of repetition in the group's poetry is an inevitable phenomenon that works to maintain the continuity of the text and is often accomplished by the idea of an awareness of other in highlighting the totality of meaning. This is because repetition itself is an important tool that depends on the impact of the repeated word in bringing about a positive result in the featured artwork, which seeks to link the repeated meanings in a common semantic context through engendering a special response in the reader.

¹ For more information, see: Khfāji, Muḥammad, *al-Adab al-ʿArabī al-Ḥadīth wa Madārisu*. (Beirut: Dār al-Jīl. 1st edn, 1998) vol.1, pp.41-42.

The principle of cooperation, that is, a sharing between speakers for the continuity of discourse, requires that the speaker of the argument attracts the listener's attention to all the claims of premises, justification, evidence or arguments. This operation effects the desired result, explicitly or implicitly, through the cooperation between the sender and receiver during the dialogue, apart from the style of imposition, compulsion and obligatory acceptance.¹ On the other hand, it can be said that the groups' methods stem from their critical principles, based on the theory of poetry which benefits from various kinds of knowledge, especially psychology.

One of the common remarks about the three poets that should be considered, is that they, especially al-[◌]Aqqād and Shukrī, were critics of the Abbasid poets and they applied their literary philosophy in the study of poets such as al-Mutanabbī, al-Ma[◌]arrī, Bashshār b. Burd and Ibn al-Rūmī who drew the group's particular attention. However, the group's study of these poets was an attempt to explore some of the values in the poetry of these pioneers; and this had the effect of gaining respect for the poets' Arabic heritage in order to counter the accusation that the group had been influenced by Western techniques.

Dialogue is the most important form of verbal interaction, and logically, it is also the natural location for argumentation. As Maneli states, "Dialogue is the form and the soul of the process of argumentation"². The three Dīwān group poets believed in the importance of dialogism³ as a poetic means of communication in order to urge the recipient to accept the argument through his active participation in the poetic event. Clearly, the study of dialogue in the Dīwān group's poetry reaches the conclusion that one of the most pressing of the characteristics of argumentation is that dialogue between two or more participants is effected through the focus on difference and contrast.

However, it was noted that the Dīwān poet focused on two structures of dialogue; the first was based mainly on a tripartite form, the sender and reader calling a third party that related to the accepted argument without considering the rejected argument. The second

¹ Al-Shihri, [◌]Abd al-Hādī (2004) p.45.

² Maneli, M., *Perelman's New Rhetoric as Philosophy and Methodology for the Next Century*. (New York: Springer. 1st edn, 1993) p.22

³ The Moroccan researcher Muḥammad Muftāḥ sees that dialogue is one of the exigencies of the dynamics of the text that started with the Russian philosopher and literary critic, Mikhail Bakhtin (1895-1975) in most of his works, and then later this term has been devolved by Julia Kristeva (1941-), a Bulgarian-French philosopher and feminist literary critic, through transferring dialogue to a close term of Intertextuality. For more on this point, see: Maḥfūz [◌]Abd al-Laṭīf and Bindaḥmān, Jamāl, *Muḥammad Muftāḥ, al-Mashrū[◌] al-Naqdī al-Maftūḥ*. (Al-Jazā[◌]ir: Manshūrāt al-[◌]Ikhtilāf. 1st edn, 2009) p.201.

structure of dialogue is based on a bilateral form that persuades the readers through the sender's point of view which attempts to alter the reader's perception. Thus, the term 'polyphony' in the argumentation describes the poet building his argument through pointing out a difference.¹

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From this perspective, there seems to have been a desire to search for a communicative form of argumentation in poetic discourse through tracking the elements of its path. This is achieved while considering that discussion in the argumentative strategy always requires a focus on how every argumentation process derives its meanings, criteria and functions through a specific rhetorical reference and from the particularity of the communicative mind, which can be inferred by poetic selections examined in the previous chapters that differed, depending on the difference in the communicative situation.

Aristotle established argumentation on levels called the icon for studying arguments, which were researched within the framework of the patterns of argumentation through Syllogism and argumentation by Example and Fallacy.² However, each pattern undertook the responsibility for understanding between the interlocutors with respect to the achievement of the communicative impact of the argument, whereas this responsibility, however, requires both the principle of communication and cooperation.

Syllogism is also considered to be one of the most important mechanisms of persuasion and argumentation because it is based on the most powerful pillar of reason and logic that can be constructed. The role of Syllogism is effected by linking the components of argumentation and the relation that is based on them and moving from premise to conclusion in the argument.

Argumentation by Example, or model, is one of the argumentative patterns that cannot be separated from inference as it directs the reader to a certain attitude, which parallels the theme of pride in traditional poetic themes. Through the *Dīwān* poets' poetic discourse they varied their choice of arguments between places and characters; and Egypt was the most powerful example of the arguments that comprised their poetry since it functioned in two important ways; that is, in its poetic creativity and its ability to influence the reader.

¹ Al-Duraydī (2009) p.145.

² This concept is mentioned in the book: *Ṣammūd, Ḥ* (Ed) (1998) p.99. For more on Aristotle's thought on argumentation, see: Section Two in Chapter Two in this thesis. p.77.

On the other hand, the technique of Fallacy is contrary to Syllogism; and therefore discussion about fallacies and fabricated evidence in poetry should not omit the important issue that is linked to the distinction between poetry and other genres; the poet normally does not only trick the readers by relying on a special type of fallacy, but he also does this while marvelling about, and revisiting an utterance by distracting the listener or the reader who receives the lie. So, one of the specifics of poetry is that the reader is preoccupied by the embellishment of the image and style rather than by the hyperbole and exaggeration and incorrect analogies.

The study of Argumentation is normally based within a philosophical and intellectual background concerning the principle of relativity where there is no absolute truth. However, the aim is to influence and the discourse's success lies in the art of persuasion. However, one may argue that the argumentative discourse is at the point of the intersection between logic, ethics and passion all of which are located in the areas of the mind, habit and conscience.

Another point to be made is that the target of argumentation is not only to influence and induce minds and souls, but also to achieve a productive discourse of ideas, so that influence and production are combined to denote the argumentative vision that is characterised by the *Diwān* group's poetic discourse. However, the semantic content of every utterance consists of two features, information and argument, where the rhetorical force makes the utterance reach beyond the threshold of informing and reporting, to argumentation.¹ According to Perelman, "to be to influence others, a typical feature of social relationship, to achieve the desired result, one will resort sometimes to coercion, sometimes to persuasion, and sometimes to an exchange of goods and services".²

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According to T.S. Eliot (1888-1965), poets have concerns other than poetry otherwise, their poetry would be worthless; they are poets because they understand that the primary concern is to transform their experience and thoughts to poetry.³ It is evident that the *Diwān* poets were concerned with a variety of topics since their poetry related to beauty, love, life and

¹ Ṣammūd, Ḥammādī (Ed) (1998) p.210

² Perelman, Chaim, (1979) p.64

³ Eliot, T. S., *On Poetry and Poets*. (New York: Farrar Straus and Giroux. 2nd edn, 2009) p.45

nature. In a discussion of argumentation, these poetic themes are considered to be an assertion of the way that the poets reflected on, and thought about such themes, in their poetry.

However, the arguments focusing on Love, Meditation and Nature revealed the mysteries of the universe and the human soul through a reflection on life and death and the unknown, through the poets' passionate analysis based on controversy and an attempt at persuasion. Moreover, one can see that through these modernist themes in Arabic modern poetry, the argumentative topic of revolution, doubt, anxiety, frequent meditation and brooding, became important themes.

Despite agreement among the three poets influenced by Romantic poetry, we found that each had their individual special features. For example, al-Māzinī was the most revolutionary, complaining and ironic of the three poets especially at the beginning of his life when his poetry was full of pessimism. However, al-°Aqqād and Shukrī's arguments were not emotional, but symbolic and cerebral so while Shukrī expressed his ideas via symbolic imagination, al-°Aqqād expressed his in a way that relied on comparisons and proposition.

Wisdom in the poetic discourse of the group has a justificatory function regarding attitudes and opinions. In this process, wisdom is normally considered to be a summary of the human experience and tends towards moral reform and correction. However, in the Dīwān discourse Wisdom was not only supported in the poetic meaning, but it was also considered to be one of the most argumentative functions in the group's discourse. Clearly, when wisdom appeared in the poems, it became a prop and a pillar that accelerated the process of delivery of images and meanings to the reader because it dispensed with a search for meaning.

In the light of the arguments regarding poetic themes, it seems that the Dīwān group's vision was not only to reveal truths but also to please the reader, with a unique insight into the poet's feeling, thinking and talent.

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With regard to the poetic image and how argumentation performed in the group's poems, the study revealed that the poets resorted to setting out scenes before the reader in order to create a comprehensive and persuasive image and they achieved this by using various similes and metaphors.

It has been mentioned that the extensive relationship between argumentation and literary images especially in poetry, easily achieved the argumentative aim by using various imaging styles that support the process of persuasion. In addition, rhetorical images are not just technical and aesthetic, and achieved via the reader's enjoyment as is prevalent in traditional rhetoric, but also they emerge functionally from argument and are persuasive in the way Perelman describes.¹

Images of human nature, the natural world, religion and philosophy were derived from the poets' wide ranging culture, and these sources embodied the poetic and critical principles that include the emotions such as, hope and achievement, life and optimism, death and pain, love and meeting, destiny and pessimism, the self and reflection, nature and happiness.

However, the functions of the Dīwān group's poetry are expressed through the imaging that first portrays the poet's experience and then delivers it to the reader. The functions of both wisdom and comparison are selected in accordance with the classification of the Dīwān group's poetry. Overall, the study of images helps to uncover a deeper meaning of the virtual sense of the poem because the image, which is in all forms of metaphors, stems from the poetry's creative power.²

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As has been demonstrated, this study is located in the interpretation of methods used to convince the reader through the presentation of arguments which explore poetic ideas and ways of explaining them. Therefore, should the reader not be convinced and the subject remains a mystery, the process of interpretation is normally accomplished by identifying the components of the poetic meaning and describing the poetic discourse according to the appointed subheading.

In addition to all these argumentative themes and patterns, there are also four rhetorical techniques to be found in the poetic discourse of the Dīwān group. One is the building up of the argument through offering two or more choices, one of which is acceptable, for example, the choice between: a belief in love or not; the enjoyment of nature, or indifference to it; or an understanding of the meaning of life or not. Clearly, the aim of what could be called the

¹ Perelman and Tyteca (1971) p.43

² °Abbās, Iḥsān, (1993) *Fann al-Shi'r*. p.237

alternative principle, is to use more than one way of persuading the reader and the choice of one of them leads to a certain conclusion. Added to this is an appreciation of the poet's ability to provide more than one choice.

Another technique became apparent in the use of argumentative connectors that have the ability to distinguish between arguments. Therefore, the common connectors, *lākin* and *bal* were used widely in poetic discourse; and used to orientate the utterance to the phrase following the connector in order to excite the reader into accepting the reinforced argument.

The conditional style is also considered to be a rhetorical technique that helps to restrict the meaning through its relationship to presupposition, which logically links the argument to the conclusion. This is because when it is used, the argument requires a certain conclusion since the relation has become a kind of correlation.

The final rhetorical technique mentioned in the *Dīwān* group's poetic discourse is interrogation, which assumes an argumentative role in a specific context by raising a problem through an implicit assumption and therefore leads the reader to extract the conclusion from the argument provided.

We can conclude that the argumentative communication in the poetic discourse of the group is based on two main elements. The first is the context; and this is where these three poets combine the specific, communicative and poetic content categorized as Romanticism and which intervenes directly in order to strengthen meanings and promote interaction, and therefore persuasion. The second element is the dialogue, shown in the communicative and argumentative model.

Finally, the evaluation of the argumentation approach applied to the group's poetic discourse has been examined through an argumentative discourse that has proven its effectiveness and ability to deconstruct the obstacles of the aspects of poetic discourse. This was achieved by an exploration of evidences and argumentative mechanisms that orientate the reader to further persuasions and influences. However, the applications of argumentation in literary genres, especially poetic discourse, remain in need of further research in order to uncover more secrets associated with the context.



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Glossary

Al-Khamriyyāt ‘Bacchanalian Verse’

This is a specific theme used by poets in Arabic poetry, which is considered as a manifestation of social life, especially in the eras of the Umayyad and Abbasid. It was one of the most prominent features of innovation and revolution in old Arabic poetry.

Analogy

This is defined as a comparison between two objects based on a certain relationship between them. In discourse generally, an analogy plays the role of explanation and clarification and simile, or an argument which is linked to an explanation.

Argument

Argument refers to an abstract idea that can be set up for a certain purpose in order to persuade someone, leading to a conclusion. However, argument can sometimes be used with the meaning as argumentation.

Argumentation

Argumentation means a rhetorical exchange of arguments by presenting arguments and evidence that leads to a particular conclusion. It also assimilates the accomplishment of a deductive range of utterances within the discourse, deriving the meaning and significance and functions of argumentation from the cognitive field that it belongs to. It refers to a process that normally combines three main aspects - the speaker (sender), the listener (receiver) and

the text - in order to persuade and influence the reader (the listener).

Argumentation in Language

It is a linguistic theory which was proposed by the French linguist O. Ducrot in 1973. It shows that language carries an argumentative function in the form of both intrinsic and subjective features through considering linguistic means with a view of directing the discourse of the speaker in a certain direction, in order to achieve some argumentative aims. It is sometimes based on the common idea that we normally speak to influence another person.

Argumentative Connector

This is a linguistic sign that links between two argumentative utterances within the discourse. Here the act of argumentation is represented through the contextual force that can direct the discourse to one of the argumentative utterances. Such connectors as ‘as, because, although and but’ can support the argument to lead logically to the conclusion. It is possible to distinguish between two types of connectors - preparation for argument (pre-arguments) such as ‘because, as’, and preparation for conclusion (pre-conclusion) such as ‘so, therefore’.

Argumentative Discourse

This refers to the specific discourse that normally builds and develops in order to find the argument, and then moves to evidence to finally reach the conclusion according to a specific system seized upon by the purposes of the addressee

(presumption). Argumentative discourse aims to achieve several issues including demonstration (proofing), impact on the target audience, dropping opponents, and promoting the principles of argumentative discourse.

Argumentative Force

This is one of the aspects of the power of discourse and utterance which makes the argumentation process more persuasive and influential in the reader's mind. However, arguments are uneven in terms of the level of their argumentative force.

Argumentative Functions (in poetry)

This means those that carry a set of means so that poetry can achieve its aims, taking into account the linguistic tools, styles and structures that support the argument contained in the text.

Argumentative Image

This means that the image in any discourse is based mainly on metaphorical effect, where the meaning becomes more persuasive through the ability to create the allegorical element as shown below. Moreover, selecting images on an argumentative basis in any discourse would support the rhetorical purpose.

Argumentative Poem

This term is more specific than argumentative discourse. What I mean by this term is the specific poem that comprises at least an argument and which is designed with some evidence to support the provided argument(s) and conclusion. This argumentation process can be in a poem or

in a stanza taken from a poem. It is something of a mathematical process, except that it deals with words.

Argumentative Principles

This refers to a set of common beliefs and ideas with regard to individuals within a particular human group.

Argumentative Relations

This refers to the modality of the link between utterances, or how the utterance should be received in terms of whether it is an argument or a conclusion.

Argumentative Scale

This is an ordinal relationship of arguments in terms of their force and power. The following diagram shows, for example, how an argumentative scale (entitled A, B and Conclusion) would be ordered and be significant.

Cohesion

This is a semantic relationship that links two utterances logically such as: he is single; he is never married.

Communicative Interaction or Communicative Relations

This critical term refers to an exchange of ideas in which both parties are involved and who impact upon each other, whether they are human beings or machines or a form of art. This includes essential dialogue and non-verbal communication, interactive fiction, storytelling and others.

Conclusion

The conclusion is the focus of attention of the speaker. It is also a part of

the argumentation process, where the argument necessitates a conclusion as a result of adopting a special proof such as in the common example: Every human is dead, Socrates is a human, so Socrates is dead.

Contradiction, or Contrary-argumentation

This is a set of linguistic activities that carry a certain reaction by using the negative.

Digression

This term simply means to twist the speech into another meaning relative to the original meaning.

Epistemology ‘The Theory of Knowledge’

This is a branch of philosophy that aims to answer three main questions; what is the essence of knowledge? How can one acquire it? What is the extent of a certain topic?

Ethos

This is a term taken from ancient rhetoric, which refers to the self-image that is normally built into a discourse by the speaker in order to practise a certain impact in the addressee.

Evidence

Evidence refers to the part of the argumentation process that can logically support the argument to lead to a conclusion. It should be correct and linked to both the argument and the conclusion.

Fallacy, or Paralognism

This means a method or process of reasoning which contradicts logical rules or formulas, especially the use of a faulty syllogism. In other words, a fallacy is incorrect argumentation although it sometimes appears correct.

Inference

This refers to the use of what is already available in terms of known information to reach to unknown information in order to solve a problem.

Intensification

This term refers to the poet’s ability to create and innovate, on the one hand, and to form and change the composition on the other; and also to redraw what is already known in another vision which can replace the distinctive language and poetic images from repetition into creativity. However, poetry in general is based on concentration and making meanings intense.

Intentionality

This is an important role in the argumentation process. It means that the speaker (the writer) deliberately sends his or her arguments to the listener (the reader) to gain influence and persuasion on purpose.

Intertextuality

This refers to the set of relationships, whether explicit or implicit, between a text or texts and other texts.

Literary Impact

This is the critical view that is left by the poet, along with the poetic and critical soul that remains in his output.

Literary Pragmatics

The literary communication and effective collaboration between the author and the recipient, which should consider their respective roles in the production and reading of literary texts through their implications and the functions performed.

Locus, Topic or Common-places

These are borrowed from Aristotle's loci, which means the provision of acceptable principles within a thematic or linguistic group, where these principles are considered to be the foundations of the argumentative process.

Metaphorical discourse

This occurs when the meaning of the phrase does not agree with the intended meaning by the speaker.

New Generation or al-Jīl al-Jadīd.

This is a description provided by the Dīwān group which means the generation that came after the classical period headed by Shawqī and Ḥāfīz. Also, it may argumentatively be considered as a presupposition that the new generation is weary of the poetic images and structures of traditionalists, so that the new poetry by the romantic poets is designed to be accepted by people and especially by the young.

Occasions Poetry

This is poetry that is usually spoken or written on a specific occasion. Some describe it as social poetry.

Orientation

This is the basis of implicit conclusions that can be interpreted by

linguistic features or occasions which express the intent and purposes of the speaker in order to continue discourse within its uses.

Pathos

This is an aspect of argumentation that particularly evokes the emotion of the addressee who is to be persuaded, and accepts the argument under consideration, such as placing joy before pain, or worry before hope, or aversion before sympathy.

Persuasion

This is a mental process which can be considered as the result of various ways that aim to influence a person. It is the essential aim of argumentation theories through communication and interpretation, and through building the legitimacy of a reasonable view.

Poetic Diction

This term refers to the linguistic style, the vocabulary, and the metaphors used in the writing of poetry.

Politeness

This is a theory proposed by P. Brown and S. Levinson (1987), who consider that the speakers have the option to use of language politely in terms of the principle: be polite, through applying various strategies involving face-maintenance with regard to the addressee.

Pragmatics

This is a method that examines how the purposes of the speaker are detected by the receiver. It is the study of the use of language in communication. There are

three levels of meaning in pragmatics; which are respectively: linguistic meaning that is taken from the significance of words and phrases, and the meaning of words which is the contextual meaning, and finally the latent meaning which is the intention on the part of the speaker. From this perspective, under pragmatics, every theory concerning various conceptions of such common knowledge among a certain group can be considered.

However, Tāhā °Abd al-Raḥmān used the Arabic term *al-Tadawliyyāt* versus the English term Pragmatics because, according to him, it can lead to the semantic sense through considering both use and interaction.

Presupposition

This is a set of common principles in a certain group that is assumed implicitly before presenting an argument. Consequently, the argument can be analysed in the light of these principles.

Principle of Cooperation or Cooperative Principle

This was proposed by the British philosopher Paul Grice (1913-1988). It is one of the basic principles of the concept of pragmatics, as it contributes to upgrading the rhetorical activity with interlocutors and to its continuity.

Question in Argumentation

In the analysis of argumentative discourse, a question is considered as a disputed point as a result of the expression of various divergent views on the same theme, where reviewing is a necessary condition to establish argumentation.

Reader-response

This critical term refers to the importance of the reader for the reading and interpretation of the text, in which the writer envisages an inscribed reader or implied reader through the process of writing. However, many terms are related to the term reader-response through transforming the reader from a consumer to the product of the text, which all naturally link to the remarks of Roland Barthes about the Death of the Author.

Refrain

According to the Dictionary of Literary Terms (1992), a refrain is “A phrase, line, or group of lines repeated at intervals during a poem, usually at the end of a stanza”.

Refutation

This is a process involving an argumentative reaction through objection to the validity of an argument. Using this term is special in views and theses that allege the truth.

Speech Act

This is a theory which was founded by the British philosopher, John L. Austin, through the twelve lectures presented at Harvard University in 1955 that were entitled *How to Do Things with Words*. Austin considers the importance of speech, where every utterance is fitted by a force that is included in any speech. On the other hand, as the speech is logically to inform others with some information about the thing in question, it is also considered as a certain act through trying to influence the

addressee. The diagram below shows the Speech Act's levels according to Austin.

Structure of Feeling

This term, proposed by Raymond Williams (1921-1988) - a Welsh academic and critic - reduced social phenomena on 'fixed criteria' by dealing with the meanings and values that people live by, and opposes the idea of separating them from personal elements. This means that the concept does combine sensation and thought, but addresses thought as sensation, and conversely, sensation through its intellectual imag

