

The Stylistics of Phonetic Layers in Khalil Hawi's Poetry

Masoud Marganpour

PhD *Candidate* of Arabic Language and Literature in Hakim Sabzevari University,
Sabzevar, Iran

Hossein Shamsabadi ¹

Associate professor of Arabic Language and Literature in Hakim Sabzevari
University, Sabzevar, Iran

Hossein Mirzaeenia

Associate professor of Arabic Language and Literature in Hakim Sabzevari
University, Sabzevar, Iran

Abbas Ganjali

Associate professor of Arabic Language and Literature in Hakim Sabzevari
University, Sabzevar, Iran

Received: 7 October 2016

Accepted: 23 September 2017

Extended Abstract

1. Introduction

The elements present in poems written by poets are the reason behind their distinction from regular, everyday language; however, each poet would make use of these elements in a way that is proportionate to their own inner emotions, different from others. As a result, each poet has a unique style which is shaped by connections among the poet's personal set of poetic features.

The present study is an attempt to provide answers to the following question: To what extent has Khalil Hawi been able to incorporate his thoughts into his poetry? What are the instances in his poetry where his emotions are manifested more significantly than the phonetics? This study is based upon a hypothesis according to which the poet has successfully incorporated his emotions which are mostly full of sadness and frustration into the majority of musical elements of his poetry; these thoughts and ideas can be found in the external music with respect to his selection of rhymes. Even in the side music, the type of rhymes and their last letters along with their sounds express these thoughts. Given the vertical repetitions and other factors in the internal music of his poetry, his anxious soul is put on display; the same is true in the spiritual music as well.

2. Review of Literature

There has been a number of separate books and studies written about this poet which are not in line with the purposes of the present study; however, below are some of the most prominent works: Khalil Hawi's Poetry (*Derasah Fanniyah*) by Ali Jumaah Aydi; *Al-Eiqah fi al-Sher al-Arabi al-Hadith: Khalil Hawi Nemawzaj* by Khamis Alwartani; *Khalil*

1. Corresponding author. Email: h.shamsabadi@hsu.ac.ir

Hawi Shaeir al-Hidathah va al-Rumanciah by Abdul Majid al-Hor; and “Derasah Osloubiyah fi Qasidah al-Bahar va al-Darwish la-Khalil Hawi”.

3. Method

Using the descriptive method and content analysis through the study and examination of data, the present study seeks to investigate the stylistics of phonetic layers in Khalil Hawi’s complete set of poetry which includes five Divans: *Nahr al-Remad*, *al-Naay va al-Reih*, *Biyader al-Jawu*, *al-Raad al-Jarig*, and *Min Jahim al-Comedia*. Given the extensiveness of studies on stylistics, a single stylistic layer (the phonetic layer) was selected.

4. Results

Layer Stylistics

In Arabic, the equivalent for stylistics is “Osloubiyah” which is comprised of the word “Osloub”, derived from the main word, “Salb”.

Sounds and the Phonetic Layer

There are a variety of the music types in poetry. Certain known types including external music, side music, and internal music are introduced by Shafiei Kadkani. In this study, these types along with the spiritual music are examined in Khalil Hawi’s poetry.

External Music

External music is the area of Arabic prosody in poems. The majority of the poems written by the poet are in *Bahr Ramal*. The use of this *Bahr* relates the poem to a sad, sorrowful affection.

Side Music

Side music refers to musical manifestations shaped by repeating poetic words at the end of each verse. In conventional forms, prior to other items, the use of final rhymes are more common. There are a number of different rhymes in Arabic which includes: *Mutiradif* (synonyms), *Mutiwater*, *Mutadarik*, *Muterakib*, and *Mutikawis*.

Other aspects of this section involves the examination of the last letter of rhymes and *Taqyid* in the rhymes of the examined poems.

Internal Music

Repetition is a prominent feature of internal music in poetry and a fundamental subject in art aesthetics. Vertical repetitions in the poetry are of two types: 1. Repetition of letters, nouns, verbs, expressions and sentences at the beginning of several verses; 2. the repetition of one or more verses in a single poem.

Puns

Puns refer to the spoken similarity between two words which are different in meaning. There has been no instances of the use of complete puns in the examined poems; however several incomplete puns were identified.

Rad al-Ajz ala al-Sadr

In *Rad al-Ajz ala al-Sadr*, one of the repeated words is placed at the end of the verse and the other at the beginning, *Hashw*, at the end of the first hemistich, or at the beginning of the second hemistich. A number of related samples are provided.

Spiritual Music

Includes paradox, symmetry, and allusion:

Paradox

The use of this device in Khalil Hawi's Diwans is significantly frequent.

Symmetry

It is one of the most-used literary devices which are abundant in the examined poems.

Allusion

Allusions are references to a known anecdote, a famous poem, a proverb, or the name of a well-known individual, the story of whom is not expressed in a clear manner. A number of examples of this device are also provided.

5. Conclusion

The following were obtained in this study:

1. Khalil Hawi has put in his best effort to incorporate his inner states into the entire aspects of phonetic layers in his poems.
2. In the external music of his poems, Hawi has used rhythms that express his inner emotions. Given the examinations carried out on his rhymes, it was shown that out of his 42 poems, 22, 12, and 6 poems were written in *Bahr Ramal*, *Bahr Rajaz*, and *Bahr Kamil*, respectively. Moreover, there are two poems written in *Bahr Wafir* and *Bahr Sari* as well.
3. He has also attempted to choose his rhymes with respect to his personal emotions. Out of his 42 poems, the type of rhymes in 27, 13, and 2 poems involve *Mutiradif*, *Mutiwater*, and *Mutidarik*. The last two type of rhymes are non-existent in the examined poems. As a result, 64.28% of rhymes across the entire poems in the Divan are *Mutiradif* (synonyms). Because according to experts and scholars, this type of rhymes can express the poet's inner sorrow and sadness. Finally, 30.95 and 4.76% of rhymes are *Mutiwater* and *Mutidarik*, respectively.
4. In the internal music of Khalil Hawi's poems, repetition is abundant; most of these repetitions are vertical and used in two manners. Out of his 42 poems, the first type of vertical repetition is used in 27 poems, i.e. 64.28%. The second type is present in only 11 poems. Vertical repetition of verses are observed in only 26.19% of his poems.

Keywords: Stylistics, Phonetic Layers, Khalil Hawi, Rhythm, Rhymes

References (In Persian)

- Al-Zavi, A. A. (2005). کاربرد سنت در شعر معاصر عرب [The application of tradition in modern Arab poetry] (S. H. Hosseini, Trans.). Mashhad, Iran: Ferdowsi University of Mashhad Press.

- Al-Zavi, A. A. (2005). کاربرد سنت در شعر معاصر عرب [The application of tradition in modern Arab poetry] (S. H. Hosseini, Trans.). Mashhad, Iran: Ferdowsi University of Mashhad Press.
- Aswar, M. (2002). از سرود باران تا مزامیر گل سرخ: پیشگامان شعر امروز عرب [From Baran song to Mazmir Gol SOrkh: Pioneers of modern Arab poems]. Tehran, Iran: Sokhan.
- Fayyazmanesh, P. (2005). نگاهی دیگر به موسیقی شعر و پیوند آن با موضوع، تخیل و احساسات [Another look on music of poem and its relationship with theme, imagination and poetic feelings]. *Language and Literature*, 4, 163-186.
- Fayyazmanesh, P. (2005). نگاهی دیگر به موسیقی شعر و پیوند آن با موضوع، تخیل و احساسات [Another look on music of poem and its relationship with theme, imagination and poetic feelings]. *Language and Literature*, 4, 163-186.
- Fayyazmanesh, P. (2005). نگاهی دیگر به موسیقی شعر و پیوند آن با موضوع، تخیل و احساسات [Another look on music of poem and its relationship with theme, imagination and poetic feelings]. *Language and Literature*, 4, 163-186.
- Fotouhi Roodmajani, M. (2013). سبک‌شناسی (نظریه‌ها، رویکردها و روش‌ها) [Stylistics (Theories, approaches and methods)]. Tehran, Iran: Sokhan.
- Fotouhi Roodmajani, M. (2013). سبک‌شناسی (نظریه‌ها، رویکردها و روش‌ها) [Stylistics (Theories, approaches and methods)]. Tehran, Iran: Sokhan.
- Fotouhi Roodmajani, M. (2013). سبک‌شناسی (نظریه‌ها، رویکردها و روش‌ها) [Stylistics (Theories, approaches and methods)]. Tehran, Iran: Sokhan.
- Ghaemi, M., Taherinia, A., & Samadi, B. (2009). فضای موسیقایی معلقه امرؤالقیس [Music atmosphere of Amra'olGhays's Moalagha]. *Journal of Iranians Arabic Association*, 12, 107-134.
- Ghaemi, M., Taherinia, A., & Samadi, B. (2009). فضای موسیقایی معلقه امرؤالقیس [Music atmosphere of Amra'olGhays's Moalagha]. *Journal of Iranians Arabic Association*, 12, 107-134.
- Ghaemi, M., Taherinia, A., & Samadi, B. (2009). فضای موسیقایی معلقه امرؤالقیس [Music atmosphere of Amra'olGhays's Moalagha]. *Journal of Iranians Arabic Association*, 12, 107-134.
- Ghayem, A. (2005). فرهنگ معاصر عربی‌فارسی [Contemporary Arabic-Persian Dictionary]. Tehran, Iran: Farhang Moaser.
- Ghayem, A. (2005). فرهنگ معاصر عربی‌فارسی [Contemporary Arabic-Persian Dictionary]. Tehran, Iran: Farhang Moaser.
- Ghayem, A. (2005). فارسی‌فرهنگ معاصر عربی [Contemporary Arabic-Persian Dictionary]. Tehran, Iran: Farhang Moaser.

- Kavousi, Sisi, V. (2007). [Artistic signs in Khalil Hawi's poems]. (Unpublished master's thesis). Tehran University, Tehran, Iran.
- Rouhani, M. (2011). بررسی کارکردهای تکرار در شعر معاصر (با تکیه بر شعر سپهری، شاملو و فروغ) [A study of the functions of repetition in the contemporary poem (an analysis of Sepehri's, Shamloo's and Forugh s' poems)]. Boustan Adab, 3(2), 145-168.
- Shafiei Kadkani, M. (1994). [Music of poem]. Tehran, Iran: Toos.
- Shamisa, S. (2010). [Introducing prosody and rhyme]. Tehran, Iran: Mitra.

References (In Arabic)

- Abachi, A. (1421). [Eloquence techniques in rhetoric, prosody and rhyme]. Tehran, Iran: SAMT.
- Abdollahatif, M. H. (2006). [Sentence in Arabic Poem]. Cairo, Egypt: Gharib.
- Abu Karisha. (1994). [Principles of literary criticism]. Cairo, Egypt: Misriya Ilmiyya.
- Akasha, M. (2011). [Linguistic analysis in the light of semantics]. Cairo, Egypt: Universities Press.
- Al-Akub, A. (1421). [Music of Arabic poem]. Damascus, Syria: Fikr.
- Al-Ayashi, M. (1976). [The theory of rhym of Arabic poetry]. Tunis, Tunisia: Asri.
- Al-Ba'ini, N. (2009). [A collection of contemporary Arab poets]. Beirut, Lebanon: Al-Manahil.
- Al-Bahrawi, S. (1993). [Prosody and rhythm in Arabic poetry]. Cairo, Egypt: Public Association of Egypt Writers.
- Alfiroozabadi, M. M. (n.d.). [Almohit dictionary]. Beirut, Lebanon: Resaleh.
- Al-Ghasemi, V. (2015). [The rhythmic structure of Diwan «شاهد الثلث الأخير» لحسين زيدان]. (Unpublished master's thesis). University of Biskra, Biskra, Algeria.
- Al-Ghazvini, Al. (1425). [Clarification in rhetorics]. Cairo, Egypt: Mokhtar.
- Alghorfi, H. (2001). [Dynamic rhythm in contemporary Arabic poetry]. Morocco: East Africa Press.
- Al-Hor, A. (1995). [Khalil Hawi is a poet of modernity and romance]. Beirut, Lebanon: Ilmi Books.

- Ali, B., & Osman al-Erbeli, A. (1997). كتاب القوافي [The book of Al-Ghavafi]. Cairo, Egypt: Universities Press.
- Al-Khatib, R. A. (1999). تجربة السجن في الشعر الأندلسي [The prison experience in Andalusian poetry]. Cairo, Egypt: Majma' Thaghafi.
- Al-Majzoob, A. (1970). المرشد إلى فهم أشعار العرب و صناعتها [The guide to understanding the poems of Arabs and their figurative]. Beirut, Lebanon: Fikr.
- Al-Mansour, Z. A. (1421). ظاهرة التكرار في شعر أبي القاسم الشابي [Repetition in the poetry of Abu Al-Qasim Al-Shabi]. *Journal of Umm Al Qura University*, 214, 1303-1359.
- Al-Nuwayhi, M. (1971). قضية الشعر الحديث [The issue of modern poem]. Cairo, Egypt: Khanji.
- Al-Rawashida, S. (2006). مغاني النص، دراسات تطبيقية في الشعر الحديث [Music of text, applied studies in modern poetry]. Oman, Oman: Ministry of Culture.
- Al-Taftazani, S. (1430). شرح المختصر [Brief explanation]. Qom, Iran: Esmailian.
- Al-Tayeb, A. (1989). المرشد إلى فهم أشعار العرب و صناعتها [The guide to understanding the poems of Arabs and their figuratives]. Kuwait: Fikr.
- Anis, E. (1952). موسيقى شعر [Music of poem]. Cairo, Egypt: Al-Anjelou.
- Anis, E. (1971). الأصوات اللغوية [Lexical sounds]. Cairo, Egypt: Al-Anjelou.
- Ashayeb, A. (1996). الأسلوب دراسة بلاغية تحليلية [Methods of an analytical rhetorical study]. Cairo, Egypt: Nahzat Misri.
- Ashri, Z. (2002). عن بناء القصيدة العربية الحديثة [On the creation of modern Arabic poem]. Cairo, Egypt: Ibn Sina.
- Hawi, Kh. (1984). حاوي في سطور من سيرته و شعره [Lhalil Hawi in text, his method and poem]. Beirut, Lebanon: Thighafa.
- Hawi, Kh. (1993). ديوان [Diwan]. Beirut, Lebanon: Al-Awda.
- Ibn Manzur. (1994). لسان العرب [Arab Language]. Beirut, Lebanon: Dar Sadir.
- Ibn Rashigh Al-Ghirvani, H. (1994). عمدة [The majors]. Beirut, Lebanon: Dar Jil.
- Isa, F. S. (1998). العروض العربي و محاولات التطور و التجديد فيه [Arabic prosody and the attempts for developing and renewing it]. Alexandria, Egypt: Academic Knowledge.
- Jabr, J. (1991). شاعران لبنان، خليل حاوي [Poets of Lebanon, Khalil Havi]. Beirut, Lebanon: Mashrigh.
- Jarbou'a, M. (2003). البنيات الأسلوبية في قصيدة «قَدَّرْ حُبُّهُ» [The stylistic structures in the poem "hadar hobboh"]. (Unpublished master's thesis). Algiers, Algeria.
- Kashk, A. (2004). القافية تاج الإيقاع الشعري [Rhyme is the crown of the rhythm of poem]. Cairo: Gharib.

- Khalil Hija, M. (1999). *الشعر العربي الحديث من أحمد شوقي إلى محمود درويش* [Modern Arabic poetry from Ahmad Showghi to Mahmud Darwish]. Beirut, Lebanon: Al-Awda.
- Khalousi, S. (1995). *فن التقطيع الشعري و القافية* [The technique of poetic and rhyme segmentation]. Beirut, Lebanon: Kotob.
- Meftah, M. (1982). *في سيماء الشعر القديم دراسة نظرية و تطبيقية* [In the appearance of traditional poem, a theoretical and practical study]. Morocco: Farhang.
- Mutafa, H. (2011). *الإيقاع في شعر أبي مروان الجزي الأندلسي* [Rhythm in poems of Abi Marwan al-Jaziri al-Andolosi]. *Journal of the Faculty of Islamic Education, 4*, 147-196.
- Tabarmasin, A. (2003). *البنية الإيقاعية للتصيدة المعاصرة في الجزائر* [The rhythmic structure of the contemporary poem in Algeria]. Algiers, Algeria: Dar al-Fajr.
- Zayf, Sh. (1956). *الفن و مذاهبه في الشعر العربي* [Technique and its type in Arabic poetry]. Beirut, Lebanon: Ma'arif.