

## *A Socio-Pragmatic Analysis of Lamentation in Selected Elegies of Gray and AL-Khansaa'*

**Prof. Muslih Shwaysh Ahmed, Ph. D.  
Israa' Rashed Mahdi, M. A. student.**

### **Abstract**

This research is an attempt to explore a social and pragmatic phenomenon of lamentation in elegies of Gray and AL-Khansaa' who represent two different cultures. It illustrates the intended meaning of lamentation in English and Arabic and finds how the two languages express this purpose of poetry by analysing it socio-pragmatically adopting Searle's models (1969), and its modifications. Lamentation is considered as a mournful poem lamenting the death of whole humanity as Gray's elegy and of an individual as AL-Khansaa's elegy. So, Gray portrays a universal picture concerning his lamentation, while AL-Khansaa' portrays an individual and subjective picture regarding her lamentation. As branches of linguistics, sociolinguistics deals with the relationship between language and society, and pragmatics deals with the language in use and shows the intended meaning of the words. On these bases, the main aim of sociolinguistics and pragmatics is to observe the intended expressive lamenting meaning in English and Arabic societies(cultures).

**Keuwords: English Language,Literature,Pragmatic,Poetry.**

### **1. Introduction**

Since ancient times, elegy "ritha' الرثاء " as a poetic term of lamentation has been a favourite subject of study because of its high communicative value and mournful feelings. In spite of the linguistic, cultural, social, environmental, and traditional differences between the British and the Arabs, their languages contain elegies as one of the purposes of their poetry(AL-Janabi,2011:2). In the English

elegy as a poem of lamentation, the death celebrated may be that of a public figure or a personal friend (Gray,1984:71).Childs and Fowler (2006:67) affirm that elegy is "a poem mourning the death of particular individual and the language of funeral elegies provided opportunity for plaintive, melancholy generalizations on death or on the state of the world".

In Arabic, the word "ritha' "(elegy) is one of the main purposes of Arabic literature for its relation with free feelings that are mixed with tears whether the deceased was public , a friend or one of the relatives (AL-Qairwaini, 2003 : 96, Tr: the researcher ). Gray's elegy represents the English language and AL-Khansaa's elegy represents the Arabic language. Although both Gray and AL-Khansaa' consider lamentation as sincere expressive speech act but they use different ways to lament the dead person. This study aims at finding how the two languages express lamentation by the use of socio-pragmatic analysis to uncover the social and pragmatic aspects.

## **2. Elegy "Ritha' " and Lamentation "3awail"**

Elegy is considered as a poetic word of lamentation,( as a poetic type), it is a poem that expresses sorrow, regret and so on. It laments the death of a particular person or humanity as whole and often used to describe meditative poems on the subject of human mortality. The ostensible purpose is to praise the optimism or pessimism of the poet with his / her grief (Abcarian and Klotz,2004 : 1203)& Peck and Coyle (2002: 34). Shaffer (2005: 265)states that lamentation is used to refer to a song , poem, or piece of music which expresses deep grief , either meant to be played a funeral , or to commemorate a death. He (ibid)adds that it is more personal in nature than a complaint or as Al Khansaa' when she mourns on her brothers' death remembering their virtues and glorifies their morals.

In Arabic, the word "3awil "/"nahib" (lamentation) is a common use of the poetic word "ritha' " (elegy) . Linguistically, "3awil "/"nahib" means loudness of

the voice with crying ( AL-Masri, 2005: 3859-3860, Tr: the researcher). Literary, lamentation to Dhaif ( 1977:201, Tr: the researcher) is regarded as one of the important purposes and the prominent themes in Arabic poetry in general and in Pre-Islamic poetry in particular because of its relation to the phenomenon of death, which is a universal phenomenon which preoccupied poets, thinkers and philosophers alike since ancient times. He (ibid)states that lamentation was uttered on the dead person and on his gravestone(tombstone) to be comfortable in his/her tomb. For example, Al-Khansaa' is considered one of the most prominent Arab poetesses, particularly in the lamentation purpose. Shaib(1976 : 85-86) cited, in AL-Janabi (2011: 63) considers the word "ritha' " (elegy), as one of the most poetic subjects, the art of death, the language of sadness, the field of despair and the place to show loyalty. Dhaif (1987: 5, Tr: the researcher) states that each nation has its own elegies. The Arab nation has a huge heritage of elegies.

### **3.Gray and AL-Khansaa' as Famous Lamenting Poets in Two Different Languages**

#### **3.1 Thomas Gray**

Thomas Gray is generally considered the most important poet of the eighteenth century. He was one the greatest poets who wrote the English poem and most loved by the common reader and he was a delicate boy (Abrams and Greenblatt,1986:2475). He was born on December26,1716, in Cornhill, London, the son of an exchange broker and a milliner. He was the fifth of twelve children, and the only child of Philip and Dorothy Gray to survive infancy (Sargent,1969: 3& Bradshaw, 1891:23). He died in 1771 as stated by Joseph (2009: 218).

#### **3.2 AL-Khansaa'**

Tumadir bint 'Amr ibn Al-Harith ibn Al-Sharid of the tribe of Sulaym, a pastoral tribe in Najd in central Arabia, was a well-known pre-Islamic poetess. AL-

Khansaa' is a great Arabic poetess of elegy and she is the finest of the demons and the human beings . Her nickname was AL-Khansaa', possibly meaning "gazelle" (deer)(Mist, 2012:17). AL-Khansaa' is also said to have appeared at the festive market of 'Ukaz in Makkah for the poetry contests (ibid). She is known as the poet of patience and wisdom (AL-Husarri,2013: 3, Tr: the researcher). She was affected by the death of two of her kinsmen, her brother Mu3awiyah and her half brother Sakhr. Both of them were tribal heads and they were killed in tribal raids sometime before the advent of Islam and their killing threw AL-Khansaa' into deep mourning. She died in 642 A.D (Kuiper, 2010: 58).

#### **4. The Adopted Models**

The model in this paper draws heavily on some of an eclectic model. In analysing the selected poems socio-culturally and pragmatically, Searle's models are adopted in this study and are arranged chronologically as Searle's (1969) model of rules of speech acts and Searle's (1969) of conditions, Searle's (1975b) of classifications, and Searle's (1991) of intentionality. The study will make use of Searle's models of (1969), and its versions(1975b),and(1991) in analysing the selected poems socio-pragmatically.

#### **5. Data analysis**

##### **5.1 Gray's "Elegy Written in a Country Churchyard"**

##### **5.1.1 Social and Pragmatic Analysis of Gray's "Elegy Written in a Country Churchyard"**

Hearing the evening bell in the **first** stanza is exploited by the poet to refer to the death of day(Lawrence et al: 1985: 407). The darkness of the night is spreading on the world and the poet finds himself all alone in the churchyard. Gray stands in the churchyard thinking of the poorer folk because the well to do lay buried in the interior of the church. In Gray's time, the churchyard was meant as a burial-place for the poor while the richer persons were buried inside the church, because the interior of the church was thought to be more sacred (Rumen, 2011:1). In the opening line "**The curfew tolls the knell of parting**

**day**,"(line 1)chimes seem to mourn for the dying day (Gerrard, 2006: 279). Lonsdale (1969:117) points out that the death of loved persons is signified by "**knell**"(line 1).

The poet grants lonely owl an opportunity to say her sad music to win another deathly sounds as to support his theme of departure. In the **third** stanza, Gray presents this sound which usually indicates gloom. He depicts the sound accurately as if the owl were complaining to the moon about undue interference with its privacy in the church-tower where it has always been an undisputed monarch( Lall, 2011: 136 and Starr, 1968:86). In the **fourth** and **fifth** stanzas, (Starr, 1968: 100) and (Lall, 2011:129)state that the poet

**discusses the idea that under the elm trees with their rough trunks and in the shadow of the huge yew tree in the churchyard are many grass-covered graves containing the bodies of the rustic ancestors of this village. He also reveals that each dead man lies in his narrow grave in eternal sleep, his body turned to dust.**

Gray shows that the human equation can be fulfilled by death. In the **ninth** stanza, the poet addresses different persons like persons who make a display of their authority, persons who posses beauty or good looks, and persons who enjoy all the pleasures that wealth can buy. All these will one day fall victims to death which cannot be avoided. All the spectacular exploits of a man or his military conquests must ultimately lead him to death (Lawrence et al: 1985:407). In the **tenth** stanza, Lall (2011:131) reveals that

**the incapability of the rustic to raise a memory or a commemorations over their tomb does make them low. Their tombs are side by side with the rich, under the same ornamented arched floor of the church from where one could also hear the lofty music. All the glories finally find its eternal way into the grave.**

In the **twelve** stanza, Starr(1968:11) states that "in this unknown or obscure churchyard there lies a dead man whose heart at one time was full of heavenly

inspiration, or one who was fit to rule as a sovereign over an empire, or one who might have developed into a musician with an exceptional skill for playing on the lyre".

In the **twenty-first** stanza, the names and the ages of these dead men have been recorded on their tombstones by some illiterate engraver who has misspelt many words; but these engravings serve to commemorate the dead men and many may be regarded as a substitute for poetic lamentations on their death (Lawrence et al,1985:409). In the **twenty- second** stanza, Gray plays on fundamental emotions. The villagers wish to leave some memorial behind them, and they quit this world with reluctance (Starr,1968:12) and (Lawrence et al,1985:408).

Gray proves that love is needed in life and it is needed in death as well. In the **twenty- third** stanza, the poet states that when a man dies he seeks comfort for some loving friend or relative. The dead man feels some consolation on seeing tears of sympathy and affection in the eyes of near and dear ones. Even when one is dead, this natural desire for loving remembrance is keenly felt. And when all is dust and ashes, the keen desire for remembrance that lived in the body still lives on and finds its satisfaction in the inscriptions on tombs ( Lall, 2011: 133). Gray is not concerned with the way in which members of the hamlet actually lived, suffered, or succeeded, but with the way the poet imagines them (Sitter,2001:210). The poem envisions the imagined world as uncontroversial, as different from the actual world. But the dead needs memorials in order to become part of a future imagination (Sitter,2001: 111).

In the **twenty- fourth** stanza, Gray, who has not ignored the humble and unknown men lying buried in Stone Poges, has narrated their simple story in this poem and Gray appears to be referring to himself (Starr, 1968: 14) and (Kennedy and Gioia, 1998: 1003). In the **twenty- seventh** stanza, Lall (2011: 135) states that

**the narrator was in the habit of roaming about near the wood there and speaking out his whimsical ideas (or fantastic notions) to himself, sometimes smiling scornfully, sometimes looking sorrowful and pale, with his head hanging downwards, like a lonely and friendless man, or like someone tormented by anxiety, or like a frustrated lover"**

The **last part** which shows the final message of the poem is labelled "The Epitaph" (the **thirty** stanza). The Elegy closes with his epitaph which is engraved upon Gray's gravestone. (Gerrard, 2006: 278). These lines show the place where in a grave lies buried a young man who achieved no fame and upon whom fortune did not smile. The epitaph is considered as an elegy to himself and it commemorates the inscription on the tomb of the poet and it celebrates noble security (Rumen, 2011: 2).

The poet continues in his tracing the effect of death to such extent that he follows the dead after burial. In the **second** stanza of the epitaph (the **thirty-first**) stanza, the poet mentions that this man had a generous and sincere heart. God richly rewarded him for his virtues. He had a sympathetic heart; and the sight of misery used to move him to tears. God was his protector; and this was all his desired (Hayward, 1956:228). In the **third** stanza of the epitaph (the **thirty-second**) stanza, the poet says not to make further effort to describe his virtues or his weaknesses now that he is dead and buried in his grave (Barber, 1983: 208).

Barber(1983: 210) & Empson(1979: 5) & Gerrard(2006: 285) state that the tone of Gray's "Elegy Written in a Country Churchyard" is meditation, melancholy, and mournful one(Kennedy and Gioia,1998:1003). The whole poem is pervaded by an atmosphere of melancholy(Lawrence et al,1985: 410). This poem expresses sorrow and lamentation towards one who has died especially his dear friend West and the villagers of Stoke Poges (Ruby and Kelly, 1999:290). This poem deals with rural or pastoral rhythm (Sander,1999:

322).

### **5.1.1.1 Socio-Cultural Analysis of Lamentation in "An Elegy Written in a Country Churchyard"**

This study investigates the notion of speech act of lamentation from a cross-cultural exploration. So, the starting point for this study is the assumption that speech acts of lamentation are realized in cultures in different ways and that these differences may result in communication difficulties (Gass and Neu, 1995 : 2). The following lines focus on the poor people.

**The plowman homeward plods his weary way(l.3),  
Each in his narrow cell for ever laid(l.15),  
Let not ambition mock their useful toil(l.29),  
Their homely joys, and destiny obscure;(l.30),  
Some village Hampden, that with dauntless breast(l.57),  
Some mute inglorious Milton here may rest(l.59),  
One morn I miss'd him on the custom'd hill(l.109),  
Here rests his head upon the lap of earth(l.117),  
Fair science frown'd not on his humble birth(l.119),  
And melancholy mark'd him for her own (l.120)(Bradshaw ,  
1891 :83).**

Deane(1967: 7 and 110)reveals that Gray's "Elegy written in a Country Churchyard deals with social stratification i.e., the distinction between social classes and the dominant role of men over women in society and this poem has strong message against these ideas. See the following lines:

**The moping owl does to the moon complain(l.10)  
Nor Gracur hear with a disdainful smile(l.31),  
The short and simple annals of the poor(l.32),  
The boast of heraldry, the pomp of pow'r(l.33),  
And all that beauty, all that wealth e'er gave(l.34),  
Nor you, ye proud, impute to these the fault(l.37),  
Rich with the spoils of time did ne'er unroll ,(l.50)(Bradshaw,  
1891"83).**

Gray, in this poem, focuses on the distinction between upper class and lower class. Gray advocates a respect for the rural class, and he likens the greatness to



the common men(Hayward,1956: 224). Gray wants to quickly pass over any negative references to lower classes and suggests the possibility that the person in this grave could have been filled with talent. Gray uses the word "owl" ,in the third stanza, to represent one of the social classes which is poor (ibid, 225).

The Elegy has the power to move readers in all levels of education and class(Gerrard, 2006:278). These stanzas seem to bemoan the lack of mechanism of social mobility that might allow rural talent to achieve public success, and thus allow villagers to turn into great imperialist or composer or poet(ibid: 284).

Gerrard (2006:285) states that

**throughout the poem universalisms features are in fact necessary to disavow its recognition of social and economic differences. This combination of social acquiescence and moral critique generates the poem incorporative ideological power: lost village communities are mourned, their idealized simplicity and vitality set against the immortal and boastful corruptions of the proud and the rhetorical power with which this ethical opposition is developed forecloses the need to consider other ways in which the socio-cultural elevation of the rich might be connected to the material and cultural dispossession of the rural poor.**

### **5.1.1.2 Pragmatic Analysis of Lamentation in "Elegy Written in a Country Churchyard"**

Although lamentation(elegy) is a classical topic in poetry, it is certainly a important theme in everyday life. Concerning this study and Searle's model, lamentation is viewed as a speech act of sincere expressive assertion. From the beginning, Gray intends to express sad feelings and emotions through his poem upon the death of the villagers of Stoke Poges.

**And leaves the world to darkness and to me(l.4),  
Each in his narrow cell for ever laid(l.15),  
The paths of glory lead but to the grave(l.36),  
Here rests his head upon the lap of earth(l.117)''(Rolfe,**

2009:15).

Gray represents true expressive psychological state and feeling in order to

show intentional his/her sadness upon a dead person. So, Gray tries to create lamenting speech act which is not mentioned in Searle's eight types of speech acts(Thomas,1995: 95). Pragmatic exploration in the present work is analysed within three areas of meaning: denotation, connotation and repetition.

#### **5.1.1.2.1 Denotation**

The word "Curfew" in (line 1) denotes the ringing bell in the evening, the word "mouldering" (line 4) refers to decaying, the word "hamlet" (line 16) refers to a small village, the words "echoing horn" (line 19) refer to the sound made by a fox huntsman which denotes the darkness of evening. The words "destiny obscure"(line 30)refer to the humble fate of common people and their unheralded deeds(actions), "Boast of heraldry" (line 33) denotes rich people. "E'er"(line 34) denotes every person ends up the same death. "Inevitable hour" (line 35) denotes the hour of death. "The path of glory" (line36) denotes to the scintillating career. The line (38)denotes the tombs of people in Church. "For thee" (93)denotes the dead person and Gray's death. "woeful" (line 107)refers to sad and grieved feeling, "dirges" (line 113) denotes funeral songs. "lay" (line 115)denotes short poem which expresses sadness.

#### **5.1.1.2.2 Connotation**

The word "Curfew" in (line 1) refers to the death of day. "knell" (line 1)refers to a mournful sound and death bell. The words "parting day"(line 1) refer to day's ends and dying day, "Lowing"(line 2)refers to bellowing, "moping"(line 10) refers to melancholy, "marrow cell' (line 15)refer to grave, "lowly bed" (line 20)refers to humble grave, "heraldry"(line 33) refer to death of rich family, "inevitable hour"(line 35) refers to hour of death. "The path of glory" (line 36) refers to death and grave, "trophies"(line 38) refers to monuments, "pious drops" (line 90)refer to tear of sympathy, "wonted fires"(line 92) refer to customary(sad) feelings and passions, "woeful"(line 107) refers to hopelessness and grievances and lamenting of villager's life, "dirges"(line 113) refers to funeral songs, "sad array"(line 113) refer funeral procession, "lay"(line 115)

refers to the epitaph. "dread abode" (line 126) refer to grave which is a fearful dwelling-place for a dead man, "hope response"(line 127) means lie peacefully.

### 5.1.1.2.3 Repetition

Repetition is traced in the following lines: the word "all" in lines 6, 34(2), 123,124; "their" is traced in lines (20,25,27,28,29, 30,38, 49, 51, 64,65, 66(2), 74, 76, 81(2), 92, 94, 126). The words "death, die, dead" are traced in lines(44, 84,93), "Grave" is traced in lines (36, 116). The word "tomb" is traced in lines (38,91) to focus on the meaning of lamentation and sadness.

**Table ( 5.1 ) Instances of Denotation, Connotation, and Repetition in "Elegy Written in a Country Churchyard"**

Totals		Denotation		Connotation		Repetition	
No.	%	No.	%	No.	%	No	%
65	100	14	21.538	19	29.230	32	49.230

**Table(5.1)** reveals that the number of frequencies is (65). The frequencies of "**Repetition**" register percentage of (49.230). Those of "**Connotation**" register(29.230), whereas the percentage registered by "**Denotation**" is (21.538). The largest numbers of frequencies are attributed to repetition. This means that the poet wants to enhance the meanings of lamentation. The lowest number of frequencies is "**Denotation**" with percentage (21.538) and this indicates that the poet is in a stable position which helps him express clear and sincere meaning of lamentation. The number of frequencies in "**Connotation**" forms a percentage of (29.230). This is considered the natural result for the continuous actions the poet performs in expressing the mournful meaning of lamentation upon the death of common people or the universality of death.

## 5.2 AL-Khansaa's "My Eyes Flow with Tears at His Memory"

### 5.2.1 Socio-Pragmatic Analysis of AL-Khansaa's "My Eyes Flow with Tears at His Memory"

What excited your sorrow, a mote or soreness in your eye فذى بعينك أم بالعين

**Or has it overflowed with tears, now that dwelling place lost its inhabitants**

أم ذرفت إذ خلت من أهلها الدار

(AL-Nahawi, 1988:378, Tr: the researcher).

As for AL-Khansaa', she mourned and cried her brother till she lost her own eyesight due to suffering conjunctivitis. She couldn't bring herself to forget her brother for whenever she remembers him, tears would rush to her eyes and she'd start crying him like a mother who lost a child. After his death the obstacles that drive them apart became so many( AL-Jazri, ND :172, Tr: the researcher).

Therefore, as long as she lives she will cry him. Her heart is broken over the loss of her brother for whenever she wipes her tears, they would fall over and over again as if the misfortune she was experiencing was as big as the amount of the tears she shed. AL-Khansaa' had such a great passion, so strong, that she resorted to the eye as the first mean to put down the fire raging in her chest (AL-Bustani,1962:187, Tr: the researcher).

Saddened by her loss, she wonders with disbelieve about what truly happened for the death of Sakhr was too much for her to bear and as he left her so did peace, her home turned cold and empty as if by mourning her brother she was mourning the entire humanity and the death of the loved ones which leaves us with great despair that makes us feel as if living without them by our side is meaningless, as if they took life as we know it with them once they left(AL-Asfahani, 2013,145, Tr: the researcher).

In the **second** line, AL-Khansaa' poured her heart out crying her brother Sakhr as she remembers his image that not once did depart her mind. No matter how much she cries still not enough, she cries with non-stop because Sakhr is the air she breaths. The tone of her sadness has such an honest affection, it can be heard as it depicts a heart burning with the flames of

despair(ibid). In the **third** line, AL-Khansaa' keeps crying her brother till she no longer can sleep, feeling distressed all the time. In this verse she expresses her emotions, full of pity and love. What she says is but a way to put the sadness she feels in words, saying that her sighs of sorrow are worthless no matter how long they last for they can't bring him back(AL-Qadhi, 1985:60, Tr: the researcher).

Whenever she remembers her brother Sakhr tears run down her face for his image is always present in her mind and her tears for Sakhr are never enough no matter how long she cries him. In the fourth and fifth verses she continues crying, isolating herself by thinking of the past and the memories it holds. AL-Khansaa' suffered an apparent sadness embodied in the tears she shed. However, her sadness was much bigger leaving a deeper scar on her soul as she silently mourned her brother which in turn led her to a deteriorated psychological state. The same section tells the events that took place and led her to this unfortunate state (Matlub,1985 :45, Tr: the researcher).

AL-Khansaa' cried over the unfortunate events brought by the course of time, reflecting over all what happened as she could expect anything but the loss of her beloved brother. She depicted the state of instability she was experiencing, resembling it to the camel that lost her child and grieved it enormously, burned with sorrows she gave the image of a mother who went back and forth to see her child and check on it, for no matter how much the camel feeds in the pastures is not enough to give her strength due to her grieve on her child. Just like AL-Khansaa', even if she was provided with better life conditions she wouldn't manage to forget her brother and her sadness over losing him(Al-Durri,1995:142, Tr: the researcher).

<b>A bereft camel is circling her little one</b>	وما عجول على بنو تطيف به
<b>Two yearnings she has, revealed and hidden</b>	لها حنينان إعلان وأسرار
<b>She grazes and gazes until she remembers hers</b>	ترتع ما رتعت حتى إذا أدكرت

### **Then starts longing as she comes and goes**

فأنما هي أقبال وأدبار

Hence, AL-Khansaa' is similar to this camel in her strength and patience over her distress. She was moving from one poetic formula to another, which makes us sense her psychological confusion and distress from which no peace was approachable. Mourning is grieving the dead by their loved ones, it is the sense of awe and fear. Mourning is what left the greatest effect on her health taking years of her life in advance and disturbing the peace of her life turning it to an atmosphere full of pain, sorrow, and tears due to losing Sakhr, all of which she expressed brilliantly in her own words (AL-Baghdadi, 1997:11, Tr: the researcher).

#### **5.2.1.1 The Socio-Cultural Analysis of "My Eyes Flow with Tears at his Memory"**

AL-Khansaa' is a famous poet who lived during the pre-Islamic era in a prominent and well respected family and she gained a great understanding of life as well as the principles, traditions, customs, and virtues of her society such as bewailing ,standing, and writing on the tomb of the dead person (Mist, 2012:17). In the pre-Islamic era the nature of life was tribal, that is society was governed by tribes and their costumes and traditions that were affected by the hard and cruel living conditions of the desert. Certain traditions were related to the concept of death, such as wearing black clothes to mourn the dead and show one's sadness over their loss (Khalief, 1978:29, Tr: the researcher).

Throughout the poem the environmental and social characteristics played a vital role in affecting the poem of AL-Khansaa', since the environment of the pre-Islamic era can be described as a rather cruel and unsteady one, such is the lives of the tribes. AL-Khansaa' as a part of the pre-Islamic era represented a vital element in mourning and crying the dead as well as encouraging others to do so, therefore one may notice the others stand only

in a position where they merely offer guidance, advice, and condolences (AL-Zayed,2004:53, Tr: the researcher). War for Arabs presents social and political values achieved in certain situations by means of which their existence and strength is established, hence, it stands to be a vital component of the Arab life in the Pre-Islamic era(AL-Qaisi,1981:13, Tr: the researcher). The story of crying by the grave and the costumes attached to it represented the phenomenon known as the echo of the grave and what lies within.

The echo of the grave is a social phenomenon that symbolizes the body of the human being following his/her death, since the Arabs used to believe that the echo is a bird crying out loud from the body of the dead (AL-Masri, ND:453, Tr: the researcher). These costumes and traditions continue, as the women in the pre-Islamic era would form circles to scream, cry, mourn, scratch their faces, beat their chests, tear their clothes, shave their heads, and walk bare footed after the coffin. She draws the image of an honest, generous person with sovereignty, who can protect and lead them in wars, feed them in the cold nights of winter, always being their shelter to whom they can always go in hardships to protect and defend(AL-Qirawni, 1981:74, Tr: the researcher).

**Sakhr is our master and Lord**

وأن صخر لوالينا وسيدنا

**Once we call, he shall provide**

وأن صخر إذا نشتوا لنحار

**Banners bearer, Valleys courser**

حمال الوية هباط أودية

**Assemblies master, Army leader**

شهاد أندية للجيش جرار

(AL-Nahawi, 1988:378, Tr: the researcher).

In its very core, the society of AL-Khansaa' is a tribal one, not united by a policy or a religion. Their life witnessed continuous travel in search of a green land and food, this travel was one of the reasons for their

continuous wars and raids, as a result their life was dyed with violence, fear, and isolation due to the drought, raids, and brutal attacks they were facing(AL-Sarihi, 1998:52, Tr: the researcher). This is but a proof that most of her poetry was written and recited in the pre-Islamic era, therefore, certain costumes and traditions were born as a result of such a cruel life that were obviously present in her poem. Perhaps these traditions are deemed to be a major element affecting the psychological state of sadness and pain that was apparent in her poem. Thus, she wears what is so called "black dress"(AL-Sadar), that is, the symbol of sadness. She provoked her folk to revenge the death of her brother Sakhr and mourned for so long all those whom the tribe has lost in wars(Dhaif,1977:19, Tr: the researcher).

#### **5.2.1.2 The Pragmatic Analysis in " My Eyes Flow with Tears at his Memory"**

Suffering the weight of sadness is but a human nature, for humans would feel misery in times of distress. Sadness is a matter of the heart, it wounds it, hence people would attempt to express it in various ways in addition to lessen their sorrow(AL-Zubaidi, 2011:9, Tr: the researcher). Tears are one of the means to lessen one's sadness, it's the honest expression of the bitterness of sorrows one experiences, and the first step towards consolation. AL-Khansaa' was known for crying her brother Sakhr in her poem, which in turn became a prominent feature that distinguished her poetical style from others (AL-Hamawi,2008:147, Tr: the researcher).

She would start her poem by crying her brother Sakhr, moving on to mention his qualities, good deeds, and his bravery in the battle fields (Jabar, 2011: 7, Tr: the researcher). She adopted a crying pattern that flows with sorrow and misery, she expressed her distress using various forms such as crying, mourning, and screaming. She used effective words and images to



depict the severity of sadness she felt by hearing the news of losing her brother Sakhr, unable to believe what she heard she ran restlessly looking for her brother whom she can't accept the fact of losing (AL-Mubarrd , 1992:92, Tr: the researcher).

#### **5.2.1.2.1 Denotation**

AL-Khansaa' expresses an honest affection mixed with sadness and grieve, praising and mentioning the good deeds of the dead. Hence, she mixed the affection of sadness with that of love. Also, she made use of literary features to enhance the meaning and form of her work in expressing psychological images that reflect true suffering(AL-Mubarrd ,1992:111, Tr: the researcher). Denotation is traced in the words: "قذى"(mote, meaning the dirt in the eye),"الدار"(the dwelling place, meaning the house) in lines (1and2), "فيض" (copious, meaning too much in line(2). "العبرى"(grief, meaning shedding tears), "الوله" (longing, meaning losing the heart and mind for the loved one) in line3(2),"صروف"(conduct, meaning the changes brought by the course of time) in line (6). "وراد ماء"(flowing water, meaning death) in line (9), "عجول"(bereft, meaning camel) in line (11),"عزاء"(solace, meaning patience over the sadness of what is lost) in line (30),"اللحد"(the grave, meaning what is digged in the ground),and "الرمس" (sepulcher, meaning the dust thrown to cover the tomb) in line 32(2).

#### **5.2.1.2.2 Connotation**

Connotation is shown in the following:"قذى"(mote, indicating crying too much which caused her to get sick and hurt),"عوار"(illness, indicating the pain suffered by the eye due to continuously crying over her brother Sakhr),"الدار"(dwelling place, indicating the world in general) in line1(3), "فيض(copious, indicating the flow of tears on the cheeks) in line(2), "العبرى"(grief, indicating the sadness she felt for losing Sakhr), "الوله" (longing, indicating how bad she was saddened by her loss) in

line3(2),"صروف"(conducts, indicating the bitterness brought by time over her loss)in line(6),"وراد ماء"(flowing water, indicating Sakhr approaching the battle field)in line(9),"عجول"(bereft,indicating a mother losing a child) in line(11),"عزاء"(solace, indicating hardships)in line(30),"اللحد"(the grave, indicating the space in earth where one is buried),and "الرمس"(sepulcher, indicating the tomb) in line 32(2)(AL-Nahawi,1988:378,Tr: the researcher).

### 5.2.1.2.3 Repetition

Repetition is traced in this poem as follows:"بعينك،بالعين،عيني"(in your eyes, in the eye, my eye)in lines1-2 (3),"البيت،الدار"(home, dwelling place)in lines 1-24-25,"تبكي،لييكه"(cry, to cry him)in lines 3-4-5-33(4), "خناس"(Khunas)in lines 4-5(2),"صخر"(Sakhr)in lines 3-5-9-14-15(2)-16(2)-17,"الدهر"(time) in lines 5(2)-6-13-14-21-33,"صروف"(conduct) in line 6(2),"رتعت"(eat) in lines (12-13),"يوم"(day) in line 14(2),"نجم"(star) in line 23(2),"رأى"(saw) in lines( 21-24-25), "فرع"(branch) in line 31(2),"أن"(it)in lines(2-5-12-13(2)-15(2)-16(2)- 17(2)- 28),"الليل"(night) in lines (29,36),"قد"(may)in line 27(2),"أستار"(covers)in lines(3,23),"نحار"(butcher) in lines(15,20),"كريم"(generous)in lines (26,30),"إذا"(if) in lines(16(2)- 2-5-8-12),"أم"(or) in line 1(2),"ضخم الدسيعة"(lavishing)in lines(30-33),"أهل"(family)in lines(1-9). The repetition of such words indicates her sadness over the loss of her beloved brother Sakhr (Khalief, 1991:170, Tr: the researcher). The following table shows the instances of pragmatic explorations:

**Table (5.2) A Breakdown of Denotation, Connotation, and Repetition in Al-Khansaa's "My Eyes Flow with Tears at his Memory"**

Total		Denotation		Connotation		Repetition	
No.	%	No.	%	No.	%	No.	%

103	100	11	10.679	12	11.650	80	77.669
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**Table (5.2)** illustrates that the highest number of frequencies is "**Repetition**" with percentage (**77.669**) and this expresses the tendency to emphasize the sadness in the heart of the poetess. The frequencies of "**Connotation**" register a percentage of (**11.650**). The lowest number of frequencies is "**Denotation**" with percentage (**10.679**) and this indicates that the poetess expresses mournful meaning of lamentation. The following table illustrates pragmatic aspects in contrast between Gray's and AL-Khansaa's poems

**Table (5.3) A Breakdown of Pragmatic Aspects in Contrast in Gray's and AL-Khansaa's Poems**

	Pragmatic Aspects	Frequency		Total	
		NO.	%	NO.	%
Elegy Written in a Country Churchyard	Denotation	14	21.538	65	100
	Connotation	19	29.230		
	Repetition	32	49.230		

My Eyes Flow with Tears at His Memory	Denotation	11	10.679	103	100
	Connotation	12	11.650		
	Repetition	80	77.669		
Total				168	100

**Table (5.3)** reveals that the total number of **pragmatic aspects** of AL-Khansaa's poem is( **103** ), whereas the frequencies of **pragmatic aspects** in Gray's poem are (**65**) which are less than AL-Khansaa's poem. This indicates that AL-Khansaa' expresses her sad feeling by using words which have a strong connection with the theme of the poem. Whereas Gray expresses mournful and universal feelings throughout the poem.

## 6. Conclusions

The present paper arrives at the following conclusions:

1. Both Gray and AL-Khansaa' were masterly and excelled in writing elegies and their choice of words plays an important role in creating mournful intended meaning.
2. Elegy "Ritha' " is a song and a poetic form of lamentation "3awail", that laments upon a dead person . It may be an expression of personal grief like AL-Khansaa's elegies or it may be a formal and public poem to whole humanity like Gray's "Elegy Written in Country Churchyard".
3. Lamentation as a particular literary genre in English and Arabic occupies a significant status for speakers in both languages . It pertains to the way of expressing high emotions in both cultures . Nevertheless, the linguistic analysis of expressing lamentation are culturally determined, leading to problems in the comprehension or expression of this speech act. Though

lamentation represents a universal feelings, the different social, religious and /or official institutions have specific implications on it.

4. Although both Gray and AL-Khansaa' write funeral and dirge poems, Gray focuses on consolation in his elegies while AL-Khansaa' emphasises on mourning and commemoration in her elegies.
5. Gray searches for a new style to write his elegies in a way differs from that of the eighteenth century while AL-Khansaa' does not innovate a new style for writing her elegies to be different from the Pre-Islamic age. Gray's poems vary in their forms according to theme, case, occurrence, occasion. While, AL-Khansaa's poems are fixed (invariant).
6. Both Gray and AL-Khansaa' discuss socio-cultural aspects, for example, Gray discuss social classes: upper vs. lower class, gender: men vs. women, and economic system. While AL-Khansaa' shows the moral tribalism features in Pre-Islamic age which are representative in Sakhr features such as generosity, bravery and so on, wearing the Pre-Islamic mourning dress which is black dress, barbering the hair, camel and so on.
7. Pragmatically, both Gray and AL-Khansaa' considered lamentation as a speech act of sincere expressive assertion. When Gray and AL-Khansaa' intend to lament mothers, friends, brothers, humanity in general, and so on they express psychological truth and sad feelings in memorial of their dead persons.

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## تحليل تداولي اجتماعي لكلام الرثاء في مرثيات مختارة للشاعرين كراي والخنساء

د. مصلح شويش

اسراء راشد مهدي

الملخص :

هذا البحث محاولة لأستكشاف ظاهرة إجتماعية تداولية ألا وهي الرثاء من وجهة نظر حضارتين مختلفتين متمثلة بكراي والخنساء من خلال تطبيق نظريات سيرل . هذا البحث يوضح المعنى المقصود للرثاء في اللغة الأنكليزية والعربية والكشف عن كيفية التعبير عن هذا الغرض الشعري فيهما من خلال تحليلها إجتماعيا وتداوليا .

الرثاء هو قصيدة حزينة تنظم أما لرثاء الأنسانية جمعاء كمرثية كراي أو لرثاء خاص فردي كمرثية الخنساء فقد صور كراي لوحة عالمية للرثاء بينما صورت الخنساء رثاء خاص لأخيها صخر . يعد علمي اللغة الاجتماعي والتداول من فروع علم اللغة العام ، فعلم اللغة الأجتماعي يدرس العلاقة بين اللغة والمجتمع وعلم التداول يعنى بكيفية أستخدام المعنى المقصود وأيضاحه . وعلى هذا الأساس فأن الهدف الأول لعلمي اللغة الاجتماعي والتداول من خلال هذه الدراسة ، هو رصد المعنى المعبر الحزين المقصود للرثاء في المجتمعين الأنكليزي والعربي .

### About the Author :

Israa' Rashed Mahdi, M.A. Student at Al-Anbar university in Pragmatic Literature ,Puplisher of many researches in the fields of Language and Pragmatic.

[E.mail : Iraq1902@yahoo.com](mailto:Iraq1902@yahoo.com)