

REPETITION IN ENGLISH AND ARABIC :

A CONTRASTIVE STUDY

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١-Introduction

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

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

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

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

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

The study will be limited to:

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

٢-The Concept of Repetition

٢-١ In English

Several scholars have defined repetition from similar or different perspectives: Cudden (١٩٨٢:٥٦٤) defines it as “an essential unifying element in nearly all poetry and much prose”. Gray (١٩٨٤:١٧٢) defines it as “a vital part of the language of literature both in verse and prose”. Professor Hawthorn’s definition (٢٠٠٠:٣٠١) is: “a key means whereby the technical rate of redundancy is increased in a work”. Yet, there is no such a comprehensive definition of repetition in the technical sense i.e. a definition that covers all its types and levels. All the definitions found in the specialistic dictionaries – the linguistic and the literary ones – like the above ones, are almost functional definitions i.e. defining repetition with regard to its functions or its role in language. Therefore, repetition could inductively be defined as the recurrence of some unit of language in form, in content, or in both, usually for some more or less purposes. Repetition is a phenomenon deep-rooted in language. Kane (١٩٨٣:٣٠٥) points out that repetition was so much favoured by Greek and Roman rhetoricians who developed an elaborate set of terms – about two dozens – to distinguish various patterns of repetition which are still alive and employed by modern rhetoricians. Moreover, the language of the divine books (e.g. the Glorious Quran and the Holy Bible) is remarkable for a heavy use of repetition, which is a very noteworthy phenomenon that attracted so many researchers.

Language is valued other than for its usefulness for imparting information or meanings; repetition may convey no new information, but it has an aesthetic force and works on the reader in complex ways (Hawthorn, ٢٠٠٠:٢٩٧). Often, repetition is not without some significance: even when it is artificial, repetition is regarded as “one of the fundamental devices of art” (Beckson and Gans, ١٩٦١:١٧٢). Moreover, repetition is described as a vital part of language in general, and of the rhetorical language especially, due to the fact that it involves any unit of a text such as sounds, morphemes, words, phrases, and sentences as well.

Repetition is a phenomenon that had attracted the attention of nearly all people who had been studying language in general e.g. critics, rhetoricians, linguists, grammarians...etc. However, most grammarians such as Quirk et al. (١٩٨٥) refer to

repetition by the term ‘reinforcement’. Others, such as Halliday and Hasan (١٩٧٦) prefer the term ‘reiteration’, whereas Knowles (١٩٧٩) uses ‘iteration’. In this study, the term ‘repetition’ would be used for the sake of more consistency. Above all, it is the area of not only grammarians, but also of rhetoricians.

٢-٢ In Arabic

‘ or التكرار The Arabic equivalent for the English term ‘repetition’ is either ‘التكرير’, both of which indicate hyperbole and multiplication (١٩٨٠:٤٧٦), ‘ is the التكرير whereas ‘الكرّ’ is the infinitive from the noun ‘التكرار’ except that ‘ infinitive from the verb ‘ (ابن منظور: ١٩٥٦, كرّر ; الزبيدي/ Vol.٣: ١٩٦٦, ٥١٨). Thus, ‘ is more common and التكرار the two terms are semantically the same, though ‘ preferable.

‘ In fact, there are several definitions of repetition in Arabic: ‘ (١٩٦٣: Vol.٢/٣٧٥) defines it as the recurrence of an utterance for the sake of emphasizing a description, a praise, a satire, a magnification, or a threatening. ‘ (٣٤٥) defines it as the reiteration of one utterance or more in form and (١٩٦٩: Vol.٣/ defines repetition as the renewing of an السيوطي meaning for a particular purpose. ‘ (١٩٦٦: vol.٣/٦١٩). A further الزبيدي utterance, which serves as a sort of emphasis((١٩٨٠:٤٧٦) who defines repetition as the iteration of a السجلماسي definition is that of ‘ single utterance or a single meaning in speech, either in number or in type, twice or more.

‘ Repetition in Arabic is an inherent feature of the language: ‘ (١٩٦٣: ١٧٦) states that repetition is one of the norms of the Arabs. This Arabic norm is as old as poetry itself; more likely, it is as old as language itself, for the oldest manuscripts of Arabic (such as the poems of the first Arab pre-islamic poets, like ‘) contained a considerable amount of **repetition at all** ’امرؤ القيس and ‘المهلهل بن ربيعة‘

levels of language: sounds, morphemes, words, phrases, and clauses.

Repetition had been a distinct feature of Arabic: it was an art of which poets and writers were so fond that there could hardly be anyone who is unaware of repeating some or another word in his poetry or prose, and whenever their – the Arabs’ – speech is considered, it would be found characterized as such i.e. being (١٩٦٩: ٩٥-٦). That is why the Glorious Quran, which represents the الحلي repetitive

inimitable rhetoric and whose language is characterized by an obvious and continual use of a captivating miraculous repetition, was – and is – never disapproved or ill-favoured by the Arabs, since this particular characteristic – i.e. repetition – was not at (Vol. ٢/ ٤٩٦: ١٩٧٠). Interestingly, it is this characterized use الطيب all strange to them (of repetition in the Glorious Quran that attracted the first writers and researchers of Arabic, especially those specialized in the Quranic studies: this, eventually, led to studying repetition in general.

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

٢-٣ Comparison

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

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

٣- The Semantic Level

٣-١ In English

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

١-Semantic Repetition

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

١,١. Synonymy

Synonymy means “sameness of meaning” (Palmer, ١٩٨١:٨٨). Synonyms are words whose meaning is the same – or almost the same. This is a common phenomenon in language and, thus, a common form of semantic repetition; the following extract from Lincoln Steffen’s ‘Autobiography’ (Watt, ١٩٥٧:٧٧-٨) could serve as an example:

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

Here, as it seems, the writer uses four synonymous expressions: ‘empty’, ‘hung

limp', 'not a thing in it', and 'under and around it – nothing' in order to reinforce the idea of emptiness.

However, a noteworthy matter is that there is almost no exact synonymy: there are very little words that have exactly the same meaning. Moreover, though certain words could be synonymous, they are such only in certain contexts, not in all other contexts (Palmer, ١٩٨١:٨٨-٩٣).

١,٢. Paraphrasing

Paraphrasing can be defined as “the recurrence of content with a change of expression” (Beaugrande and Dressler, ١٩٨١:٥٨), that is, “a restatement of an idea in such a way as to retain the meaning while changing the form” (Thrall and Hibbard, ١٩٦٠:٣٤٠). In a sense, thus, it resembles synonymy except that a paraphrase, as it seems, may be slightly less strict in the 'sameness' of meaning, and that one of the two sides in a paraphrase – usually the paraphrasing side – is often longer than the other one – i.e. the paraphrased side:

٢- I had never seen a murderer ...the decent symbol which indemnifies the taker of life. (Beaugrande and Dressler, ١٩٨١:٥٨)

١,٣. Reflexive Pronouns

Reflexive pronouns are nine in number: myself, yourself, himself, herself, itself, oneself, ourselves, yourselves, and themselves. The reflexive pronoun is coreferential with some preceding noun. Yet, this would not suffice for these pronouns to formulate a semantic repetition: as well, they should be omissible from their sentences without doing almost any syntactic damage for them. Therefore, only the emphatic use of the reflexive pronouns is a proper occurrence of semantic repetition. Such pronouns are added to sentences “for the sake of emphasis; generally, to point out a contrast (Eckersley and Eckersley, ١٩٦٠:١٢٢-٦), meaning “that person /thing and nobody /nothing else” (Swan, ١٩٩٥:٤٨٥):

٣- It's quicker if you do it yourself.

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

٥-- I'll go and see the president himself if I have to.

٦- The manageress spoke to me herself. (ibid)

٢. Formal Repetition

By ‘formal’ repetition it is meant the recurrence of form i.e. repeating some unit of language – mostly a word – just in form, that is, with a different meaning or referent. When some word is said to be repeated, it is usually meant that it is a repetition with the same meaning and referent. In this respect, Hatim and Mason (١٩٩٠:١٩٩) think that it must be a repetition with the same meaning and referent. Therefore, formal repetition might not be treated as a real repetition that affects the text. Yet, the matter may not be so positive: Halliday and Hasan (١٩٧٦:٢٨٢) argue that a word could recur with a different referent, yet still said to be repeated, and affects the text:

٧-Why does this little boy have to wriggle all the time? Other boys don’t wriggle.

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

One common literary device that well illustrates formal repetition is known as ‘pun’ which is defined as “a play on words” (Gray, ١٩٨٤:١٦٨). For each pun, there might be either a single occurrence of a word, or a recurrence of that word: the recurrence is particularly what concerns this study (i.e. repetition). Moreover, a pun may have its origin in either ‘polysemy’, ‘homophony’, or ‘homonymy’ (Leech, ١٩٦٩:٢٠٩-١١) as illustrated below.

٢,١. Polysemic Pun

This type occurs when one polysemic word (i.e. having various dissimilar senses) recurs with two dissimilar senses (ibid: ٢٠٩-١٤):

٨- In the base court? Base court, where kings grow base To come at traitor’s calls and do them grace.

[Shakespeare’s ‘Richard II’, III.iii]

Here, the first and second ‘base’ are used in the sense of ‘low down’, whereas the third one is used in the sense of ‘morally and socially contemptible’ (ibid:٢١٤).

٢,٢. Homophonic Pun

It occurs when words spelt differently but pronounced alike are used wittily to convey different senses (ibid:٢١٠-١):

٩- I am too sore enpierced with his shaftTo soar with his light feathers, and so

bound

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

٢,٣. Homonymic Pun

It occurs when distinct words spelt and pronounced alike are used (ibid: ٢٠٩-١٠). An example of this pun is taken to extremes in a piece of dialogue from Shakespeare's 'Richard II':

Surrey thou liest. ١٠ - FITZWATER:

Dishonourable boy!

That lie shall so heave in my sword,

That it shall render vengeance and revenge,

Till thou the lie - giver and that lie do lie

In earth as quiet as thy father's skull.

[IV. i]

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

٣. Full Repetition

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

O, now, for ever ١١-

Farewell the tranquil mind, farewell content!

Farewell the plumed troop and the big wars

That make ambition virtue! O, farewell!

Farewell the neighing steed and the shrill trump,

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

The royal banner, and all quality,

Pride, pomp, and circumstances of glorious war!

[Shakespeare's 'Othello']

١٢- Tyger, Tyger, burning bright,

In the forests of the night

١٣- Because I don't hope to turn again

Because I don't hope,

Because I don't hope to turn,

Because I don't hope to know again

Because I don't think,

Because I know I shall not know.

[T.S. Eliot]

٣-٢ In Arabic

In accordance with the way it occurs, repetition in Arabic may be divided into three types: semantic, formal, and full repetitions,

١. Semantic Repetition

Semantic repetition means the recurrence of just content (i.e. meaning) without a collocating recurrence of utterances. This type is quiet common and is attained through several ways, as illustrated below.

١,١. Expressions of Semantic Repetition

There are a limited set of semantically repetitive words that are used mainly to serve emphasis. Such expressions are seven major ones: 'كل', 'كلا', 'عين', 'كلا', 'ابصع', 'ابتع', 'السيوطي', 'جميع', 'عامّة', and four minor ones: 'جمع', 'اكتمع', 'ابصع', 'ابتع', 'السيوطي', 'جميع', 'عامّة', and four minor ones: 'جمع', 'اكتمع', 'ابصع', 'ابتع', 'السيوطي', 'جميع', 'عامّة'. Expressions of semantic repetition follow the emphasized element, and are inflected according to the syntactic status of that element (such as , ١٩٧٥:Vol.٣/٣٩٢-٣). Moreover, the major of these should be added to a pronoun which is also in agreement with the syntactic status of the emphasized element (ibid):

١٤- ((وَإِنَّ جَهَنَّمَ لَمَوْعِدُهُمْ أَجْمَعِينَ)) (الحجر/٤٣) -

١٥- صَافَحْتُ الْوَالِيَّ نَفْسَهُ.

١٦- جَالَسْتُ الْوَلَاةَ أَعْيُنَهُمْ.

١٧- أَكَلِيَهُمَا. - أَحَبَّبْتُ الْوَالِدِينَ

١٨- أَطَعْتُ الْجَدَّتَيْنِ كِلْتَيْهِمَا.

١٩- وَصَلَ الْأَوْلَادُ كُلَّهُمْ.

٢٠- غَرَدَتِ الْعَصَافِيرُ جَمِيعُهَا.

٢١- حَضَرَ الْجَيْشُ عَامَّتَهُ. [ibid:٣٩١-٤]

The minor expressions of semantic repetition are not added to any pronoun

(whether or not it is in accordance with the emphasized utterance) (ibid: ٤٠٤). In

addition, such expressions cannot occur alone: they should – according to most

' (ibid: ٤٠٣). However, there is a كل (though not all) grammarians – be preceded by '

fixed order for these expressions if they accumulate in one sentence (ibid: ٤٠٤):

- سافرَ الوفدُ كُلُّهُ أَجْمَعُ أَكْتَعُ أَبْصَعُ أَبْتَعُ. ٢٢ -

Moreover, 'اكتع', 'ابصع', and 'ابتع' cannot come directly after 'كل' without 'أجمع',

in between (ibid: ٤٠٣). The major expressions of semantic repetition also have a fixed

order when they accumulate (ibid): 'نفس', 'عين', 'كل', 'جميع', and 'عامة'.

Expressions of semantic repetition, in particular the odd numbers, are also considered as expressions of semantic

repetition (ibid: ٣٩٨):

- ٢٣ - مَرَرْتُ بِالْإِخْوَانِ ثَلَاثَتِهِمْ.

- ٢٤ - جَاءَ الْقَوْمُ خَمْسَةَ عَشْرَهُمْ.

١، ٢. الايضاح بعد الابهام

' wherein an overall expression is introduced then This is one form of 'الاطناب

(expounded (مطلوب: (٣-٢٣١: ١٩٨٠،

- ٢٥ - ((وَقَضَيْنَا إِلَيْهِ ذَلِكَ الْأَمْرَ أَنَّ دَابِرَ هَؤُلَاءِ مَقْطُوعٌ مُصْبِحِينَ)) (الحجر/٦٦)

' is later expounded in the clause 'الامر' Here, the overall word 'مقطع'

' is the realm of 'الابهام' 'مصبحين' (ibid): 'نعم' and 'نعم'

- ٢٦ - نَعَمْ الرَّجُلُ مُحَمَّدٌ.

' Here, the overall word 'الرجل' is specified with 'محمد' and both words refer to

' wherein a 'التوسيع' is known as 'الابهام' the same person. Another form of 'الاطناب

dual utterance expounded in two utterances comes at the second part of a speech or a

line of poetry (ibid):

- ٢٧ - يَشْيَبُ ابْنُ آدَمَ وَتَشْيَبُ مَعَهُ خِصْلَتَانِ: الْحِرْصُ وَطُولُ الْأَمَلِ.

- ٢٨ - إِذَا أَبُو قَاسِمٍ جَادَتْ لَنَا يَدُهُ لَمْ يُحْمَدِ الْأَجُودَانِ: الْبَحْرُ وَالْمَطَرُ وَإِنْ أَضَاعَتْ لَنَا أَنْوَارُ

غُرَّتِهِ تَضَاعَلِ النَّيِّرَانِ: الشَّمْسُ وَالْقَمَرُ

[ابن الرومي]

٣. اذكر الخاص بعد العام

' in which a superordinate word (i.e. having several 'الاطناب It is another form of 'hyponyms)

occurs coupled with one or more of its specific hyponyms by means of the

' (i.e. and) usually for the sake of adding more peculiarity conjunction coordinator 'و'

to the specific hyponym(s) (ibid: ٢٣٣):

٢٩- ((حَافِظُوا عَلَى الصَّلَوَاتِ وَالصَّلَاةِ الْوُسْطَى)) (البقرة/٢٣٨)

Here, 'الصلاة الوسطى' is apparently included in 'الصلوات', yet is mentioned after it: this would add some peculiarity to it (i.e. to 'الصلاة الوسطى').
٤, ١ ذكر العام بعد الخاص

Unlike ١, ٣, here the specific hyponym comes first in speech, conjuncted with ' (i.e. 'and'), usually for the superordinate word by the conjunction coordinator ' sake of indicating generality, with some peculiarity for the specific (ibid: ٢٣٤):

٣٠- ((إِنَّ صَلَاتِي وَنُسُكِي)) (الانعام/١٦٢)-

Here, 'صلاتي' is apparently included in 'نُسُكِي', yet is mentioned before it. Here, the clause 'فَأَوْفُوا الْكَيْلَ وَالْمِيزَانَ وَلَا تَبْخَسُوا النَّاسَ أَشْيَاءَهُمْ' (الاعراف/٨٥) is apparently more general than – and 'ولا تبخسوا الناس أشياءهم' thus includes – the meaning of its preceding clause 'ولا تنقصوا المكيال والميزان'.

١,٥. Synonymy

Synonyms are words whose meaning is the same – or almost the same. Synonymy is a common form of semantic repetition in Arabic:

٣٢- نَهَوْضٌ بِثَقْلِ الْعِبَاءِ مُضْطَلَعٌ بِهِ وَإِنْ عَظُمَتْ فِيهِ الْخُطُوبُ وَجَلَّتْ [أبو تمام]

Here, 'ثقل' is synonymous with 'عبء'.

٣٣- الكاعِبِ الْحَسَنَاءِ تَزُوقُ فِي الدِّمَقْسِ وَفِي الْحَرِيرِ [المنخل اليشكري]

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

١,٦. Paraphrasing

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

٣٤- ((أَمْوَاتٌ غَيْرُ أَحْيَاءٍ وَمَا يَشْعُرُونَ أَيَّانَ يُبْعَثُونَ)) (النحل/٢١)

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

٣٥- ((فَمَنْ لَمْ يَجِدْ فَصِيَامُ ثَلَاثَةِ أَيَّامٍ فِي الْحَجِّ وَسَبْعَةٍ إِذَا رَجَعْتُمْ تِلْكَ عَشْرَةٌ كَامِلَةٌ)) (البقرة/١٩٦)

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

٢. Formal Repetition

Formal repetition is the recurrence of only form, without a collocating repetition of meaning. This phenomenon is quite common in Arabic, and is usually more or less purposes. The commonest used intentionally by writers for some

') which is 'التجنيس' and 'المجانسة' (also called 'الجناس' form of formal repetition is ' defined as the similarity between certain utterances in particular formal aspects, with ' is of five main types, each 'الجناس' difference in meaning (Vol. 3/103: 1914, 'الجناس' type forms a sub-type of formal repetition, as illustrated below.

١, ٢ التام

' occurs when utterances are similar in the letters' type, الجنس This type of ' , السيد: (٢١٧: ١٩٨٦, number, order, and manner of the diacritical marks (

٣٦- فَأَنَعَ الْمُغِيرَةَ لِلْمُغِيرَةِ إِذْ بَدَتْ
شَعَوَاءُ مُشْعَلَةً كُنْجِ النَّابِجِ [الصلتان العبدى]

' is a proper noun, whereas the second refers to horses. Here, the first 'المغيرة' is of three sub-types: 'الجناس التام', 'المماثل', 'المستوفى', and 'المركب'.

١, ١, ٢ المماثل

This type occurs when the elements of repetition are of the same part of speech (ibid):

٣٧- ((وَيَوْمَ تَقُومُ السَّاعَةُ يُقْسِمُ الْمُجْرِمُونَ مَا لَبِثُوا غَيْرَ سَاعَةٍ)) (الروم/٥٥)-

' are of the same part of speech – nouns. ساعة. Here, both the first and second '
 ٢, ١, ٢. المستوفى

This type occurs when the elements of repetition are of different parts of speech (ibid):

٣٨- مَا مَاتَ مَنْ كَرَّمَ الزَّمَانُ فَإِنَّهُ
يَحْيَا لَدَى يَحْيَى بْنِ عَبْدِ اللَّهِ [أبو تمام]

Here, 'يحيى' is a verb whereas 'يحيى' is a proper noun.

٣, ١, ٢ المركب

It occurs when one of the repeated elements is composed of more than one word (ibid: ٣١٨). This type is of further three sub-types: ‘المفروق’, ‘المتشابه’, and ‘المرفوق’. This type is of further three sub-types: ‘a- المرفوق’: it is that wherein one of the repeated elements is composed of one word and a part of another (ibid):

٣٩- وَلَا تَلَّهْ عَنْ تَذْكَارِ ذَنْبِكَ وَإِبْكَهْ بِدَمْعٍ يُحَاكِي الْوَيْلَ حَالَ مَصَابِهِ

وَمِثْلَ لَعِينِكَ الْحَمَامَ وَوَقَعَهُ وَرَوْعَةَ مَلَقَاهُ وَمَطْعَمَ صَابِهِ [الحريري]

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

‘مطعم’ – and the word ‘صابه.’

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

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

٤٠- إذا مَكَ لَمْ يَكُنْ ذَا هِبَةٍ فَدَعَهُ فِدَوْلَتُهُ ذَاهِبَةً [ابو الفتح البستي]

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

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

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

٤١- لا تَعْرِضَنَّ عَلَى الرِّجَالِ قَصِيدَةً مَا لَمْ تُبَالِغْ قَبْلُ فِي تَهْذِيبِهَا

فَمَتَى عَرَضْتَ الشَّعْرَ غَيْرَ مُهَذَّبٍ عَدُوهُ مِنْكَ وَسَاوِسًا تَهْذِي بِهَا

[المطوعي]

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

‘pleasant and palatable, and the hardest type of’ (المدني: Vol. ١/١٢٦: ١٩٦٩ ,

٤٢- وَإِنْ تَغْرِسَ الْإِحْسَانَ تَجُنَّ الثَّمَارَ مِنْ مَغَارٍ سَعُودٍ لَا مَغَارِسَ عَوْدٍ [ابن الصفي]

٢, ٢. الناقص

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

differ in only the number of letters (السيد: ٢١٩: ١٩٨٦)

٤٣- يَمْدُونُ مِنْ أَيْدٍ عَوَاصٍ عَوَاصِمٍ تَصُولُ بِأَسْيَافٍ قَوَاضٍ قَوَاضِبٍ [ابو تمام]

٤٤- فَيَاكَ مِنْ حَزْمٍ وَعَزْمٍ طَوَاهُمَا جَدِيدُ الْبَلَى تَحْتَ الصِّفَا وَالصَّفَائِحِ [البحري]

٢, ٣. المختلف

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

type is of further two (١١١: - ,nd. This) differ in only the type of the letters (الفضلي

types: ‘المضارع’ and ‘اللاحق’.

١, ٣, ٢. المضارع

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

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

a similar or the same place of articulation (السيد: ٢١٩: ١٩٨٦ ,

٤٥- ((وَهُمْ يَنْهَوْنَ عَنْهُ وَيَنْأَوْنَ عَنْهُ)) (الانعام/ ٢٦)

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

٤٦- ((الْخَيْلُ مَعْقُودٌ فِي نَوَاصِيهَا الْخَيْرُ)) [الرسول محمد (صلى الله عليه وآله وسلم)]

Here, too, the ‘ل’ in ‘الخيـل’ and ‘ر’ in ‘الخير’ have a similar place of

articulation.

٢, ٣, ٢. اللاحق

It is that wherein the two elements differ also in one letter for each, but –

‘ unlike المضارع – the two letters – of both words – are not the same or at least similar regarding the place of articulation (ibid):

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

‘ Here, the ‘ in ‘ينزر’ is not similar in the place of articulation to the ‘غ’ in ‘يغزر’.

٤٨- لا يُذَكِّرُ الرَّمْلُ إِلَّا حَنَّ مُغْتَرِبٍ لَهُ بِذِي الرَّمْلِ أَوْطَارٌ وَأَوْطَانٌ [الشريف الرضي]

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

٢, ٤, ٢ المقلوب

‘ It occurs when the elements of repetition الجناس It is the fourth main type of ‘. This type is of further two types: in only the order of letters (differ , ١٩٨٦: ٢٢٠). ‘قلب الكل’ and ‘قلب البعض’.

٢, ٤, ١. قلب الكل

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

٤٩- حُسَامُهُ فَتَحَ لِأَوْلِيَاءِهِ حَتَفَ لِأَعْدَائِهِ.

٢, ٤, ٢. قلب البعض

This type occurs when some of the letters of one of the two elements are reversed on the other (ibid: ٢٢١) as in ‘ commendation of (الرسول) reversed عبد الله بن رواحة

محمد (صلى الله عليه وآله وسلم):

٥٠- تَحْمِلُهُ النَّاقَةُ الْأَدْمَاءَ مُعْتَجِرًا بِالْبُرْدِ كَالْبُرْدِ جَلَى نَوْرُهُ الظُّلْمَا

٢, ٥. المحرف

‘ wherein the elements of repetition differ in الجناس It is the fifth main type of ‘ only the diacritical marks (ibid: ٢١٩):

٥١- ((وَلَقَدْ أَرْسَلْنَا فِيهِمْ مُنْذِرِينَ، فَانظُرْ كَيْفَ كَانَ عَاقِبَةُ الْمُنْذَرِينَ)) (الصافات/٧٢-٧٣)-

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

٣. Full Repetition

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

٥٣- أَخَاكَ أَخَاكَ إِنَّ مَنْ لَا أَخَا لَهُ كَسَاعٍ إِلَى الْهَيْجَا بَغِيرِ سِلَاحٍ [مسكين الدارمي]

٥٤- لَيْتَ شِعْرِي هَلْ تُمْ هَلْ آتَيْنَهُمْ أَوْ يَحُولَنَّ مِنْ دُونِ ذَاكَ جَمَامٍ [الكميت]

٥٥- ((وَالْخُفَاءِ عِمَّةً، وَالْفُقَهَاءِ عِمَّةً، وَالْبِقَالِينَ عِمَّةً، وَالْأَعْرَابِ عِمَّةً، وَاللُّصُوصِ عِمَّةً، وَالْأَبْنَاءِ

عِمَّةً، وَاللُّرُومِ وَالنَّصَارَى عِمَّةً... وَلِكُلِّ قَوْمٍ زِيٍّ، فَلِلْقُضَاةِ زِيٍّ، وَلِلْأَصْحَابِ الْقُضَاةِ زِيٍّ، وَلِلشَّرْطَةِ زِيٍّ،

وَلِلْكَتَّابِ زِيٍّ، وَلِلْكَتَّابِ الْجُنْدِ زِيٍّ ...))

[(الجاحظ) (٣١٤/٣: Vol. ١٩٦٨،

٣-٣ Comparison

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

١. Semantic Repetition

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

A- Synonymy

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

B- Paraphrasing

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

C- Reflexive Pronouns vs. Expressions of Semantic Repetition

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

D-الايضاح بعد الابهام

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

٥٦- The rumour that Jane is dead is untrue.

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

this is similar to ‘الايضاح بعد الابهام.’

E-ذكر العام بعد الخاص; ذكر الخاص بعد العام

Both of these two Arabic forms of semantic repetition have no whatever English equivalents; they are purely Arabic.

٢. Formal Repetition

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

A- Polysemic Pun

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

B- Homophonic pun

Such type of English formal repetition is altogether missing in Arabic since homophony is impossible in Arabic: there are no whatsoever two Arabic distinct letters or sequences of letters – let alone words – alike in pronunciation.

C- Homonymic Pun vs. الجناس التام

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

D-الجناس الناقص

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

E-الجناس المختلف

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

further sub-types.

F-الجناس المقلوب

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

G-الجناس المحرف

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

٣. Full Repetition

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

٤-The Phonological Level

٤-١ In English

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

١. Alliteration

It is a figure of speech in which consonants at the beginning of words, or stressed syllables, are repeated (Cudden, ١٩٨٢:٢٧).

٥٧- Time drives the flocks from field to fold

When rivers rage and rocks grow cold

And Philomel becometh dumb –

The rest complains of care to come

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

٥٨- After life's fitful fever he sleeps well. [Shakespeare's 'Macbeth', III. II

٢. Assonance

This is known as the "similarity in sound between vowels followed by different consonants in two or more stressed syllables" (Thrall and Hibbard, ١٩٦٠:٣٧).

Therefore, it is the vowel equivalent of alliteration.

٥٩- The Lotos blooms below the barren peak:

The Lotos blows by every winding Creek:

All day the wind breathes low with mellower tone

Thro' every hollow cave and alley lone,

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

[Tennyson's Lotos-Eaters]

Here, the /əu/ vowel sound is repeated throughout the above lines, adding a kind of drowsy sonority to them.

٦٠ - An old, mad, blind, despised, and dying king

[Shelley's sonnet 'England in ١٨١٩']

٣. Rhyme

Rhyme is usually defined as “the repetition of similar or duplicate sounds at regular intervals” (Beckson and Ganz, ١٩٦١: ١٧٥). Verse has not always made use of rhyme – ‘blank’ and ‘free’ verse have no rhyme. In fact, some poets (e.g. Milton) have spoken against it, yet, rhyme is “one of the most striking and obvious differences between verse and prose, and the most easily identified common aspect of English versification” (Gray, ١٩٨٤: ١٧٥). However, in English, there are many types of rhyme, having various patterns of sounds repetition, each with one distinct label or more, distinguished on the basis of various criteria, the commonest of these criteria are: position, and number of syllables. In below are the commonest types of rhyme.

٣,١. End-Rhyme

This rhyme is also called ‘final’, ‘full’, ‘true’, ‘complete’, or ‘perfect’ rhyme and is defined as that in which “the final accented vowels of the rhyming verse and all succeeding sounds are identical while preceding sounds are different” (Beckson and Ganz, ١٩٦١: ١٧٦). This is the commonest rhyme:

٦١ - The Modest Rose puts forth a thorn,

The humble sheep a threat'ning horn; [Blake's 'The Lilly']

٣,٢. Rich Rhyme

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

٦٢ - The hooly blistful martir for to seke,

That hem hath holpen when that they were seeke,

[The prologue of Chaucer's 'The Canter-bury Tales']

٣,٣. Half-Rhyme

This rhyme is also called 'consonance' or 'slant', 'near', 'oblique', 'approximate', 'imperfect', 'inexact', or 'embryonic' rhyme and is defined as that in which "the final consonant sound of an accented syllable is repeated without the correspondence of the vowel sound" (Cudden, ١٩٨٢:٣٠٠):

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

[Pope's 'An Essay on Criticism']

٣,٤. Internal Rhyme

It is also called the 'leonine' rhyme and occurs when "two or more words rhyme within a single line of verse" (ibid: ٣٣٢):

٦٤- An attachment a' la Plato, for a bashful young Potato,
or a not too French French bean.

[W.S Gilbert's libretto for 'Patience']

٣,٥. Pararhyme

This type of rhyme occurs when "the consonants both before and after different vowels are identical" (Beckson and Ganz, ١٩٦١:١٧٧):

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

[Wilfred Owen's 'Strange Meeting']

٣,٦. Masculine Rhyme

It is also called 'male' or 'single' rhyme, and occurs when "the correspondence of sound is restricted to the final accented [i.e. stressed] syllable" (Thrall and Hibbard, ١٩٦٠: ٤١٩):

٦٦- Gather ye Rose-buds while ye may,
Old time is still a flying;
And this same flower that smiles today,
Tomorrow will be dying.

[Herrick's 'To the Virgin']

٣,٧. Feminine Rhyme

This rhyme is also called ‘female’ or ‘double’ rhyme and occurs when the correspondence of sound is in two respective syllables, the second of which is unaccented (i.e. unstressed) (Gray, ١٩٨٤: ١٧٥) as in the rhyme words ‘flying’ and ‘dying’ in the previous example.

٣,٨. Triple Rhyme

It is that where “the correspondence of sound lies in three consecutive syllables” (Thrall and Hibbard, ١٩٦٠: ٤١٩):

٦٧- I’ve got new mythological machinery,
And very handsome supernatural scenery.

[Byron’s ‘Don Juan’]

However, it is noteworthy to observe that there are various schemes of rhyme (or rhyme schemes): a rhyme scheme is the way rhyme is arranged in a unit of verse. The rhyme scheme of a poem may be an essential aspect of its structure (Gray, ١٩٨٤: ١٧٦): sonnets, especially, are remarkable for distinct rhyme schemes, and it is on the basis of this latter (i.e. rhyme scheme) that we have sonnets that are Petrarchan, Spenserian, Shakespearean...etc.

٤-٢ In Arabic

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

١. القافية

‘القافية’ is a sound or a group of sounds at the end of lines of poetry which listeners expect to recur at regular intervals (أحمد الفراهيدي, ١٩٨٧: ٢١٣). According to ‘extend from the last sound of the line back to the first vowelless one that precedes it, together with the diacritical mark of the letter preceding this vowelless: ‘ (ibid) affirms that this is the right definition of ‘القافية’:

٦٨- كُنْ بَلْسَمًا أَنْ صَارَ دَهْرُكَ أَرْقَمًا وَحَلَاوَةً أَنْ صَارَ غَيْرُكَ عَلْقَمًا
إِنْ الْحَيَاةَ حَبَّتْ كُلُّ كُنُوزِهَا لَا تَبْخُلَنَّ عَلَى الْحَيَاةِ بَعْضَ مَا
أَحْسَنَ وَإِنْ لَمْ تُجْزَ حَتَّى بِالثَّنَا أَيَّ الْجَزَاءِ الْعَيْثُ يَبْغِي إِنْ هَمَّا
مَنْ ذَا يُكَافِي وَرْدَةَ فَوَاحَةٍ أَوْ مَنْ يُثِيبُ الْبُلْبُلَ الْمُتَرَنِّمًا
عُدَّ الْكِرَامَ الْمُحْسِنِينَ وَقِسْهُمْ بِهِمَا تَجِدْ هَذَيْنِ مِنْهُمْ أَكْرَمًا

يا صاح خُذْ عِلْمَ الْمَحَبَّةِ عَنْهُمَا إِنِّي وَجَدْتُ الْحُبَّ عِلْمًا قِيَمًا

[إيليا أبو ماضي]

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

٢. السجع

‘, and occurs when prosaic utterances resemble in the last التسجيع It is also called ‘
 ‘s saying to his الرسول محمد (صلى الله عليه وآله وسلم) as in (١٩٨٩:٣٩٣) as in ‘ (sound(s) (القزويني)
 ‘ grandson الإمام الحسن (عليه السلام) ‘ مطلوب: (١٩٨٦:١٤٦),
 -٦٩- ((أُعِيذُهُ مِنَ الْهَامَّةِ وَالسَّامَةِ وَكُلِّ عَيْنٍ لَامَّةٍ))
 , Or in الإمام علي (عليه السلام) ‘s description of the pious people (‘s description of the pious people ,
 (٢٠٠٠:٣٥١):
 -٧٠- ((أَجْسَادُهُمْ نَحِيفَةٌ، وَحَاجَاتُهُمْ خَفِيفَةٌ، وَأَنْفُسُهُمْ عَفِيفَةٌ)) [خطبة (١٩٣)]

‘السجع’ in prose is the same as ‘القافية’ in poetry (السكاكي). Many (١٩٨١:٢٠٣),
 ‘ is the oldest form السجع researchers of the history of the Arabic literature argue that ‘
 ‘ of priests, which was originally used for mystical السجع of poetry, for, simply, ‘
 ‘ is a predominant feature of the السجع purposes, was the basis for the Arabic poetry. ‘
 ‘ of السجع) insist on terming ‘الأشاعرة’ Glorious Quran, though some writers (especially ‘
 far above the ‘ in order to distinguish it and deem it الفاصلة the Glorious Quran as ‘
 ‘ common (سجع) of the normal writings (مطلوب: (١٩٨٦:١٤٩-٥٠),

-٧١- ((إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ، فَصَلِّ لِرَبِّكَ وَانْحَرْ، إِنَّ شَانِئَكَ هُوَ الْأَبْتَرُ)) (الكوثر/١-٣)
 -٧٢- ((قُلْ هُوَ اللَّهُ أَحَدٌ، اللَّهُ الصَّمَدُ، لَمْ يَلِدْ وَلَمْ يُولَدْ، وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ)) (الاحلاص/١-٤)

٣. التصريع

It occurs when the two hemistiches of a line are rhymed (الفضلي: ١١٦ - nd.,
 ٣٧- -- أَرَاكَ عَصِيَّ الدَّمْعِ شِمْتِكَ الصَّبْرِ أَمَا لِلْهُوَى نَهْيٌ عَلَيْكَ وَلَا أَمْرُ [أبو فراس الحمداني]
 -٧٤- بَأَطْرَافِ الْمُثَقَّفَةِ الْعَوَالِي تَفَرَّدْنَا بِأَوْسَاطِ الْمَعَالِي [أبو فراس الحمداني]

٤. الترصيع

‘الترصيع occurs when each word of the first hemistich rhymes with another of the second one (

nd. - : ٥١٥) الحموي: (

٧٥- فَحْرِيقُ جَمْرَةٍ سَيْفِهِ لِلْمُعْتَدِي وَرَحِيقُ خَمْرَةٍ سَيْبِهِ لِلْمُعْتَفِي [ابن النبيه]

٧٦- كَمْ رَصَّعُوا كَلِمًا مِنْ دُرٍّ لَفْظُهُمْ كَمْ أَبْدَعُوا حِكْمًا فِي سِرِّ عِلْمِهِمْ

[الشيخ عز الدين الموصلي]

٥. التسميط

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

rhymed together so as to differ – in rhyme – from the fourth rhyme-part (

٩٠):

٧٧- وَتِلْكَ هَيْكَلَةٌ خَوْذٌ مُبْتَلَةٌ صَفَاءٌ رَغْبَةٌ فِي مَنْصِبٍ سَنَمٍ سَوْدٌ ذَوَانِبُهَا بَيْضٌ

تَرَانِبُهَا مَخْضٌ ضَرَانِبُهَا صَيْفَتْ عَلَى الْكُرْمِ [أبو صخر الهذلي]

٦. التشطير

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

together, but the two hemistiches are dissimilar in rhyme (

٧٨- تَدْبِيرُ مُعْتَصِمٍ بِاللَّهِ مُنْتَقِمٍ لِلَّهِ مُرْتَغِبٍ فِي اللَّهِ مُرْتَقِبٍ [أبو تمام]

٧٩- ما لا يستحيل بالانعكاس

‘, and occurs when the first, the second, the third, and the fourth hemistich of a line could be read reversely (i.e. from the end to the

beginning) and still gives the same words and meaning together (

nd. - : ٢٩٣) الحموي: (

٧٩- ((كُلٌّ فِي فَلَكٍ)) (يس/٤٠)

٨٠- ((رَبِّكَ فَكَبَّرَ)) (المدثر/٣)

٨١- مَوَدَّتُهُ تَدْوُمُ لِكُلِّ هَوْلٍ وَهَلْ كُلُّ مَوَدَّتِهِ تَدْوُمُ [القاضي الارجاني]

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

rare (السيد. ١٩٨٦: ٢٣٤).

٤-٣ Comparison

The phonological level is present in both languages, each with a set of patterns

of sound repetition which may or may not have equivalents in the other language, as

illustrated below.

A- Alliteration

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

كجُ لُمودِ صَخِرِ حَطَّه السَّيْلُ مِ نْ مِ كَرَر مِ فَرَّ مِ قَبْلِ مِ دَبِيرِ
عَل - ٨٢ مَعَاً

[امرؤ القيس]

B- Assonance

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

ونحنُ الحاكمونَ إذا أطعنا ونحنُ العازمونَ إذا عُصينا
ونحنُ التاركونَ لما سَخَطنا ونحنُ الآخذونَ لما رَضينا
وكُنَّا الأيمنينَ إذا التقينا وكانَ اليسرينَ بنو أبينا

[عمرو بن كلثوم]

C- Rhyme vs. القافية

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

Interestingly, the English two types of poetry which are not committed to rhyme

‘ and الحر i.e. free and blank verses are fully comparable to the Arabic two types ‘

‘ respectively. المرسل.

١- End-Rhyme

‘ in Arabic with the القافية This type of English rhyme might best be compared to ‘

‘. difference in the system of sound repetition between rhyme and ‘

٢- Rich Rhyme

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

٣- Half-Rhyme

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

٤- Internal Rhyme vs. التصريع

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

٥- Pararhyme

As a distinguished pattern, such type of English rhyme is missing in Arabic. However, the notion of pararhyme is not impossible in the Arabic graphical system; words beginning and ending with the same consonants with different vowels in ‘, yet, as rhyme words of قيل ‘, and قول ‘, between are quite common, such as ‘ respective lines, such words are rare.

٦- Masculine and Feminine Rhymes

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

٧- Triple Rhyme

This last type of English rhyme is missing in Arabic; yet, Arabic natural examples of such a pattern are available:

٨٤ - يَفَرُّ بِعَيْنِي أَنْ سُهَيْلٌ بَدَا لِيَا
بِرَابِيَةِ انْتِي مُقِيمٌ لِيَا لِيَا

أَقُولُ لِأَصْحَابِي ارْفَعُونِي فَاتْنِي
وَيَا صَاحِبِي رَحْلِي دَنَا الْمَوْتُ فَانْزِلَا

[مالك بن الريب]

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

E-التشطير; التسميط; الترصيع

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

F-ما لا يستحيل بالإنعكاس

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

٥-The Morphological Level

٥-١ In English

Morphology is usually defined as “the branch of grammar which studies the structure or forms of words, primarily through the use of the morpheme construct” (Crystal, ١٩٩٧:٢٤٤). The main area of morphology is, then, morphemes and single words: a word could be one morpheme – the smallest meaningful unit of language – or more than one. Morphemes are of two types: bound and free, and these two, in addition to the single words, will be dealt with insofar as they are a subject of repetition.

١. Bound Morphemes

A bound morpheme is one that is “incapable of standing alone as a word” (Brown and Miller, ١٩٨٠:١٧٦). However, although affixes are not the only type of bound morphemes, they are the only common type with regard to repetition. Moreover, affixes are of three types: prefixes, infixes, and suffixes, yet, only the latter could be found naturally repetitive in language: instances of the other two types are rare. There is one recognized type of bound-morpheme repetition which is known as ‘homoioteleuton’, and is defined as “the repetition of the same derivational or inflectional ending on different words” (Leech, ١٩٦٩:٨٢)

٨٥- Not for these I raise

The song of thanks and praise;

But for those obstinate questionings

Of sense and outward things,

Fallings from as, vanishings,

Blank misgivings of creature

Moving about a world not realized...

[Wordsworth's 'Ode: Intimations of Immortality']

٨٦- I awaited a belated train. [R.G. White]

٢. Free Morphemes

A free morpheme is one "that can stand alone as a word" (Brown and Miller, ١٩٨٠:١٧٦). In effect, however, a free morpheme is not always a word in itself: it may combine with other morphemes to form a single word – therefore, the word would be given a sub-title in itself.

Affixes are further subdivided into two types: 'inflectional' which comprise: plural morphemes; possessive {s'}; {s}; present participle {-ing}; past {-ed} and past participle {-en}; comparative {-er}; and superlative {-est}, and 'derivational' affixes, comprising all other affixes (Stageberg, ١٩٨١:٩٢-٤). There are two patterns of free-morpheme repetition, as illustrated below.

٢,١. Polypoton

This is defined as "the repetition of a word with varying grammatical inflections" (Leech, ١٩٦٩:٨٢). This means that the repeated element is a free morpheme attached to varying inflectional suffixes i.e. the same word is repeated but in various grammatical forms:

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

[Shelly's 'To a Shylark']

٢,٢. Paregmenon

This is defined as the repetition of "words of one root" (Shipley et al. ١٩٥٥:٣٣٩). This means that the repeated element is a free morpheme attached to varying derivational morphemes i.e. the same free morpheme is repeated in different words:

٨٨- The Greeks are strong, and skilful to their strength,

Fierce to their skill, and to their fierceness valiant;

[Shakespeare's 'Troilus and Cressida', I. i]

٣. The Word

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

٣,١. Anaphora

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

٨٩- How long shall I be patient? Ah how long

Shall tender duty make me suffer wrong?

Not Gloucester's death, nor Hereford's banishment,

Nor Gaunt's rebukes, nor England's private wrongs,

The prevention of poor Bolingbroke

About his marriage, nor my own disgrace,

Have ever made me sour my patient cheek

Or bend one wrinkle on my Sovereign's face.

[Shakespeare's 'Richard II', II. i]

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

[Charles Dickens' 'Bleak House', Chapter ٤٧]

٣,٢. Epistrophe

It is also called ‘epiphora’ and is defined as the repetition of a word at the end of a line or a clause (Leech, ١٩٦٩:٨١). This type could also include phrase repetition. Therefore, epistrophe is, in a sense, the opposite of anaphora:

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

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

٣,٣. Symploce

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

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

[T.S Eliot’s ‘Marina’]

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

[Walt Whitman’s ‘Song of the Open Road’]

٣,٤. Epanados

This is defined as that in which a word is repeated at the beginning and middle, or at the middle and end of a line or clause (Cudden, ١٩٨٢:٢٢٤):

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

[Sir Philip Sidney's 'Arcadia']

٣,٥. Anadiplosis

It is also called 'epandiplosis' and is defined as a repetition whereby the last word of one line or clause is repeated at the beginning of the next one (Leech, ١٩٦٩:٨١):

٩٥- **Charmed magic casements, opening on the foam
Of perilous seas in faery lands forlorn.**

.....

**Forlorn, the very word is like a bell
To toll me back from thee to my sole self!**

[Keat's 'Ode to a Nightingale']

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

[Dr Johnson's 'Rambler', No.٢١]

٣,٦. Epanalepsis

This is defined as the recurrence of a word at the beginning and end of a line or clause (Corbett, ١٩٥٦:٤٣٦):

٩٧- **Blood hath bought blood, and blows have answer'd blows:
Strength matched with strength, and power confronted power**

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

٣,٧. Epizeuxis

This is known as the repetition of a word (or a phrase) without any break at all (Chapman, ١٩٧٣:٨٠). Leech (١٩٦٩:٧٧) calls this pattern of repetition also 'immediate' repetition i.e. repetition of words without others between them:

٩٨- **And when he falls, he falls like Lucifer
Never to hope again**

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

٥-٢ In Arabic

The area of morphology is single words and parts of words (i.e. morphemes). A word could be one morpheme or more than one. The morphological classification and

terminology of English will be applied to Arabic (for the sake of consistency). Thus, the division of morphemes into bound and free will be followed since, for both types, there are natural repetitive manifestations in Arabic. Single words, however, will be given a distinct sub-title.

١. Bound Morphemes

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

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

٩٩- ((لَا تَحْسَبَنَّ الَّذِينَ يَفْرَحُونَ بِمَا أَتَوْا وَيُحِبُّونَ أَنْ يُحْمَدُوا بِمَا لَمْ يَفْعَلُوا
تَحْسَبَنَّهُمْ بِمَفَازَةٍ مِنَ الْعَذَابِ وَلَهُمْ عَذَابٌ أَلِيمٌ))
(آل عمران/١٨٨) فَلَا

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

١٠٠- ((إِنَّ الْمُسْلِمِينَ وَالْمُسْلِمَاتِ وَالْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ وَالْقَانِتِينَ وَالْقَانِتَاتِ

وَالصَّادِقِينَ وَالصَّادِقَاتِ وَالصَّابِرِينَ وَالصَّابِرَاتِ وَالْخَاشِعِينَ وَالْخَاشِعَاتِ وَالْمُتَصَدِّقِينَ وَالْمُتَصَدِّقَاتِ
وَالصَّائِمِينَ وَالصَّائِمَاتِ وَالْحَافِظِينَ فُرُوجَهُمْ وَالْحَافِظَاتِ وَالذَّاكِرِينَ اللَّهَ كَثِيرًا وَالذَّاكِرَاتِ أَعَدَّ اللَّهُ لَهُمْ مَغْفِرَةً وَأَجْرًا
عَظِيمًا))
(الاحزاب/٣٥)

Here, the infix {-ا-} recurs in 'القانتين', 'القانتات', 'الصادقين', 'الصادقات', 'الصابرين', 'الصابرات', 'الخالعين', 'الخالعات', 'الصائمين', 'الصائمات', 'الحافظين', 'الحافظات', 'الذاكرين', and 'الذاكرات'. As well, the accusative masculine plural suffix {-ين} recurs in: 'المؤمنين', 'القانتين', 'الصادقين', 'الصابرين', 'الخالعين', 'الصائمين', 'الحافظين', and 'الذاكرين'. Moreover, the feminine plural suffix {-ات} recurs in: 'المؤمنات', 'القانتات', 'الصادقات', 'الصابرات', 'الخالعات', 'الصائمات', 'الحافظات', and 'الذاكرات'.

٢. Free Morphemes

A free morpheme is one that can stand alone as a word .To form a single word, a free morpheme could quite commonly be attached to (an)other morpheme(s), according to whose type, free morphemes are divided into two types: those which attach to inflectional morphemes, and those which attach to derivational ones.

٢,١. Repetition with Inflectional Morphemes

Free morphemes could recur attached to various inflectional morphemes, though not in the sense of a distinguished pattern:

١٠١- ((الْخَبِيثَاتُ لِلْخَبِيثِينَ وَالْخَبِيثَاتُ لِلْطَّيِّبِينَ وَالطَّيِّبُونَ لِلطَّيِّبَاتِ أُولَئِكَ

مُبْرَأُونَ مِمَّا يَقُولُونَ لَهُمْ مَغْفِرَةٌ وَرِزْقٌ كَرِيمٌ)) (النور/ ٢٦)

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

٢,٢. Repetition with Derivational Morphemes

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

٢,٢,١. The Cognate Accusative

It is defined as an infinitive derived from a preceding verb (الانصاري ,

: ١٩٦٣:٢٢٤)

١٠٢- ((وَكَلَّمَ اللَّهُ مُوسَى تَكْلِيمًا)) (النساء/ ١٦٤)

' is an infinitive derived from the verb 'تكليما' Here, the cognate accusative ' which is a free morpheme.

٢,٢,٢. جناس الاشتقاق

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

utterance (السيد: ١٩٨٦:٢٢١ ,

١٠٣- تَمَنَّى الْأَعْدَاءُ وَالْغُرُورُ مِنْهُمْ فَكَانُوا كَمَنْ ظَنَّ السَّرَّابَ شَرَابًا

' are derivatives. 'تمنى' and 'منهم' in 'منى' Here, 'تمنى' and 'منهم' are derivatives.

٣. The Word

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

٣,١. The Words' Morphological Forms

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

٣,١,١. الموازنة

' occurs when the final words of two or more clauses or of both الموازنة

hemistiches of a line resemble in the morphological form without being rhymed

(الجندي: ٤٣: ١٩٥١ ,

_ ((فَاصْبِرْ صَبْرًا جَمِيلًا ، إِنَّهُمْ يَرَوْنَهُ بَعِيدًا ، وَنَرَاهُ قَرِيبًا)) [المعارج / ٥-٧] - ١٠٤

٣, ١, ٢. المماثلة

This pattern occurs when all or most of the words of a clause, or one hemistich, have the same morphological forms as those of another clause, or the other hemistich, without necessarily being rhymed (ibid: ٤٤); this means that both clauses or hemistiches have the same syntactic structure, since words of the same morphological form are normally of the same part of speech:

- ((وَإِذَا الْجِبَالُ سُيِّرَتْ, وَإِذَا الْعِشَارُ عُطِّلَتْ, وَإِذَا الْوُحُوشُ حُشِرَتْ, وَإِذَا الْبِحَارُ

سُجِّرَتْ, وَإِذَا النُّفُوسُ زُوِّجَتْ)) (التكوير/ ٣-٧)

- ١٠٦. وَ أَفْرَحُ فَمَا يُلْقَى لَسَدِكَ هَادِمٌ وَامْرَحُ فَمَا يُلْقَى لِحَدِّكَ تَالِمٌ فَإِذَا سَخَوْتَ فَإِنْ

سَيِّبَكَ عَارِضٌ وَإِذَا سَطَوْتَ فَإِنْ سَيْفَكَ عَارِمٌ

فَلِذَاكَ تَخْشَى مِنْ قَنَاقٍ مَطَاعِنٌ وَلِذَاكَ تَغْشَى مِنْ قَرَاكَ مَطَاعِمٌ [الباخرزي]

‘In المماثلة words are not at all necessary to repeat as in the two examples above.

٣, ٢. The Words

More often, words themselves are repeated. Under this type of repetition, there are many patterns, in below are the commonest .

٣, ٢, ١. التصدير

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

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

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

‘الجناس’ from one stem, or seemingly one (‘), or that the two words are

(١٩٦٩: Vol. ٣/ ٩٤):

- ((وَتَخْشَى النَّاسَ وَاللَّهَ أَحَقُّ أَنْ تَخْشَاهُ)) (الاحزاب/ ٣٧)

‘Here, it is a case of full repetition of تخشى.’

- ١٠٨. سَائِلُ اللَّيْمِ يَرْجِعُ وَدَمْعُهُ سَائِلٌ.

‘Here, it is a case of formal repetition of سائل.’

- ١٠٩. ((اسْتَغْفِرُوا رَبَّكُمْ إِنَّهُ كَانَ غَفَّارًا)) (نوح/ ١٠)

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

- ١١٠- ((قَالَ إِنِّي لِعَمَلِكُمْ مِنَ الْقَالِينَ)) (الشعراء/١٦٨)

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

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

١١١ -- جَمَالُ هَذَا الْغَزَالِ سِحْرٌ يَا حَبَّذَا ذَاكَ الْجَمَالُ [جابر الأندلسي] ٢١١ -

- وَلَمْ يَحْفَظْ مُضَاعَ الْمَجْدِ شَيْءٌ مِنْ الْأَشْيَاءِ كَالْمَالِ الْمُضَاعِ [أبو تمام]

٣١١ -- وَمَنْ كَانَ بِالْبَيْضِ الْكَوَاعِبِ مُغْرَمًا فَمَا زِلْتُ بِالْبَيْضِ الْقَوَاصِبِ مُغْرَمًا [أبو تمام]

- ١١٤- أَصَابَ الرَّدَى مَنْ كَانَ يَبْغِي لَهَا الرَّدَى وَجُنَّ اللَّوَاتِي قُلْنَ عَزَّةً جُنَّتْ [كثير عزة]

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

- ١١٥- دَعَانِي مِنْ مَلَامِكُمْ سَفَاهًا فِدَاعِي الشُّوقِ قَبْلَكُمْ دَعَانِي [القاضي الجرجاني]

- ١١٦- وَإِذَا الْبَلَابِلُ أَفْصَحَتْ بِلُغَاتِهَا فَانْفِ الْبَلَابِلِ بِاخْتِسَاءِ بَلَابِلِ [الثعالبي] ٧١١ -

- زُرْتُ الدِّيَارَ عَنِ الْأَحْبَةِ سَائِلًا وَرَجَعْتُ ذَا أَسْفٍ وَدَمْعٍ سَائِلِ [جابر الأندلسي]

١- ١٨- أَمَلْتُهُمْ ثُمَّ تَأَمَّلْتُهُمْ فَلَاحَ لِي أَنْ لَيْسَ فِيهِمْ فَلَاحَ [القاضي الأرجاني]

The other four examples below are from the type whose elements are from one stem, in the four variant positions:

- ١٩١- ضَرَابُ أَبْدَعْتَهَا فِي السَّامِ حَ فَلَسْنَا نَرَى لَكَ فِيهَا ضَرِيْبًا [البحثري]

- ١٢٠- يَقُولُ لِي أَنْتَظِرْ زَمَنًا وَمَنْ لِي بِأَنَّ الْمَوْتَ يَنْتَظِرُ انْتِظَارِي [أبو فراس]

- ١٢١- فَدَعِ الْوَعِيدَ فَمَا وَعِيدُكَ ضَائِرِي أَطْنِينَ أَجْنَحَةَ الدُّبَابِ يَضِيرُ

- ٢١٢- وَلَكِنِّي فِي ذَا الزَّمَانِ وَأَهْلِهِ غَرِيبٌ وَأَفْعَالِي لَدِيهِ غَرَائِبُ [أبو فراس]

The further following four illustrations are from the type whose elements are seemingly from one stem, in the four positions too:

- ١٢٣- ثَنَيْنَا السُّوءَ عَنْ ذَاكَ التَّثْنِي وَأَثْنَيْنَاهُ عَنْ تِلْكَ الثَّنَايِ [الكافي العماني]

- ٤١٢- لو اَخْتَصَرْتُمْ مِنَ الْإِحْسَانِ زُرْتُمْ وَالْعَذْبُ يُهْجَرُ لِلْإِفْرَاطِ فِي الْخَصْرِ [أبو العلاء]
 ٥١٢- وَمُضْطَلَعٌ بِتَلْخِصِ الْمَعَانِي وَمُطْلَعٌ إِلَى تَلْخِصِ عَانَ [الحريري]
 ٦١٢- طَيْفٌ أَلَمَ فَزَادَ فِي آلَمِي أَلَمًا وَلَمْ أَعْهَدْهُ ذَا إِمَامٍ [التهامي]
 ٣, ٢, ٢. تشابه الأَطْرَافِ

This type, also called 'التسبيغ', occurs when a line or a clause starts with the final word of its preceding line or clause (J:Vol.٣/٤٥: ١٩٦٩),

١٢٧- ((اللَّهُ نُورُ السَّمَاوَاتِ وَالْأَرْضِ مِثْلُ نُورِهِ كَمِشْكَاةٍ فِيهَا مِصْبَاحٌ الْمِصْبَاحُ فِي زُجَاجَةٍ الزُّجَاجَةُ كَأَنَّهَا كَوْكَبٌ دُرِّيٌّ)) (النور/٣٥)

١٢٨- إِلَى اللَّهِ أَشْكُو فَقَدْ لُبْنَى كَمَا شَكَا إِلَى اللَّهِ بَعْدَ الْوَالِدَيْنِ يَتِيمٌ
 يَتِيمٌ جَفَاهُ الْأَقْرَبُونَ فَجِسْمُهُ نَحِيلٌ وَعَهْدُ الْوَالِدَيْنِ قَدِيمٌ [قيس لبنى]
 ٣, ٢, ٣. التَطْرِيزُ

It occurs when the first hemistich of a line, or the first part of a clause, comprises three distinct nouns, and, in the second hemistich or part of the clause, an attribute for these nouns is repeated in the same number – i.e. thrice (الهاشمي, ٢٠٠١: ٢٥٣):

١٢٩- أَيَا قَمَرًا تَبَسَّمَ عَنْ إِقَاحٍ وَ يَا غُصْنًا يَمِيلُ مَعَ الرِّيَّاحِ
 جَبِينُكَ وَالْمُقَلَّدُ وَالنَّشَايَا صَبَاحٌ فِي صَبَاحٍ فِي صَبَاحٍ

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

١٣٠- أُمُورُكُمْ بَنِي خَافَانَ عِنْدِي عُجَابٌ فِي عُجَابٍ فِي عُجَابٍ [ابن الرومي]
 ٣, ٢, ٤. التَرْدِيدُ

It occurs when, in some utterance, a word occurs connected with one sense, then the same word recurs in that utterance connected with (an)other sense(s) (المصري, ١٩٦٣: Vol. ٢/٢٥٣):

١١٣- وَقَدْ أَهْبَطَ الْغَيْثُ غُضًّا أَلْ جَمِيمُ غُضَّ الْأَسْرَةِ غُضَّ النَّدَى [ابن هاني]

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

١٣٢- أَلَا حَيٍّ مِنْ أَجْلِ الْحَبِيبِ الْمَغَانِيَا لِبَسْنَ الْبَلَى مِمَّنْ لِبَسْنَ اللَّيَالِيَا [أبو حية النميري]
 Here, too, each of 'لبس' is connected with a distinct word: 'الليالي' and 'البلى'.

٣, ٢, ٥. التَعَطُّفُ

It occurs when a word occurring in the first hemistich of a line, or in the first

part of a clause, recurs in the second hemistich, or part of the clause, either in itself or in a derivative of it (Vol. 6/144: 1969, المدني):

٣١٣- فَلَا تَعْجَلْ عَلَى أَحَدٍ بِظُلْمٍ فَإِنَّ الظُّلْمَ مَرْتَعَهُ وَخِيمٌ
وَلَا تَفْحَشْ وَإِنْ مُلْتِ غِيضاً عَلَى أَحَدٍ فَإِنَّ الْفَحْشَ لِنُومٍ

[الأصمعي]

‘التعطف’ in that the elements of repetition in ‘الترديد’ differs from ‘التعطف’ should not. It also differs from ‘الترديد’ be each in a hemistich, whereas those of ‘التصدير’ in that one of the two elements of repetition in ‘التصدير’ end of the line; this is not true of ‘

‘التعطف’.

٣, ٢, ٦. المزوجة

It occurs when – in a conditional utterance – two words are coupled by a third whose sense is attached to – and resulted from – both of the two words (2001: 226):

٤١٣- -- إذا ما نهى الناهي فَلَجَّ بِي الهوى أصاغت إلى الواشي فَلَجَّ بها الهجر [البحتري]

Here, ‘نهى’ and ‘أصاغت’ are coupled by the word ‘فَلَجَّ’ which is attached to both words and, as such, is repeated.

٣, ٢, ٧. الإيطاء

It is defined as the repetition of the rhyme word of some line in the rhyme place of the following line, or in any of the following six lines (1987: 278):

٥١٣- - و واضع البيت في خرساء مظلمة ثقيد العير لا يسري بها الساري
لا يخفض الرزق في أرض ألم بها ولا يضل على مصباحها الساري [النابعة]

في كل مكان يبكي صوت

١٣٦-

هذا ما قد مزقه الموت

الموت الموت الموت

يا حزن النيل الصارخ مما فعل الموت

[نازك الملائكة]

٣, ٢, ٨. المشاركة

‘الإشتراك’ – It is also called ‘, and occurs when a poet uses a word connected

originally or conventionally – with two distinct senses (or referents) and so, the addressee catches the unintended sense, therefore the poet repeats (for the sake of disambiguation) (المدني: Vol. ٥/٣٢٠: ١٩٦٩ ,

١٣٧- فَأَنْتِ الَّتِي حَبَبْتَ كُلَّ قَصِيرَةٍ إِلَى وَلَمْ تَعْلَمْ بِذَلِكَ الْقَصَائِرُ عَنِيتُ قَصِيرَاتِ الْجِبَالِ وَلَمْ أَرِدْ قِصَارَ الْخُطَا شَرُّ النِّسَاءِ الْبَحَاتِرِ [كثير عزّة]

Here, ‘قصيرة’ (i.e. ‘the short’) is quite commonly used to mean ‘قصيرة الطول (من النساء)’ (i.e. ‘the short woman’), while it is intended here to mean – as the poet (clear – المقصورة في الحبال) (i.e. ‘women wearing anklets’) (السيد: ٢٧٣: ١٩٨٦ ,

١٣٨- وَلَوْ أَنَّ قَيْسًا، قَيْسَ عِيلَانَ أَفْسَمْتُ عَلَى الشَّمْسِ لَمْ تُطْلَعْ عَلَيْكَ حِجَابَهَا [ابن قتادة]

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

٩، ٢، ٣ المشاكلة

It occurs when one sense is referred to by the expression of another by virtue of closeness – in uttering – between the two senses (الهاشمي: ٢٢٦: ٢٠٠١ ,

١٣٩- ((وَجَزَاءُ سَيِّئَةٍ سَيِّئَةٌ مِثْلُهَا)) (الشوري/ ٤٠)-

Here, the second ‘سيئة’ is apparently used to refer to ‘الجزاء’ (i.e. ‘penalty’) – which is referred to by the second ‘سيئة’ – and the first ‘سيئة’ (i.e. ‘virtue of closeness – in uttering – between this sense (i.e. ‘

١٤٠- إخواننا قَصَدُوا الصَّبُوحَ بِسَحَرَةٍ فَأَتَى رَسُولُهُمْ إِلَيَّ خُصُوصًا

قَالُوا اقْتَرِحْ شَيْئًا نَجِدُ لَكَ طَبْخَهُ قُلْتُ اطْبَخُوا لِي جِبَّةً وَقَمِيصًا [ابو الرقمع]

Here, too, ‘الطبخ’ (i.e. ‘cooking’) is used to refer to ‘اطبخوا لي...’ (i.e. ‘tailoring’) because of closeness – in uttering – between the two words (ibid).

١٠، ٢، ٣ المراجعة

‘It is also called ‘السؤال والجواب’ and occurs when the speaker tells what happened to him to (an)other person(s) in the form of question-and-response (المدني: Vol. ٣/٥٠: ١٩٦٩ , قال and its various inflectional forms:

١١٤- قَالَتْ: فَمَنْ أَوَّلُ الْأَقْوَامِ صَدَّقَهُ فَقُلْتُ: مَنْ لَمْ يَصِرْ يَوْمًا إِلَى هُبُلٍ

قَالَتْ: فَمَنْ بَاتَ مِنْ فَوْقِ الْفِرَاشِ فِدَى فَقُلْتُ: أَثْبَتَ خَلْقَ اللَّهِ فِي الْوَهْلِ

قالت: فَمَنْ زَوْجَ الزَّهْرَاءِ فَاطِمَةَ فَقُلْتُ: أَفْضَلُ مِنْ حَافٍ وَ مُنْتَعِلٍ

[الصاحب بن عباد]

١١، ٢، ٣، التوأم

‘It is also known as ‘التشريع’ and ‘التوشيح’ basing on ‘القافية’ on ‘various words (السيد’ (What concerns repetition is a form of it called ‘المربع’ (٢٨٠: ١٩٨٦, المربع’ (which is of Persian origin) wherein each line of a quatrain is composed of four words; if the quatrain is put within a table composed of sixteen squares (as in below), each square comprising a word, then the quatrain could be read vertically (i.e. from top to bottom) as well as horizontally (i.e. from right to left) (ibid):

١٤٢-

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

[الوطواط]

١٢، ٢، ٣، التفريق

It is known as the creation of a distinction between two things of one sort: if the two things are denoted by the same word, repetition, then, has occurred (ibid: ٢٨٤)

١٤ - ٣ - ما نَوَالُ الْعَمَامِ وَقْتَ ربيعٍ كَنَوَالِ الْأَمِيرِ يَوْمَ سَخَاءٍ فَنَوَالُ الْأَمِيرِ بَدْرَةَ

عَيْنٍ وَنَوَالُ الْعَمَامِ قَطْرَةُ مَاءٍ

[الوطواط]

Here, ‘نَوَالُ الْعَمَامِ’ and ‘نَوَالُ الْأَمِيرِ’ (i.e. ‘النوال’ denoted by the same word (i.e. ‘

١٣، ٢، ٣، الجمع مع التفريق

It is known as the gathering of two things under one characterization or property, then creating a distinction between the two things in that very characterization or property (ibid: ٢٨٦):

١٤ - ٤ - ((الاعراف/ ١٢)) - ((خَلَقْتَنِي مِنْ نَارٍ وَخَلَقْتَهُ مِنْ طِينٍ

{ and {خَلَقْتَنِي} in ‘ي-’ In this Quranic verse, the two persons denoted by the { in ‘خَلَقْتَهُ’ are gathered in ‘الخلق’ (i.e. ‘creation’)

' (i.e. 'fire') and the other is النار thing (i.e. creation), in that one is created out of ' (i.e. 'clay'). الطين created out of ' (i.e. 'clay').

١٤، ٢، ٣ السلب والإيجاب

It occurs when speech is based on negating something then affirming it or recommending something then disrecommending it (العسكري (١٩٥٢:٤٣١), thus, the word denoting that thing would recur:

١٤٥ - ((فَلَا تَخْشَوْهُمْ وَاخْشَوْنِ)) - (المائدة/٣) ولقد جَهِلْتُ وما جَهِلْتُ خُمُولًا [المتنبي] ٦١٤ -- ولقد عَرَفْتُ وما عَرَفْتُ حَقِيقَةً

٥-٣ Comparison

This level is shared by both English and Arabic. However, the English morphological system is not exactly the same as or even similar to that of Arabic. In Arabic (like other Semitic languages such as Hebrew) “words may be formed by modifying the root itself internally and not simply by the concatenation (i.e. linking together) of affixes and roots [like what happens in English]” (Katamba, ١٩٩٣: ١٦٣). So, English is – with a few exceptions – a cocatenative language i.e. its morphemes, in forming words, are attached one after the other; Arabic normally is noncocatenative, for “infixing and modification of the root, rather than the stringing together of morphemes’ is the norm” (ibid). Here, ‘infixing’ is not limited to the common sense of adding a distinct morpheme to the middle of a word to form another. Rather, it is used in the wider sense of generally the word-formation processes happening inside words to form others, for in Arabic it may not often be possible to segment words simply into distinct morphemes as in English where it is normally possible. Nevertheless, it is still possible to apply segmentation to Arabic words though to a quite limited extent. However, for the sake of consistency, this level is similarly divided, in both languages, into a number of sub-levels, as illustrated below.

A- Bound Morphemes

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

namely ‘homoioteleuton’ whereas in Arabic it is not, nor are the prefix and infix.

B- Free Morphemes

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

١- Polyphton

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

٢- جناس الاشتقاق Paregmenon vs. the Cognate Accusative;

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

C- The Word

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

١- The Words’ Morphological Forms

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

٢-The Words

Here, words are themselves repeated; it is common in both English and Arabic. Within this sub-level, there are several patterns in each language, some of which are, to some extent, common in both languages, others are unique in favour of one of them, as in below.

a- Anaphora

This English common pattern , as a scheme, is missing in Arabic, though examples of which are commonly available.

١٤٧- فلسطينة العينين والوشم -

- فلسطينة الأحلام والهم

فلسطينة المنديل والقدمين والجسم

فلسطينة الكلمات والصمت

فلسطينة الصوت

فلسطينة الميلاد والموت

[محمود درويش]

b- Epistrophe vs. الایطاء

‘ in Arabic except, الایطاءThe English pattern ‘epistrophe’ is almost similar to ‘
‘ is only poetic. الایطاءmaybe, that epistrophe is mostly prosaic whereas ‘

c- Symploce

It the sense of a distinguished pattern, such an English scheme is missing in Arabic, yet, examples could be sought:

١٤٨- في بقايا ناعسات من سكون -

- في بقايا من سكون

في سكون

[السياب]

d- Anadiplosis vs. تشابه الاطراف

‘ are exactly the تشابه الاطرافThe English scheme ‘anadiplosis’ and the Arabic ‘
same.

e- Epizeuxis

This English scheme has no Arabic equivalent, though example of which are common in Arabic, may be more common than in English, for this succession-without- break of utterances – in ‘epizeuxis’ – is particularly what most Arabic grammarians necessitate in Arabic emphatic repetition (, ١٩٦٦: vol. ٣/٥١٩, الزبيدي).

f- Epamalepsis; Epanados vs. التصدير

The English pattern ‘epanalepis’ is similar to a part of the Arabic ‘
namely to the first prosaic and poetic cases where words occur at the beginning and

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

- فَسَاقَ إِلَيَّ الْغُرْفَ غَيْرَ مُكْذِرٍ وَسُقْتُ إِلَيْهِ الشُّكْرَ غَيْرَ مُجْمَمٍ - ١٤٩

[المتنبي]

‘; this form, in its diverse poetic الجناس’ is that of ‘التصدير One more form of ‘ positions (except perhaps the first), could occur in English but not as a distinguished scheme (see example no. ١٠, specifically the word ‘lie’ in the fifth line). A third form ‘ is that wherein the repeated words are derived of one stem; the positions التصدير of ‘ (except the first) of such case are also resembled in English, though not in a ‘, where التصدير distinguished scheme (see example no. ٨٩ and ٩٠). The fourth case of ‘ the repeated words are seemingly of one stem, is missing in English. However, a noteworthy matter is that, in most points of similarity between English and Arabic, the Arabic side is more elaborate, mostly consisting of three various positions (throughout both hemistiches) vis-à-vis one in English; this is obviously owing to the two-hemistich system in the Arabic poetry, a thing which is missing in the English poetry.

g-التعطف

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

h-المشاركة

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

i-الترديد

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

١٥٠- Sweet day, so cool, so calm, so bright

[Herbert’s ‘The Church’].

-السلب والايجاب

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

١٥١- For I do praise Thee, yet I praise Thee not;

[Herbert's 'Justice'].

K-التطريز; المراجعة; التوأم

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

II-الجمع مع التفريق: التفريق: المشاكلة: المزاوجة

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

٦- The Syntactic Level

٦-١ In English

Syntax “deals with rules governing the combination of words in sentences” (Crystal, ١٩٩٧:٢٤٩). Thus, syntax deals with larger-than-word linguistic units; such units are either grammatical structures or word strings as illustrated below.

١. The Structure

A grammatical structure is the way words are appropriately grouped into larger units. Grammatical structures may recur within an utterance, or a text, for some more or less purposes. There are two common patterns of structure repetition: ‘parallelism’ and ‘antimetabole’.

١,١. Parallelism

Parallelism is known as “similarity of grammatical structures” (Sledd, ١٩٥٩:٢٩١). This definition of parallelism is generally agreed upon by most rhetoricians and writers of literary dictionaries (e.g. Cudden (١٩٨٢), Thrall and Hibbard (١٩٦٠), and Gray (١٩٨٤)) and some grammarians (e.g. Sledd (١٩٥٩)). However, some critics (e.g. Hopkins and Jacobson (from Culler, ١٩٧٥)) and some grammarians (e.g. Leech (١٩٦٩)) argue that parallelism, in its widest sense, means ‘regularity’ in language and, thus, includes all patterns of repetition at all levels.

Therefore, for Leech (and some others), parallelism in this study means what they call ‘syntactic’ parallelism. However, parallelism is one of the basic principles of grammar and rhetoric, where equivalent ideas or things are set forth in coordinate – or semi-coordinate – structures (Corbett, ١٩٦٥:٤٢٩). It is not, in any way, necessary that words are repeated in the parallelistic structures in order for them to be regarded such (ibid):

١٥٢- If you prick us, do we not bleed? if you trickle us, do we not laugh? if you poison us, do you not die? and if you wrong us, shall we not revenge?

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

١٥٣- He spake me fair, this other gave me strokes:

He promised life, this other threatened death:

He won my love, this other conquered me:

And sooth to say, I yield myself to both

[Kyd’s ‘Spanish Tragedy’, I. ii]

١٥٤- If of Dryden’s fire the blaze is brighter, of Pope’s the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.

[Dr Johnson’s ‘Life of Pope’ (١٧٨١)]

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

١٥٥- His purpose was to impress the ignorant, to purplex the dubious, and to confound the scrupulous.

١,٢. Antimetabole

It is also called ‘antistrophe’ and is known as a scheme where words are reversely repeated in parallel structures (ibid: ٤٣٧-٨). This means that, not only is the structure repeated, but also the words reversely:

١٥٦- What is Hecuba to him, or he to Hecuba

That he should weep for her? [Shakespeare’s ‘Hamlet’, II. ii]

१०७- One should eat to live, not live to eat. [Moliere's 'L' Avare']

2. Word-Strings

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

٢,١. The Phrase

A phrase is usually defined as a group of words which does not contain a finite verb and does not have a subject-predicate structure (Richards et al, 1980:39). A phrase contains more than a word; it is larger than a word and smaller than a clause or sentence. Phrases are of several types e.g. ‘adverbial’, ‘adjectival’, ‘prepositional’ ...etc. Phrases could be commonly found repetitive in language:

108- Lorenzo: ... in such a night

**Troilus methins mounted the Trojan walls,
And sighed his soul toward the Grecian tents,
Where Cressid lay that night.**

Jessica: **In such a night**

**Did Thisbe fearfully o'ertrip the dew.
And saw the lion's shadow ere himself,
And ran dismayed away.**

Lorenzo: **In such a night**

Stood Dido with a willow in her hand
Upon the wild sea-banks, and waft her love
To come again to Carthage.

Jessica: **In such a night**

Medea gathered the enclanted herbs
That did renew old Æson.

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

१०९- When I was a child, I spoke like a child, I thought like a child, I reasoned like a child ... [Saint Paul]

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

repeated thrice:

١٦٠- Was it for this you took such constant care

The bodkin, comb, and essence to prepare?

For this your locks in paper durance bound?

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

For this with fillets strain'd your tender head,

And bravely bore the double loads of lead!

٢,٢. The Clause

This covers both the 'clause' and 'sentence' since the difference between those two terms is little. A clause is defined as "a group of words which form a grammatical unit and which contain a subject and a finite verb" (Richards et al, ١٩٨٥:٣٩) which makes it similar to the simple sentence.

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

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

Transformational Generative Grammar) "make no formal distinction between clauses and sentences" (Crystal, ١٩٩٧:٦٢). There are three common patterns of repetition, as illustrated below.

٢,٢,١. Refrain

A refrain is "a line or lines repeated at intervals during a poem, usually at the end of each stanza" (Beckson and Gans, ١٩٦١: ١٧١). It could also be part of a line or even a word (Gray, ١٩٨٤: ١٧١). Though sometimes it undergoes slight modification, a refrain is very often an exact repetition as in the tragic ballad 'The Cruel Brother' in bellow:

١٦١- A gentleman came oure the sea,

Fine flowers in the valley

And he has courted ladies three

With the light green and the yellow

.....

Now does she neither sigh nor groan:

Fine flowers in the valley

She lies aneath yon marble stone

With the light green and the yellow.

However, refrains in songs, wherein the audience is expected to join in, are called ‘chorus’ (Gray, ١٩٨٤:١٧١).

٢,٢,٢. Repetend

This term is sometimes used a synonym for refrain, but the two terms are more often distinguished; “where a refrain appears without alteration at regular intervals, a repetend is often varied and does not appear at any predetermined point” (Beckson and Ganz, ١٩٦١:١٧٢):

١٦٢- “I fear thee ancient Mariner!

I fear the thy skinny hand!

And thou art long, and lank, and brown,

As is the ribbed sea sand

.....

I fear thee and thy glittering eye,

And thy skinny hand, so brown.” –

Fear not, fear not, thou Wedding Guest!

This body dropt not down.

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

٢,٢,٣. Incremental Repetition

This form of repetition is found frequently in the ballad. In this scheme, a stanza repeats a preceding one with variation but adds something to advance the story (Thrall and Hibbard, ١٩٦٠:٢٣٨-٩). Incremental repetition is a rhetorical device of the ballad form, and has been widely used in ballads for hundreds of years (Cudden, ١٩٨٢:٣٢٧). A nice example is in a popular British ballad called ‘Lord Randal’:

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

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

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

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

.....

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

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

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

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

.....

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

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

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

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

However, repetition at the clause level could also be found in language, but not in the sense of a distinguished scheme:

١٦٤-We shall fight on the beaches, we shall fight on the landing-grounds, we shall fight in the fields and in the streets, we shall fight in the hills....

[Sir Winston Churchill]

٦-٢ In Arabic

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

١. The Structure

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

common schemes of structure repetition in Arabic: ‘العكس’ and ‘التوازي’.

١، ١. التوازي

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

(wordsمفتاح: ١٩٩٧:٢٥٩)

١٦٥- ((فِيهَا عَيْنٌ جَارِيَةٌ، فِيهَا سُرُرٌ مَّرْفُوعَةٌ، وَأَكْوَابٌ مَوْضُوعَةٌ، وَنَمَارِقُ مَصْفُوفَةٌ، وَزَرَائِبُ

مَبْنُوثَةٌ، أَفْلا يَنْظُرُونَ إِلَى الْإِبِلِ كَيْفَ خُلِقَتْ، وَإِلَى السَّمَاءِ كَيْفَ رُفِعَتْ، وَإِلَى الْجِبَالِ كَيْفَ نُصِبَتْ، وَإِلَى الْأَرْضِ كَيْفَ سُطِحَتْ)) (الغاشية/١٢-٢٠)

١٦٦- ((فَأَمَّا مَنْ أُعْطِيَ وَاتَّقَى، وَصَدَّقَ بِالْحُسْنَى، فَسَنُيَسِّرُهُ لِلْيُسْرَى، وَأَمَّا مَنْ بَخِلَ

وَاسْتَعْنَى، وَكَذَّبَ بِالْحُسْنَى، فَسَنَّى سَنَهُ لِّلْعُسْرَى)) (الليل/٥-١٠)

‘, in its wide sense, refers to repetition at all التوازي However, it is argued that ‘
(٢٠٠٤:١٥). In levels i.e. sounds, morphemes, words, phrases, and clauses (الحياني,
‘, however, words are not at all necessary to repeat. التوازي
١, ٢, العكس

‘occurs when some utterance is repeated ’العكس ‘, ’المقلوب‘ or ’التبديل‘ Also called ‘
(٢٠٠١:٢٣٩): repeating an utterance – with the order of its words reversed (الهاشمي,
its words reversed – means repeating its structure as well:

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

(وَتُخْرِجُ الْمَيِّتَ مِنَ الْحَيِّ) (آل عمران/٢٧)

١٦٨- إِذَا أَمْطَرْتُ مِنْهُمْ وَمِنْكَ سَحَابَةٌ فَوَابِلُهُمْ طَلٌّ وَ طَلُّكَ وَابِلٌ

[المتنبي]

٢. Word-Strings

More often, word-strings are repeated at the syntactic level. Using the English classification and terminology, this level can further be divided into two sub-levels: phrase and clause.

٢,١. The Phrase

sense of a A phrase is larger than a word and smaller than a clause. Not in the could quite commonly recur in Arabic: pattern, phrases distinguished

٦٩١- يا بَنِي تَغْلِبَ خُذُوا الْحِذْرَانَا قَدْ شَرَبْنَا بِكَاسِ مَوْتٍ زُلَالٍ

بَنِي تَغْلِبَ قَتَلْتُمْ قَتِيلًا مَا سَمِعْنَا بِمِثْلِهِ فِي الْخَوَالِي

[الحارث بن عباد]

١٧٠- أَلَا عَمَّ صَبَاحاً أَيُّهَا الطَّلُّ الْبَالِي وَهَلْ يَعْمَنْ مَنْ كَانَ فِي الْعُصْرِ الْخَالِي

وَهَلْ يَعْمَنْ أَلَا سَعِيدٌ مُخَلَّدٌ قَلِيلُ الْهُمُومِ مَا يَبِيتُ بِأَوْجَالٍ

وَهَلْ يَعْمَنْ مَنْ كَانَ أَحْدَثُ عَهْدِهِ ثَلَاثِينَ شَهْرًا فِي ثَلَاثَةِ أَحْوَالٍ

[امرؤ القيس]

١٧٠- ١- كَمْ لِلْمَنَازِلِ مِنْ عَامٍ وَمِنْ زَمَنٍ لَّآلِ أَسْمَاءَ بِالْقَقَيْنِ فَالرُّكْنَ

لَّآلِ أَسْمَاءَ إِذْ هَامَ الْفَوَادُ بِهَا حِينًا وَإِذْ هِيَ لَمْ تَظْعَنْ وَلَمْ تَبْنِ

[زهير بن أبي سلمى]

٢,٢. The Clause

This covers the ‘sentence’ as well. Repetition of clauses is so common that it takes several forms or schemes, below are the commonest.

٢,٢,١. تكرار الأشتار

It is a poetic form of repetition. It occurs in poetry whose lines consist each of two hemistiches. ‘ means the repetition of the first hemistich of a line in two hemistiches. ‘ intermittently repeats the first hemistich of a line (أبو ذؤيب الهذلي ١٩٩٨:٢٩). For instance, ‘full (hemistich of a line thrice throughout one of his long poems:

١٧٢ -- وَالذَّهْرُ لَا يَبْقَى عَلَى حَدَثَانِهِ فِي رَأْسِ شَاهِقَةٍ أَعَزَّ مَمْنَعُ
وَالذَّهْرُ لَا يَبْقَى عَلَى حَدَثَانِهِ جَوْنُ السَّرَاةِ لَهُ جَدَائِدُ أَرْبَعُ
وَالذَّهْرُ لَا يَبْقَى عَلَى حَدَثَانِهِ شَبَبٌ أَفْزَتَهُ الْكِلَابُ مُرَوَّعُ
وَالذَّهْرُ لَا يَبْقَى عَلَى حَدَثَانِهِ مُسْتَشْعِرُ حَلَقِ الْحَدِيدِ مُقْتَنَعُ
١٧٣ -- بِأَيِّ مَشِيئَةٍ عَمَرُو بَنَ هِنْدٍ نَكُونُ لِقِيلِخْمٍ فِيهَا قَطِينَا
بِأَيِّ مَشِيئَةٍ عَمَرُو بَنَ هِنْدٍ تُطِيعُ بِنَا الْوُشَاةَ وَتَزْدَرِينَا
[عمرو بن كلثوم]

Sometimes, this form of repetition is taken to extremes when a hemistich is repeated many times. This is well-illustrated by ‘ who, in an elegy ربيعة التغلبي repeated many times. This is well-illustrated by ‘ , repeats the first hemistich of the first line twenty-five times of his brother ‘ respectively:

١٧٤ -- عَلَى أَنْ لَيْسَ عِدْلًا مِنْ كُلِّبٍ إِذَا طُرِدَ الْيَتِيمُ عَنِ الْجُرُورِ
عَلَى أَنْ لَيْسَ عِدْلًا مِنْ كُلِّبٍ إِذَا مَا ضَيَّرَ جِيرَانَ الْمُجِيرِ
عَلَى أَنْ لَيْسَ عِدْلًا مِنْ كُلِّبٍ إِذَا رَجَفَ الْعُضَاهُ مِنَ الدَّبُورِ

In a poem threatening to avenge the death of his killed son, ‘ الحارث بن عباد repeats the first hemistich of the first line twenty-one times respectively too:

١٧٥ -- قَرَبًا مَرْبُطَ النَّعَامَةِ مِنْي لَقَحَتْ حَرْبٌ وَائِلٌ عَنِ حِيَالِي
قَرَبًا مَرْبُطَ النَّعَامَةِ مِنْي إِنَّ بَيْعَ الْكِرَامِ بِالشَّسَعِ غَالِي
قَرَبًا مَرْبُطَ النَّعَامَةِ مِنْي قَرَبَاهَا وَقَرَبَا سِرْبَالِي

In response, ‘ المهلهل بن ربيعة التغلبي – the killer of ‘s son – composes a poem whose first hemistich of the first line “ is repeated thirty-nine times (ibid:٣١).

٢,٢,٢. التخيير

It is also a poetic form of repetition in which one or more lines are fully repeated with changing one word or more in each line – usually the rhyme-word ' consists of a quatrain repeated more (١٩٦٩:Vol.٣/١٤٩, ديك الجن). The poem of 'المدني' than once, with changing only the rhyme-word in each repetition:

٦١٧ - - قُولِي لِطَيْفِكَ يَنْتَنِي عَنْ مَضْجَعِي عِنْدَ الْمَنَامِ
فَعَسَى أَنَامُ فَتَنْطَفِي نَارٌ تَأْجَجُ فِي عِظَامِي
جَسَدٌ ثَقَلْبُهُ الْأَكْفُ عَلَى الْفِرَاشِ مِنَ السِّقَامِ
أَمَّا أَنَا فَكَمَا عَلِمْتَ فَهَلْ لَوْصَلِكَ مِنْ دَوَامِ
قُولِي لِطَيْفِكَ يَنْتَنِي عَنْ مَضْجَعِي عِنْدَ الْهَجُوعِ
فَعَسَى أَنَامُ فَتَنْطَفِي نَارٌ تَأْجَجُ فِي ظُلُوعِي
جَسَدٌ ثَقَلْبُهُ الْأَكْفُ عَلَى الْفِرَاشِ مِنَ الدُّمُوعِ
أَمَّا أَنَا فَكَمَا عَلِمْتَ فَهَلْ لَوْصَلِكَ مِنْ رُجُوعِ
قُولِي لِطَيْفِكَ يَنْتَنِي عَنْ مَضْجَعِي عِنْدَ الْهَجُودِ
فَعَسَى أَنَامُ فَتَنْطَفِي نَارٌ تَأْجَجُ فِي كُبُودِي
جَسَدٌ ثَقَلْبُهُ الْأَكْفُ عَلَى الْفِرَاشِ مِنَ الْوُقُودِ
أَمَّا أَنَا فَكَمَا عَلِمْتَ فَهَلْ لَوْصَلِكَ مِنْ وُجُودِ

٢,٢,٣. تكرار التقسيم

Also referred to by 'اللازمة الشعرية) 'إلياس (١٩٨٨:١٣٢), this pattern is defined as the repetition of a word or a clause at the end of each stanza (١٩٦٧:٢٥٠),

٧١٧ -- جِئْتُ لَا أَعْلَمُ مِنْ أَيْنَ وَلَكِنِّي أَتَيْتُ

وَلَقَدْ أَبْصَرْتُ قُدَّامِي طَرِيقاً فَمَشَيْتُ

وَسَأَبَقَى سَائِراً إِنْ شِئْتُ هَذَا أَمْ أَبَيْتُ

كَيْفَ جِئْتُ كَيْفَ أَبْصَرْتُ طَرِيقِي؟

لَسْتُ أَدْرِي

أَجْدِيدٌ أَمْ قَدِيمٌ أَنَا فِي هَذَا الْوُجُودِ

هَلْ أَنَا حُرٌّ طَلِيقٌ أَمْ أَسِيرٌ فِي قَيْودِ

هَلْ أَنَا قَائِدٌ نَفْسِي فِي حَيَاتِي أَمْ مَقُودٌ

أَتَمَنَّى أَنَّنِي أَدْرِي وَلَكِنْ

لست أدري

[إيليا أبو ماضي]

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

(الياس: ١٣٢: ١٩٨٨ ,

٧٨١-- سَقْفُ بَيْتِي حَدِيدٌ رُكْنُ بَيْتِي حَجَرٌ

فَأَعِصْفِي يَا رِيَّاحُ وَانْتَحِبْ يَا شَجَرٌ °

وَاسْبُحِي يَا غُيُومُ وَاهْطُلِي بِالْمَطَرِ

وَأَقْصِي يَا رُعُودُ لَسْتُ أَخْشَى خَطَرَ

سَقْفُ بَيْتِي حَدِيدٌ رُكْنُ بَيْتِي حَجَرٌ

.....

مِنْ سِرَاجِي الضَّئِيلِ أَسْتَمِدُّ الْبَصَرَ

كُلَّمَا اللَّيْلُ جَاءَ وَالظَّلَامُ انْتَشَرَ

وَإِذَا الْفَجْرُ مَاتَ وَالنَّهَارُ انْتَحَرَ

فَأَخْتَفِي يَا نُجُومُ وَأَنْطَفِئِي يَا قَمَرُ

مِنْ سِرَاجِي الضَّئِيلِ أَسْتَمِدُّ الْبَصَرَ

[ميخائيل نعيمة]

‘ Repetition in تكرر التقسيم could also occur at the beginnings of successive

(stanzas الملانكة: ٢٥١: ١٩٦٧ ,

٧٩١-- صُدْفَةٌ كَانَتْ

وَكُنَّا اثْنَيْنِ فِي حَشْدٍ مِنَ الْمُتَفَرِّجِينَ

اثْنَيْنِ كُنَّا فِي زُحَامِ السُّوقِ

كَانَتْ بَيْنَنَا صُدْفَةٌ

وَأَزْمَنَةٌ

وَأَمْكَنَةٌ

وَأَلْفٌ مِنَ الْأَسْمَاءِ

أَلْفٌ مِنَ الْأَمْوَاتِ وَالْأَحْيَاءِ

كُنَّا اثْنَيْنِ مُبْتَغِدَيْنِ مُقْتَرِبَيْنِ

وَانْعَقَدَتْ خُيُوطٌ بَيْنَنَا

وَانْعَقَدَتْ أَكْفٌ

.....

صُدْفَةٌ كَانَتْ

وَكُنَّا اثْنَيْنِ مُلتَقَيْنِ مُفْتَرِقَيْنِ

وَانْفَرَطَتْ خُيُوطٌ بَيْنَنَا

انْفَرَطَتْ أَكْفُ

ثُمَّ انْطَفَأَتْ مَجَامِرُنَا

وَسِرْنَا فِي طَرِيقَيْنِ

وَافْتَرَقْنَا مِنْ جَدِيدٍ

[سامي مهدي]

‘ undergoes a slight In certain other cases, the repeated clause in ‘
modification each time it recurs so as to avoid monotony (ibid):

١٨٠- أَعْضَبُ أَعْضَبُ لَنْ أَحْتَمِلَ الْجُرْحَ السَّافِرُ

جُرْحٌ قَدْ مَرَّ مَسَاءَ الْأَمْسِ عَلَى قَلْبِي

جُرْحٌ يَجْنُمُ كَاللَّيْلِ الْمُعْتَمِ فِي قَلْبِي

يَجْنُمُ أَسْوَدَ كَالنِّقْمَةِ فِي فِكْرِ تَائِرِ

جُرْحٌ لَمْ يَعْرِفْ إِنْسَانٌ قَبْلِي مِثْلَهُ

لَنْ يَشْكُوَ قَلْبٌ بِشَرِّ بَعْدِي مِثْلَهُ

الظُّلْمَةُ فِي أَمْسِي الْمَطْوِيِّ أَحْسَنَتْهُ

وَمَضَتْ تَهْمِسُ فِي صَمْتِ اللَّيْلِ: مَنْ الْجَانِي

حَتَّى الْأَبَدِيَّةِ وَالْآفَاقُ أَحْسَنَتْهُ

وَتَنَاسَى، لَمْ يَعْبَأْ، لَمْ يَنْتَبِهْ الْجَانِي

أَعْضَبُ أَعْضَبُ لِلْجُرْحِ الْمُخْتَلِجِ الشَّكَايِ أَعْضَبُ

سَيَجُنُّ مَعِيَ الصَّبْرُ الْمَذْبُوحُ الْمُرْتَعِشُ

سَتَجُنُّ مَعِيَ اللُّغَةُ وَالْحَقْدُ الْمُرْتَعِشُ

سَتَتَوَرَّ مَعِيَ الذِّكْرُ سَتَتَوَرَّ وَلَا مَهْرَبُ

لَا مَهْرَبُ مِنْ جُرْحٍ قَدْ مَرَّ عَلَى قَلْبِي

[نازك الملائكة]

‘ is more suitable to poems whose general theme could be divided into تقسيم
several items than to those poems which have correlated, well-knit themes, and whose
(ibid: التقسيم). ‘ (٢٥٣). ‘ general unity contradicts the nature of ‘

٢، ٢، ٤. التذييل

‘, and occurs when a complete clause – whether prosaic الإطناب It is one form of ‘ – is annexed by another which comprises its meaning, with the same words or poetic or not (المدني: Vol. ٣/٣٩: ١٩٦٩, (

١٨١- ((وَقُلْ جَاءَ الْحَقُّ وَزَهَقَ الْبَاطِلُ إِنَّ الْبَاطِلَ كَانَ زَهُوقًا)) (الاسراء/٨١)

‘Here, ‘إن الباطل كان زهوقا’ is regarded as ‘تذييل’ of its preceding clause ‘زهق الباطل’ due to the similarity of meaning and also of words between both clauses (السيد, ١٩٨٦: ٢٥٥).

١٨-٢. يَفْنَى الْكَلَامُ وَلَا يُحِيطُ بِوَصْفِكُمْ أَيْحِيطُ مَا يَفْنَى بِمَا لَا يَنْفَدُ [المتبني]

‘ of the first (ibid: تنذيل Here, too, the second hemistich is considered as ‘ (٢٥٧). However, repetition of clauses may occur but not in the form of a scheme:

١٨٣- ((فَإِنَّ مَعَ الْعُسْرِ يُسْرًا, إِنَّ مَعَ الْعُسْرِ يُسْرًا)) (الشرح/٥-٦)

٦-٣ Comparison

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

A- The Structure

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

١- التوازي Parallelism vs.

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

Antimetabole vs. ٢-العكس

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

B- Word- Strings

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

١- Phrase

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

٢- Clause

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

a- Refrain vs. تكرار التقسيم

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

b- Incremental Repetition vs. التخيير

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

c- Repetend

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

١٨٦-

- (سَاهَاكَ حَتَّى) نِدَاءٌ بَعِيد

- تَلَاشَى عَلَى قَهَقَهَاتِ الزَّمَانِ

بَقَايَاهُ ... فِي ظُلْمَةٍ ... فِي مَكَانٍ

وظَلَّ الصَّدَى فِي خَيَالِي بَعِيد

(سَاهُواكَ حَتَّىسَن) ... يَاللصَدَى

أصِيخِي إِلَى السَّاعَةِ النَّائِيَةِ

(سَاهُواكَ حَتَّى....) بَقَايَا رَنِين

تَحْدَيْنَ حَتَّى الْعَدَاةِ

(سَاهُواكَ ...) مَا أَكْذَبَ الْعَاشِقِينَ

(سَاهُوا...) نَعَمْ تَصْدُقِينَ

[السياب]

d-تكرار الاشطار

This Arabic pattern is totally missing in English, for the two-hemistich system on which such pattern is based is eccentric to the English poetry.

e-التذييل

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

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

٧- Conclusions

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

١. Repetition is a phenomenon common in both English and Arabic.
٢. A comprehensive definition of repetition based on formal as well as functional basis is missing in English while present in Arabic.
٣. Repetition has an essential role in the literature of both languages. However, it had been a conspicuous distinctive feature of Arabic, characterizing the majority of its literature, an extreme which is not true of English.
٤. Most studies of repetition in Arabic are inspired and reasoned by the Glorious Quran (whose mother tongue is Arabic) for this heavenly book, full of

- repetition, had always been regarded as the divine miraculous rhetoric; English, on the other hand, is not affected to a similar extent by the Holy Bible which, though full of repetition, is not an original English manuscript.
٥. Repetition in both languages is of three main types: semantic, formal, and full. Semantic repetition (recurrence of only meaning) is more elaborate in Arabic, taking forms which are either missing in English (such as 'ذكر الخاص بعد العام' and 'ذكر العام بعد الخاص') or more elaborate than in English (such as Arabic expressions of semantic repetition vis-à-vis English reflexive pronouns). The Arabic 'الإيضاح بعد الإبهام', as a scheme, is missing in English, though examples are available in it.
 ٦. As for formal repetition (the recurrence of only form), it is common in both languages, though in Arabic, represented by 'الجناس', it is much more elaborate in that it takes five main schemes, some are of further sub-types, hence: 'التام', 'المختلف', 'الناقص', 'مفروق', 'متشابه', 'مرفوق', 'المركب', 'المستوفي', 'المماثل' (vis-à-vis three types of pun (which stands for English formal repetition) with no sub-types: 'homophonic', 'polysemic', and 'homonymic'. Excepting homonymic pun and 'الجناس التام', being partially similar, all the above patterns of formal repetition are unique in favour of their languages.
 ٧. Full repetition (recurrence of form and meaning together), in both languages, is commoner than the semantic and formal, and is the type that is mostly intended in the levels and functions of repetition in general.
 ٨. In addition to the semantic level, repetition, in both English and Arabic, is of three main levels: phonological, morphological, and syntactic, each with possible sub-levels and/or a set of schemes. In English, the phonological level is of three schemes; 'alliteration', 'assonance', and 'rhyme', the latter is of eight types: 'end', 'rich', 'half', 'internal', 'pararhyme', 'masculine', 'feminine' and 'triple'. In Arabic, it is of seven types; 'التصريع', 'السجع', 'القافية', 'ما لا يستحيل بالإنعكاس', 'التشطير', 'التسميط', 'الترصيع'. 'القافية' is similar to rhyme, namely to the end- rhyme, as is 'التصريع' to internal rhyme; alliteration, assonance, and triple rhyme, as distinguished patterns, are missing in Arabic,

though examples of them are common in it (Arabic examples of assonance may be much more common than in English); all the other five types of rhyme are completely missing in Arabic as are all the other five Arabic patterns in English. In summary, then, the phonological level is almost similarly common in both languages, each with the same number of common and unique patterns.

٩. Repetition at the morphological level manifests, in both English and Arabic, in three sub-levels; bound morphemes (or affixes), free morphemes, and words. Of the affix three types, prefix, infix, and suffix, only the latter is repetitive in English (in the scheme 'homoioteleuton'), while all three are repetitive in Arabic owing to the difference in the morphological systems of both languages, the English one is (but for a few exceptions) wholly cocatenative, whereas the Arabic, being more flexible, is a mixture of noncocatenative – infixing – majority with a cocatenative minority. The free-morpheme level is almost equally common in both languages, both the free attaching to inflectional (represented in English by the pattern 'polyptoton') and derivational ones (in English 'paregmenon' while in Arabic both the 'cognate accusative' and 'جناس' 'الإشتقاق'). The word level is much more elaborate in Arabic, consisting of two main types; words' morphological forms (totally missing in English) and words themselves which, in turn, is more intricate than in English, comprising fourteen schemes (vis-à-vis seven in English); 'التفريق', 'الجمع مع التفريق', 'المشاكلة', 'المزاوجة', 'التوأم', 'التعطف', 'المشاركة', 'التطريز', 'المراجعة', 'تشابه', 'التصدير' (which is similar to English both 'epanalepsis' and 'epanados'), 'الأطراف' (the same as English 'anadiplosis'), and 'الإيطاء' (similar to English 'epistrophe'). All other English word patterns, 'anaphora', 'symploce', and 'epizeuxis', are common in Arabic though not as schemes, as are Arabic 'الترديد' and 'السلب و الإيجاب' (epizeuxis is perhaps more common in Arabic). Thus, the morphological level is more elaborate in Arabic than in English particularly in the bound morpheme and word levels.

١٠. At the syntactic level, repetition in both English and Arabic is of two types;

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

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