

Poetic Line Defamiliarization in Poems of Muhammad Ibrahim Abu Senna and Ahmad Shamlou: A Comparative Study

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Abstract

The contemporary poem seeks to find out ways to strengthen the role of lexicon and composition as well as to avoid uniformity of their traditional functions. It is exactly what encourages poets to apply visual methods proportion to their expression in one hand, and on another hand to add new structure accordance with the meaning of words and their line orders to their exemplum designs. Poetic line defamiliarization is among well-known methods that are widely used by contemporary Arab and Persian poets, especially the present research focuses on exemplum of Muhammad Ibrahim Abu Senna and Ahmad Shamlou who oblige themselves throughout their poetic lines to apply uppermost visual flexible techniques to transfer their feeling and decisions. The present analytical-descriptive research addresses fundamental functions of poetic line defamiliarization used by both aforementioned poets relying on American comparative literature school. Our work has led us to conclude that both poets focus on functions of poetic line defamiliarization in their exemplum; from poets' viewpoint undulating line, indicating influence of tension on their writing style, gradual fall, representing fast and slow semantic fall along with subjective lexicon collapse, linear vertical structure, using for implied and inaugural equity of lines, and finally silence technique, in which punctuation is sometimes used to start a short silence and end in a longer one are notable instance.

Keywords defamiliarization, poetic line, Muhammad Ibrahim Abu Senna, Ahmad Shamlou, Comparison.

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The rhythmic structure and its semantic effect in the qasida “al-Mūjat al-Hamrā” of “Sulāiman al-Īsa”

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Abstract

Rhythm is a very important element in poetry, and it is one of the essential ingredients. Because rhythm is the aesthetic that it gives to the poet a faster effect on the listener and, therefore, adds to the effect of the meaning of the poem. This rhythmic and musical effect is very effective in resistant poetry especially in the qasida "al-Mūjat al-ḥamrā" of Sulāiman al-Īsa, a qasida full of epic meanings that the listener understand revolutionary concepts, the same concepts of excitement that make the hard-core nation Emotionally, the listener understands this feeling from the rhythmic structure seen in both aspects of the inner rhythm and external rhythm.

The purpose of this research is to investigate the rhythmic and musical structure of the qasida "al-Mūjat al-ḥamrā" based on the descriptive analytical method, and find the musical elements used in the poet, and discover the Semantic effect of musical elements on qasida. So we use the method of censusing to determine how much it has been used. These musical elements. So in this study, we arrived at the results: The poet has composed the poem on the beat al-baḥr al-kāmil because the concepts used in the poem have a high semantic and need to be firmly laid out with a precise framework, and the poet has used the letter "al-dāl", and "al-bā" a lot, for the sound power of these two letters, but in the inner rhythm, the poet has used too much of the plosive letters to create a rhythmic and musical space poet with these strong letters for prepossessing of the listener to fight and to achieve freedom, and verbal esthetics is seen in the qasida such as: "al-ḡinas", "rad al-aḡuz ala al ṣadr" Because the poet has used some similar words to illustrate the opposition between the Palestinians and the occupiers, and the purpose of repeating some of the words is to emphasize the concept that was mentioned at the beginning of the verse.

Keywords: contemporary Arabic poetry, rhythmic structure, Sulāiman al-Īsa, the qasida "al-Mūjat al-Hamrā".

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Investigating the Selection of the Vocabularies Which Affect the Language Interference and Teaching Them to Persian Learners of Arabic Language

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Abstract

Undoubtedly, the richness of the lexical lexicon has a special role in improving its linguistic skills. There are many common vocabulary in Persian and Arabic languages, which in some cases have different meanings in two languages. And Arabic language learners face many problems in their ability to use them. Hence, the correct learning of these words and the ability to correctly apply them to Arabic learners of Persian language is of particular importance. The present study attempts to study the problems of Persian-Arabic Arabic learners in the use of common vocabulary of Persian and Arabic languages in terms of the quality of choosing their common vocabulary and teaching methods. The research method is descriptive-analytical and survey And the instrument used for data collection is a Researcher questionnaire distributed among (35) Arabic language and literature professors of the universities of the country. The results of the research show that in selecting vocabulary, each of the three criteria of linguistic level, linguistic need and interest and the purpose of teaching the language are equally important. Arabic vocabulary that is used in Persian is a common vocabulary that looks similar in both languages and has different meanings. Arabic terms that have been changed in Persian form and spelling have been chosen as the priority. In vocabulary teaching method, the use of word teaching method using image, the method of verbal analysis of two-language vocabulary and the use of the semantic relation of conflict are more appropriate for teaching common vocabulary.

Keywords: vocabulary selection and them teaching, Arabic Language, Persian speaker.

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The study of the semiotics in the two Qasidas "the Stupid Fig" by Abu Madi and "the Two Pines" by Mohammad Javad Mohabbat Based on Riffaterre's Theory

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Abstract

The present study investigates the two Qasidas "the Stupid Fig" by Elia Abu Madi and "the Two Pines" by Mohammad Javad Mohabbat to reach a common semantic structure between the two. The main reasons for the comparison between the two Qasidas are the message that two refer to the same meanings, and the reader goes beyond the referral of the work to the real world because two Qasidas give such a description that return of the image leads to a symbolic analysis associated with the Riffaterre's reading. This research is based on a descriptive-analytical method to explain the generative grammar, the application of verbs, and other mechanisms that allow the process of communication between the author and the reader. Riffaterre's Semantic Theory is also adapted to two Qasidas. This method seems more suitable because it is the one for reading poetry that violates conventional syntax and semantics. The research results show that the contradiction between the level of imitation and the syntactic deviations in two Qasidas leads the reader to the discovery of similar semantic accumulation between them such as selflessness, cruelty, destruction, and the hard conditions of the community that make it possible to re-create the text. In contrast to the structural matrix, the reader understands the two lines of commitment to friendship and forgiveness as inspirational codes in his mind, and specifies that the unity of the two Qasidas lies in the common hypnogram, which is that "the basis of the life of friendship and honesty is far of self-esteem".

Keywords: semiotics, Riffaterre's Theory, Elia Abu Madi, Mohammad Javad Mohabbat, the Stupid Fig, and the Two Pines.

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Sheikh Muhammad Bāqir al-Bālikī's methodology of exegesis in his annotation on Tafsir al-Baidhawi (lexical, syntactical and rhetorical issues in sūrah Al-Baqarah)

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Abstract

Sheikh Muhammad Bāqir al-Bālikī is considered among the most prominent Islamic scholars in the fourteenth century Hijri in Kurdistan. The connoisseur has written many treatises, commentaries and annotations in diverse Islamic knowledge areas, and one of his precious works is his famous annotation on Tafsir al-Baidhawi, which truly shows the Sheikh's high status in exegesis. He has embedded in it various subtleties and precious matters relating to the knowledge of exegesis. This study examines al-Bālikī's methodology of exegesis of the Holy Quran through the sections on sūrah a-Baqarah in this annotation. The author discusses the sources relied upon by the Sheikh in his annotation, also his methodology of exegesis and his stance on lexicology, syntax and rhetorics. He settles disputed matters in many cases and expands upon problems needing elaboration, and clarifies al-Baidhawi's opinions. He sometimes agrees with the commentators including al-Baidhawi and the other times disagrees with them. He is independent in his opinions, while following a deductive approach until reaching the right opinion. He declares that he doesn't mind whether his opinion consents other's opinions or not. Strikingly, al-Bālikī is more of an exegetist than a commentator or annotator in contrast to much of commentaries and annotations of the late Islamic era. This study is conducted according to analytical-descriptive methodology and presents most important matters deduced by al-Bālikī in his interpretation of sūrah Al-Baqarah.

Keywords: al-Bālikī, Commentary on Tafsir al-Baidhawi, Anwar al-Tanzil wa-Asrar al-Ta'wil, syntax, lexicology, rhetoric.

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Language and cultural-cognitive study based on the theory of formalism in formation of Sociology (study of ungraceful forgiveness in holy Quran and mutanabbi poems)

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Abstract

Language as the main factor at creating literary speech plays main rule in existence and formation culture and cognition at all levels. Because of that connection between language and thought cognition in literary text, and related issues including cultural - cognitive change, are not separated subjects. But this connection itself is a kind of culture and lifestyle. Also, the role of language in regular systematic formalist is not unique at communication. But it's more that and causes creation of culture and production of cognition. Therefore, this research wants to answer this important question that: What literary text can be related to cultural recognition? In this research according to above approach, we study the motif of ungraceful forgiveness and comparing it on holy Quran and mutanabbi poems. The method of this research is analytical - critical Based on the theory of formalism in the formulation of sociology that explained above issues. The main purpose in this paper is explaining the rule of literary text forming the culture and creating different cognitive speech. Therefore the literary text is different not as a mirror of the society before itself, but as a movement in the direction to the creation of culture and cognition. At the end we found that the method of using language in holy Quran causes creating Cultural _ cognitive in domain of democracy. But this method in mutanabbi poems is not necessarily the result of the creation of a class society and as a result of the exploitation of man by man.

Keywords: Formalism. Cultural development, language, sociology, the Quran. mutanabbi poems

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