



# BRITISH JOURNAL OF TRANSLATION, LINGUISTICS AND LITERATURE

ISSN: 2754-5601 (Online)

ISSN: 2754-5598 (Print)

**UK BRIGHT HORIZONS**

Publishing House

**UNIVERSAL SQUARE BUSINESS CENTRE**

**DEVONSHIRE ST., MANCHESTER, M12 6JH**

# British Journal of Translation, Linguistics and Literature (BJTLL),

Vol. 3, No. 2, Spring 2023

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*British Journal of Translation, Linguistics and Literature (BJTLL)* is a double-blind peer-reviewed quarterly, bilingual, open-access journal that aims to boost and promote the studies of Translation, Linguistics, and Literature from a diverse in scope of scholarly perspectives, reflecting different approaches and distinctiveness of these fields of scholarship. We seek excellence in our selected subjects across our journal, so articles are thoroughly being examined and checked prior to publication. *BJTLL* publishes articles both in English and Arabic, to bridge the gap between Arabic and English cultures, and between Arabic and Western scholarship. Thus, the catchphrase tagline of *BJTLL* 'One People, One Nation' represents our ultimate vision. *BJTLL* is mainly dedicated to the publication of original papers, on Translation, Linguistics, and Literature in two languages, i.e. English and Arabic. Our rigorous scholarship and publications are discoverable and available in print and online to the widest range of readership worldwide access-free.

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*BJTLL* is published by UK Bright Horizons LTD

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Devonshire street, Manchester, M12 6JH, UK

Telephone: +44(0)79 1623 8487

Email: [bjtll@ukbrighthorizons.co.uk](mailto:bjtll@ukbrighthorizons.co.uk)

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## Table of Contents

NO	Article Titles and Authors	Pages
1	Strategies for Translating Idioms and Proverbs from English into Arabic Tounssi Mounadil	02-09
2	Image Schema Theory as Means of Persuasion: An Analysis of Selected American Drama Movie Trailers Noha Omayya Shabana & et al.	10-35
3	Uncovering the Underlying Messages in National Political Songs under the Nasery Regime AbdelRahman A. A. ElDaly	36-57
4	Home and Counter-home in André Aciman's <i>Out of Egypt</i> Doaa A. Ibrahim	58-75
5	The Semiotics of Textual Space in the Discourse of Al-A'sha and Abu Nuwwaas: A Case Study of Liquor Dimensions Symbolism Ehab Abdelaal Ibrahim	76-98



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## Strategies for Translating Idioms and Proverbs from English into Arabic

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### ARTICLE DATA

**Received:** 17 April 2023  
**Accepted:** 16 June 2023  
**Volume:** 3  
**Issue:** (2) Spring 2023  
**DOI:** 10.54848/bjtll.v3i2.59

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### KEYWORDS

Arabic, English, idioms,  
proverbs, translation,  
translation strategies.

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### ABSTRACT

Translation is essential for promoting understanding of different genres and in different languages. As more and more information is published globally, the need for translating a wide range of document types has emerged, including books and movies, that often require that they are rendered to meet the linguistic needs of the target audience. While linguistic and grammatical translation might be easy, culturally bound items in the conversation impact the approaches used in translation, often causing various challenges in effectively rendering a source from one language to another. Proverbs and idiomatic expressions are essential to everyday communication but are culturally bound to Spatiotemporal conditions. Giving them a literal translation might distort the intended meaning, primarily due to the cultural differences between the source and target languages. The current analysis is of the translation techniques adopted in the work of George Orwell, *Animal Farm*, and *One Thousand and One English Proverbs Translated into Arabic by Omar Jabak*. Consequently, the proverbs and idiomatic expressions are challenging to translate due to their cultural nature. Baker's (2011) taxonomy indicates that translating proverbs and idioms has resulted in adopting various techniques, including translations by omitting parts of the expression, paraphrasing, and using similar phrases in the target language. Concerning the translation of proverbs, the current data set confirmed that there are only two most appropriate translation techniques. That is a literal translation and paraphrasing, distorting the proverb's meaning in the target language.

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### Introduction

In the currently globalized and culturally diverse world, translation is a vital tool that enables people all over the globe to share information, news, culture, literature, and science, among others. However, rendering effective translations is a complex task, especially when it comes to rendering culturally bound expressions, as the translators must be well-versed in the target language and culture and knowledgeable of the appropriate strategies for rendering and conveying the intended meaning. (Ali & Sayeed Al-Rushaidi, 2017). In most instances, language and culture are inseparable, and often to understand a language, one must understand the culture. Idiomatic expressions and proverbs are culture-bound, and in many instances, they have cultural associations; thus, when translating them, effective strategies must be applied to ensure that the translations are successful. Idioms and Idiomatic expressions relate to the natural part of language use. Langlotz (2006) indicates that idiomatic expressions are related to conventional multi-word units that are semantically opaque and structurally fixed. The definition is further reinforced

by Healey (1968), who termed them as a group of words whose meaning cannot be deduced from the meanings of the individual words. Idioms contradict the principles of compositionally that indicate that the meaning of its constituents can determine the meaning of a complex expression.

Ebrahimi (2020) states that proverbs carry themes related to women, professions and occupations, money, love, marriage, and education, among many other important themes that are important to life and often culturally bound. Similarly, proverbs relate to fixed expressions that are important in any language, considering they have meanings that depict and illustrate various elements of life and, in turn, make them critical in any language and people's speech. Barajas (2010) indicates that the formulas of proverbs are essential in understanding the social construction of their meaning, considering they are not made of a single word and have specific forms that distinguish them from other language segments. Hence, in translating proverbs, the translators must be aware of the formulas of the proverbs when translating them into their closet equivalence in the target language (TL), considering the proverbs have cultural aspects of the source language that might be lacking in the target culture.

Translating idioms and proverbs faces numerous challenges because they are culturally bound. The cultural elements of the idioms and proverbs make them challenging to translate. Assaqaf's (2019) study reports that translating proverbs from English to Arabic is challenging since the target language needs equivalents. A study on translating English into Arabic through machine translation reported that Google Translate experienced difficulties and obstacles when translating English to Arabic due to lexical issues (Al-thresher & Almaaytah, 2018). In this respect, the importance of human intervention in translation must be addressed due to the importance of cultural knowledge of both the source and target language. Baker (1992) indicates that the challenges encountered when translating idioms and fixed expressions include a need for TL equivalence dues to the cultural nature of the idioms and target and the differences between the langue in expressing meaning. The second challenge is the availability of the SL proverb or idiom in the TL; however, the context may differ and have a different connotation. Lastly, the convention of using idioms in written discourse, the context in which they can use, and their frequency may differ in the source and target languages. Thus, evaluating how idioms and proverbs are translated from English into Arabic is imperative.

Numerous techniques and approaches continue to be used to overcome the challenges of translations. Studies on translation indicate that various approaches are employed in translating idiomatic expressions. Assaqaf (2019) argues that the most used translation techniques are paraphrasing, corresponding target text idiomatic expressions, idioms of similar meaning but different forms, omissions, compensation, and literal translations. Studies by Kamal (2022) report that idiomatic expression can be translated using strategies such as paraphrasing, utilizing an idiom with the same meaning but different form using idioms with similar meaning and form, omission, modulation, claue, and loan words. The studies further back these assertions by Smadi & Alishan (2015) on the techniques used in translating English to Arabic by undergraduate students stating that the most used techniques include paraphrasing and literal translation. While these findings offer important insights into translation, evaluating the approaches used in translating English to Arabic is essential.

### **Theoretical framework**

The current study will be founded on Nida's "functional equivalence" theory. The theory was developed by Eugene Nida and stemmed from his experience as a professional translator of the Bible (Nida, 1991). The theory adopts Chomsky's universal generative-transformational grammar and pragmatic perspective on meaning to have a scientific umbrella for his translation theory. The theory is the three-stage system of translation that operates on ST and TT together. The theory indicates that before translators perform any rendering function, they must first analyse the source language linguistically and understand its various

components. This implies that translators must delve deeply into the essential parts of the source language to come to terms with the intended meaning. This stage is followed by the second part, the transfer, which primarily involves transferring the intended meaning into the target language. The third and final part of the theory emphasizes separating the transferred meaning semantically and linguistically to produce the equivalent TT. The second aspect of Nida's translation theory is critical due to dynamic equivalence. Dynamic equivalence relates to realizing the complete naturalness of expressions (Nida & Taber, 1969, p. 12). This can always be realized by seeking the closest natural equivalent of the source language message. Considering that proverbs and idiomatic expressions are culturally bound, the theory is applicable as it requires that translators understand the source language and target language effectively before rendering a proverb or idiomatic expression.

The cultural theory of translation:

The theory was proposed by Basnet and Lefevere (1990) and Venuti (1995) (Halliday, 2001). The theory offers a paradigm shift to the theoretical and methodological shift in translation studies that gained recognition in the early nineties. It focuses on the interaction between translation and cultures, primarily on how cultures impact and contain translations and the more significant issues of context, history, and convention. The theoretical lens offers a shift of translation from the textual perspective to translation as a culture, emphasizing the importance of translating a text in its cultural context. The theory emphasizes the translator's awareness of the source language's lexical sets and semantics. Cultural knowledge is indispensable for translation as it enables the translators to appreciate which linguistic units have situations, and social-cultural context makes the translation possible. Besides, the theory shows that linguistic units can only partially be understood in isolation from the cultural phenomena they symbolize. Hence, the theory can be used to explain the impact of culture on translation. The current study relates to translating proverbs and idiomatic expressions from English with figurative symbols that differ from those of the Arabic culture.

The third theory is the interpretive theory, also known as the theory of sense. The theory was proposed by Danic and Marianne (Choi, 2003). The theory emphasizes the resemblance between utterances and their meaning (Lederer & Larché, 2014). Concerning translation involves the understanding of speech and rewording. The theory is founded on four anchors. First: the command of the target language, the understanding of the relevant world and background knowledge by the translator, and the command of interpreting techniques. The central premise of the interpretive theory is the re-expression of the meaning of the source text into another language. The concept of resemblance brings out the sameness in meaning. The theory allows translators to use an equivalent expression that captures the message as intended in the original language. The last theory is the relevance theory, as advanced by Sperber and Wilson (1986) and Gutt (1998). The relevance theory's main component includes the process in the human mind and contexts. The theory indicates that utterance comprehension is not just a mechanical decoding process but an intelligence activity that involves reasoning and imagination. The theory relies on two components. Effect and effort that are context dependent. The theory is relevant to the current study as attention is directed to the choice of words and meanings. It will help understand how appropriate translations are in the target language.

## Methodology

The study shall adopt a qualitative descriptive research approach. The qualitative descriptive design is appropriate for the current study as the approach addresses the question of who, what, and where subjectively (Kim et al., 2017). The study design shall adopt the approaches and techniques used to translate idioms and proverbs from English to Arabic. The data for the current study will be extracted from *George Orwell's Animal farm* and *Omar Jabak's book entitled One thousand and one English proverbs translated into Arabic*. The novel was selectively chosen for analysis due to its popularity in English and Arabic-

speaking countries. Besides, the book is rich in proverbs, idiomatic expressions, and other figurative words, making it most appropriate for analysing how idioms are translated and rendered from one language to another. Initially, the book was written in English and has since been reproduced in various and different languages, including Arabic. *Animal Farm* by George Orwell was also deemed appropriate in the analysis as it intended to have a hidden meaning and was written opaquely to avoid political arrest. In this manner, figurate language, including proverbs and idioms, was commonplace in the book. The researcher will use two versions of the book, one in English and the other in Arabic. Similarly, the book entitled *One thousand and One English proverbs translated into Arabic* is crucial as it represents the English-Arabic proverbs dictionary (Jabak, 2008). The proverbs in the book touch on various vital themes in life and thus were deemed appropriate for use in the analysis.

### Data collection

The data will be collected from the book by carefully identifying different types of idioms and proverbs in English and Arabic. The English Idioms will be classified in line with Fernando's (1996) characterization, including pure idioms, semi-idioms, and literary idioms. The researcher will identify the various idioms and compare them against each other to determine how they were translated from the Source Language (SL) to the Target Language (TL). The researcher first identifies the English idioms and proverbs and compares them to the Arabic versions while also discussing the technique used in translating the given idiomatic expression. Each translation technique will be identified, and the way they will be evaluated to determine the efficiency of the translations with respect to semantic, lexical equivalence. Besides, the accuracy of the idioms will also be evaluated from the perspective of the source language's intended meaning and the rendered version. This will show the determination of the effectiveness of the translation from one language to another through maintaining the intended meaning of the translations. To ensure consistency and objectiveness of the analysis, the researcher will also be guided by Baker's (2011) strategies for translating idioms. The researcher will use translation quality assessment to evaluate samples from *One thousand and one English proverbs* by focusing on the most used strategies by the translator.

**Table 1: Baker's (2011) Idiom translation strategies**

A) Translating an idiom by using an idiom of similar meaning and form
B) translating an idiom by using an idiom of similar meaning but dissimilar form
C) translating the idiom by borrowing the SL Idiom
D) Translation and idiom by paraphrase that refers to the most used way of translating an ST idiom that does not have a match in the TT
E) Translating an idiom by the omission of the entire idiom
F) Translating an Idiom by the omission of a part of the idiom
G) Translating an idiom by compensation. In this strategy, the ST idiom might either be omitted or played down at the point of its occurrence in the ST and brings it elsewhere in TT

To determine the accuracy and equivalence of the translation, the researcher shall adopt the use of Nida's (1964) model of equivalence, which includes two types formal and dynamic or functional equivalence. The formal equivalence emphasizes the message's form and content, translating every SL into its Matching word in the TL. The dynamic (functional) equivalence relates to translating the meaning of phrases or entire sentences. Nida's dynamic equivalence aims to create a natural and idiomatic target text emphasizing the TL culture.



## Results and discussion

The following section outlines the translation techniques used in the translation of *Animal Farms* from English to Arabic. The first section of the analysis will focus on the translation of idioms in line with Baker's (2011) strategies:

### a. Translating idioms by using an idiom similar in meaning and form

The technique involved translating the expression with a TT equivalent with respect to form and meaning. The approach emphasizes that the idioms in the translated language must be like the ones in the source language.

ST

The situation was quite *out of* their *control*.

TT

وُخْرِجَ الْمُؤَقَّفُ عَنْ سَيْطَرَتِهِمْ

#### Context of situation

The animals in *Animal Farm* could not endure the injustices inflicted upon them by Mr. Jones (the farm's owner) and his men, who did not bother feeding the animals. The animals were forced to storm into the store shed after breaching its door. Mr. Jones and his workers attempted everything they could to get the animals out of the storage shed, but they were unsuccessful. There is much envy in the world, especially in the United States and the world of males. Jones and his men were evicted from the farm after failing to handle the situation.

### b. Translating an idiom by using an idiom of similar meaning but dissimilar form

Baker (2011) describes the strategy as using an idiom in the target language that is similar in content to the SL phrase but differs in form. This method entails translating the idiom while keeping its semantic equivalency but not its lexical components.

ST

They had the entire song *by heart*.

TT

حَفِظُوا الْأَغْنِيَةَ بِرُمَّتِهَا عَنْ ظَهْرِ قَلْبٍ

#### Transliteration

*Hafadhu al-ughniya birumatiha an (on) dhahri (back) qalb (heart).*

In the translation, the meaning of the expression was conveyed effectively with an Arabic equivalent; however, they differ from the source language idioms as the expression includes three lexical components but implies the same meaning as memorization. Besides, looking from Nida's (1964) equivalence perspective, the translation can be considered functional.

### c. Translation and idiom by paraphrase refer to the most used way of translating an ST idiom that does not have a match in the TT.

Baker (2011) defines paraphrasing as the most typical technique of translating an ST idiom that does not have a match in the TT. Because it is not always possible to discover a proper equivalence to an idiom, a translator must rely on the most prevalent approach in translation: paraphrasing.

ST

*At heart, each of them was secretly wondering whether he could not somehow turn Jones "s misfortune to his own advantage.*

TT

كَانَ كُلُّ وَاحِدٍ مِنْهُمْ يَتَسَاءَلُ فِي دَاخِلِهِ سِرًّا إِنْ كَانَ يَسْتَطِيعُ تَحْوِيلَ مُصِيبَةِ جُونَزٍ لِصَالِحِهِ

Transliteration

*Kana kul wahid minhum yatasa" al fi (at) dakhilihi (heart) sirran in kana yastati" tahweel museebat jonez lisalihhi.*

In the translation, the translator uses a paraphrasing strategy, as Baker (2011) advanced, by using a phrase with a similar form but a less natural meaning. Thus, in the translation, it is evident that culture influences translation by rendering the term that can be easily understood in the TT language.

#### d. Translating an idiom by the omission of the entire idiom

With respect to single words, it is common to overlook the entire idiom in the TL. Baker (2011) posits that in certain cases, such omission can take place as it cannot be used often. These instances include the lack of equivalent in the TL, challenges in paraphrasing or style-related reasons.

ST

At this, Snowball sprang to his feet and, shouting down to the sheep, who had begun bleating again, broke into a passionate appeal in favor of the windmill.

TT

وَعِنْدَ هَذَا هَبَّ سَنُوبُولُ وَاقْفًا وَصَاحَ فِي الْخِرَافِ الَّتِي رَاحَتْ تَتَغَوَّأُ مِنْ جَدِيدٍ، وَأَنْفَجَرَ مُنَاشِدًا بِشَكْلِ عَاطِفِي مَشْرُوعِ الطَّاحُونَةِ

Transliteration

*Wa inda hatha habba Snowball waqifan wasaha fi al-khiraf allati rahat tathghoo min jadid, wa infajara munashidan bishaklin atifi mashru" al-tahunati.*

In the target text, the translation eliminates the entire idiom applying Baker's (2011) approach of omission for stylistic reasons, even if the expression is equivalent in Arabic.

Translation of proverbs from English to Arabic

#### Proverbs translation

ST Meaning of proverb	TT	Strategy of translation
<i>Let the cobbler stick to his last.</i>	لَا تُغَيِّرْ عَمَلَكَ	Paraphrase
<i>Give a dog a bad name and hang him.</i>	إَعْطِ الْكَلْبَ إِسْمًا سَيِّئًا وَاعْدِمْنَاهُ. لَا تُصَاحِبِ الْأَحْمَقَ	Literal translation

<i>He that lies down with dogs must rise up with fleas.</i>	مَنْ يَنَامُ مَعَ الْكِلَابِ يَسْتَقِظُ وَفِيهِ بَرَعُوثٌ	Literal translation
<i>A burnt child dreads the fire.</i>	إِسْأَلِ الْمَجْرَبِ. الْوَلَدُ الَّذِي يَحْرِقُ يَدَيْهِ يَخَافُ مِنَ النَّارِ	Literal translation
<i>Don't meet trouble halfway.</i>	لَا تَجْلِبِ الْمَشَاكِلَ فِي مُنْتَصَفِ الطَّرِيقِ	Literal translation
<i>Gather ye rosebuds while ye may.</i>	إِغْتَنِمِ وَقْتَكَ	Paraphrase
<i>The Dutch have taken Holland.</i>	الْأَلْمَانُ احْتَلَوْا هُولَنْدَا. هَلْ تُصَدِّقُ ذَلِكَ؟	Paraphrase
<i>Better to do well than to say well.</i>	الْفِعْلُ خَيْرٌ مِنَ الْقَوْلِ الْحَسَنِ	Paraphrase
<i>Don't cross the bridges before you come to them.</i>	لَا تُسَوِّفْ	Paraphrase

The analysis confirmed that the two most common strategies to paraphrase proverbs from English to Arabic include paraphrase and literal translation. The analysis, however, identified various errors in the translation. When using literal translation, the findings confirmed that there were comprehension errors and morphological and grammatical errors. On the other hand, when using paraphrasing as a technique for rendering the translation, errors such as comprehension, omission, wrong lexical choice, and distorted meaning were the most common translation errors.

## Conclusion

The analysis of the translation of proverbs and idioms from English to Arabic confirms that there are challenges that translators experience. Such challenges often impact the intended meaning of these expressions, resulting in the distortion of meaning, comprehension, and grammatical errors, among many others. The current analysis confirms that the most used techniques of translating idiomatic expressions include omission of the whole expression, paraphrasing the idiom, translating an idiom using an idiom of similar meaning and form, and translating an idiom by using an idiom of similar meaning but different form. The analysis also confirmed that some techniques are inappropriate in translating the idiomatic expression, such as the translations by omitting parts of the expression. Concerning the translation of proverbs, the current appropriate data set confirmed that there are only two most appropriate translation techniques. These include literal translation and paraphrasing, distorting the proverb's meaning in the target language. Moreover, the analysis confirmed that there is a need to further study the translation of proverbs in conversational context rather than in publication, as in the book *One thousand one English proverbs*. Such analysis will provide more insights into the influence of culture on translations.

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## Image Schema Theory as Means of Persuasion: An Analysis of Selected American Drama Movie

### Trailers

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#### ARTICLE DATA

**Received:** 12 March 2023

**Accepted:** 26 May 2023

**Volume:** 3

**Issue:** (2) Spring 2023

**DOI:** 10.54848/bjtll.v3i2.56

---

#### KEYWORDS

movie trailers, image schema, multimodality, persuasion, evaluation, cognitive linguistics

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#### ABSTRACT

This study contributes to an understanding of the nature of achieving persuasion via cognitive semiotic means as to the analysis of some selected American drama movie trailers namely *Sully*, *Manchester by the sea*, and *Jackie*. It aims at finding out how persuasion could be achieved through employing a cognitive multimodal analysis of movie trailers. The present study intends to analyze three American drama movie trailers by applying Johnson's (1987) image schema model. Johnson's model is used to analyze the relation between the meanings of words presented in a trailer and how they are connected, to contribute to the trailer's meaning making and persuasive function. The analysis clarifies how movie producers integrate textual material to persuade audience to watch a movie. Results indicate that the prevailing image schema concept is IDENTITY (32.80%), followed by EXISTENCE (24.84%), FORCE (19.11%), LOCOMOTION (8.92%), MULTIPLICITY/ UNITY (5.42%), CONTAINMENT (4.78%), and then SPACE (4.14%). Image schema patterns are found to aid in inferring details about the characters and the story events, which arouse the audience's curiosity and thus enhance the promotive function of the trailer. In conclusion, image schema concepts employed in drama movie trailers contribute to the overall persuasive function of movie trailers, and to the audience's understanding of the logic behind using such words.

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## 1. Introduction

### 1.1. Context of the study

This study contributes to an understanding of image schema as an evaluative tool to analyse movie trailers. It aims at finding out how persuasion could be achieved through employing a cognitive multimodal analysis of movie trailers, and how different semiotic resources may be employed in a movie trailer to construct a visual narrative that contributes to the persuasive function of a movie trailer. In other words, how textual, and visual elements are integrated to persuade audience to watch a movie. Academic research related to movie trailers and their promotional function has not been extensive (Maier, 2011; Sidiskyte, 2015). Despite being a complex promotional genre, very few researchers have attempted to academically study movie trailers (Maier, 2009). Smith et al. (2017) argue that media industry is the richest context for audio-visual analysis research, where thousands of movies are produced every year. Thus, one of the fundamental tasks of movie producers is to create trailers that function as advertisements to such movies. Movie trailers have a promotive function in determining the reception, popularity, and success of a movie (Smith et al., 2017). Producing a creative and successful trailer requires high levels of cognitive effort. Trailer makers

have to select particular scenes from the advertised movie that would mostly persuade and attract the audience's attention. Moreover, the trailer should expose only part of the plot rather than provide key information that would spoil the whole story for the audience who has not watched the movie. Thus, trailers as a complicated Multimodal organization stipulates a need for theoretical approach that combines the analysis of language, as well as other semiotic modes. Therefore, a cognitive multimodal approach is needed in order to account for the analysis of the persuasive features of such a creative and complex genre.

### 1.2. Objectives of the study

The present study intends to analyze three American drama movie trailers namely *Sully*, *Manchester by the sea*, and *Jackie* by applying Johnson's (1987) image schema model. It analyzes the relation between the meanings of words presented in a trailer and how they are connected to contribute to the persuasive function of a movie trailer. Maier (2011) argues that the generic structure of movie trailers is a mixture of both narrative and promotional structures, where "trailers are designed to sell and tell a story" (p.141). Thus, Maier's (2011) multimodal model of movie trailers along with Johnson's (1987) image schema model are used in the analysis of the current study to clarify how movie producers integrate visual and textual material to persuade audiences to watch a movie. It is assumed in this study that persuasion is achieved by cognitive means through Johnson's (1987) image schema model. It is also assumed in this study that a cognitive multimodal approach facilitates the persuasion process created by the producers. The current study is an attempt to understand in depth the interplay of the different semiotic elements presented in movie trailers and how these elements contribute to meaning making and persuasive marketing. Hence, the main objective is to analyze verbal evaluative devices in drama movie trailers using image schema to enhance the generic persuasive structure of a movie trailer.

### 1.3. Research questions

The current study is designed to answer two research questions:

- How would Johnson's (1987) image schema model as a cognitive linguistic tool enhance the persuasive purpose of drama movie trailers in light of the transportation process as a narrative persuasive framework?
- How does integrating Johnson's (1987) image schema with Maier's (2011) multimodal cognitive model of movie trailers help in enhancing the promotional function of the trailer?

### 1.4. Significance of the study

For the past few years, an extensive research has been undertaken in the area of Multimodality. However, the particularities and thorough analysis of meanings made in movie trailers remain relatively understudied. This study aims to demonstrate that features of cognitive multimodality can play an essential role in persuading audience to watch movies. It simplifies the process of interpreting and revealing meaning in the movie trailer genre. The study examines whether the application of a cognitive tool such as Johnson's (1987) image schema could assess drama movie trailers and be applicable to such genre.

To the researcher's knowledge, the in-depth linguistic/cognitive and multimodal analysis of meaning making in movie trailers and their function as persuasive tools is limited. What makes this study different from any other multimodal orientated studies is that it tends to frame a cognitive approach to analyze movie trailers, which could hopefully provide producers and moviemakers with the tools needed to persuade audience to watch movies.

### 1.5. Reasons for selecting American movie trailers

America is considered the largest market for movies, larger than European countries (Maisuwong, 2012). They are characterized by expensive production budgets and brilliant stories that are easy to grasp. American movies are viewed by a massive audience around the world. They dominate a huge portion of market share in film industry. Moreover, the American culture promoted through Hollywood movies attracts a huge audience.

## **2. Literature review**

### **2.1 Image schema**

Image schemas are considered to be integral aspects in human cognition and creative thinking. They are mentally structured spatial patterns that result from repeated perceptual and sensory experiences (Hedblom, Kutz, & Neuhaus, 2015). According to Johnson (1987), “an image schema is a recurring dynamic pattern of our perceptual interaction and motor programs that gives coherence and structure to our experience” (p.xiv). Image schemas are mental representations that provide a basis for other fundamental cognitive aspects such as reasoning and language understanding (Hedblom, Kutz, & Neuhaus, 2015). Johnson (1987) argues that being exposed to different experiences with different structures could affect human reasoning and understanding by providing meaningful patterns that influence human thinking. Image schemas attempt to connect the perceptual and sensory experiences with physical objects and the internal cognition of concepts in humans’ heads (Hedblom, Kutz, & Neuhaus, 2015).

Johnson (1987) explains that one of the most prevalent features of human’s bodily experiences is their encounter with physical containment and spatial boundedness. He further argues that humans are aware of their bodies as containers of three dimensions where they insert and extract things such as food, water, and air. Humans are also in constant physical containment with their surroundings, where they move in and outside any bounded space such as rooms, cars and clothes, or where they control objects by placing them in containers (bags, cups, boxes, etc.). Consequently, humans have typical schemata for physical containment where they try to fit any experience they encounter in order to enhance their understanding.

Humans schemata for both spatial and temporal experiences are so common as being taken for granted, resulting in missing parts of meaningful utterances that would further enhance their understanding (Johnson, 1987). Consequently, it is important to explore the way image schema functions as significant patterns that contribute to making humans cognitive experiences coherent. Image schema entails inferences, and hence affects our reasoning and understanding of different experiences around us (Johnson, 1987).

Evans and Green (2006) explain how image schema is multimodal and that it results from experiences of different modalities. They further explain that image schema exists deep into the human cognitive system where it depends on experiencing multiple senses and perceptions.

Johnson (2005) states that the image schema significance lies in its contribution to the basis of conceptualization and reasoning. He believes that it has a significant value in relation to lexical semantics and inference structure theory. Image schema gives precise details regarding the semantics of words and expressions of daily life experiences.

Image schema is a cognitive linguistic and evaluative tool (Krzyszowski, 1993). It contains an evaluative value with its innate polarity as their connotations and denotations reflect positive, negative and neutral values depending on the context.

### **2.2. Persuasion in advertising**

Persuasion is a principal element in advertising. O’Shaughnessy and O’Shaughnessy (2004) argue that the concept of persuasion relies heavily on knowing the audience’s needs. Moreover, effective and creative advertisements seek to understand their target audience. The advertisers show the audience a free advertisement, and the audience in return evaluates the product being advertised.

O’Shaughnessy and O’Shaughnessy (2004) distinguish between the act of influencing others and the act of persuasion. In their opinion, the former is an indirect way of having people change, start, continue, or stop doing a particular action/behavior. The process of influencing people does not require any trust in one another. The latter, on the other hand, is a purposeful and

direct means of shaping people's behavior or interest in a way that suits the target's needs. The process of persuasion depends on trusting the source or persuaders, and if emotions are involved, the effect of persuasion is even stronger. Persuasion is defined as "the process of trying to alter, modify or change the saliency of the values, wants, beliefs and actions of others" (O'Shaughnessy & O'Shaughnessy, 2004, p.5).

Persuasion is considered a primary element that applies to different human interactions (Halmari & Virtanen, 2005). In the language context, persuasion is the "linguistic behavior that attempts to either change the thinking or behavior of an audience, or to strengthen its believes, should the audience already agrees" (Halmari & Virtanen, 2005, p. 3).

In general, in human interactions and everyday communication, people tend to use evaluative statements or phrases about what is good or bad and positive or negative either explicitly or implicitly. Persuasion is constantly present whether people are persuading or are the ones being persuaded. Whenever people utter an opinion to express their agreement or disagreement towards an issue, or even recommend an action to be taken or not, these are considered acts of persuasion (O'Shaughnessy & O'Shaughnessy, 2004).

### 2.3. Narrative Persuasion

Narratives have the power to change beliefs (Green & Brock, 2000). Narratives have stories that aim at presenting unresolved conflicts and raising unanswered questions. Narrative worlds are generally decided in regards to modality. It could be textual, auditorial, or visual. Consequently, the recipient of the narrative information could be a reader, a listener, or a viewer. The process behind narrative influence to persuade people has become the interest of several research fields, such as communication, psychology, and advertising (Hamby et al. 2016).

The current study uses narrative persuasion framework, because narratives are effective vehicles to persuade. Trailers are forms of narratives that aim at persuading audience to watch a certain movie. Transportation theory is one of the narrative persuasion frameworks. The concept of transportation requires recipients' engagement in the narratives through cued elaborations and imagery. In the current study the researcher focuses on how to construct the transportation process to the audience and how to communicate persuasiveness even if the producers are not aware of their target audience's abilities and motivation.

### 2.4. Transportation Theory

Hamby et al. (2016) argue that "transportation occurs in response to a narrative, entails the experience of emotional engagement and the generation of mental imagery, and influences beliefs and attitudes" (p.116). Green and Brock (2000) argue that transportation is a process where narratives affect the recipient beliefs. In their study they develop a transportation scale to determine its effect on the recipient evaluation of narratives. They aim at exploring the persuasion effect of narrative on the recipient evaluations and attitudes, which allow them to be transported to the story world. Green and Brock argue that the recipient transportation into the narrative world is a mental process that combines feelings, imagery and attention.

Different forms of communication can trigger transportation. It is more likely to occur in response to narratives. Green and Brock (2000) claim that "transportation is the key determinant of narrative impact and further assume both that transportation may be affected by text-external manipulations and that individuals will vary in their proclivity for transportation" (p.703). In their study, they show that transportation is a process of narrative-based belief change. They also show that such a process requires positive narrative using imagery, affect, cognition, and external instructions in the story. They provide evidence that "transportation is a mechanism whereby narratives may exert their power to change beliefs" (p.718). A positively toned narrative leads to transportation effects. Thus, a manipulated transportation has an effect on belief change. In other words, positive toned stories aims at manipulated transportation, which leads to recipient belief change.



## **2.5. Evaluation and Persuasion:**

House (1977) contends that evaluations are acts of persuasion. He argues that persuasion aims at winning audience assent towards a certain viewpoint or a particular action by appealing to their reasoning and understanding. House believes that persuasion targets promoting a particular action through focusing on target audience and using relevant information. Evaluations are not certain, nor conclusive. They are subject to examination and criticism before determining its usefulness (Kelly, 1980). Evaluations are important, because they provide plausible justification to certain arguments. Despite being subjective, evaluations are conducive to actions (House, 1977).

Bednarek (2006) argues that speakers around the world evaluate aspects of their surroundings according to different parameters. They tend to evaluate objects or situations whether they are good or bad for them, important or unimportant, appropriate or inappropriate. Bednarek explains that evaluating something as important, comprehensible, or expected does not necessarily stipulate whether it is good or bad. It could be good or bad depending on the situation. They can evoke positive or negative evaluations.

## **2.6. Previous studies**

In her study of visual evaluation in film trailers, Maier (2009) explores how visual features in movie trailers could enhance the trailers' persuasive purpose through analyzing 12 comedy movie trailers. She also explores how the different semiotic modes in movie trailers affect the trailers' evaluative stance. She proposes a model of analysis that combines both Labov's (1972) model of evaluation in narrative, and Kress and van Leeuwen's (1996, 2001) multimodal framework. The multimodal approach is used to analyze the complex interrelation between the different semiotic modes in movie trailers in order to create meaning. On the other hand, Labov's (1972) model of evaluation in narrative is adopted and elaborated by Maier to include not only verbal evaluative devices, but also visual and aural semiotic modes that can function as evaluative devices.

In another study by Maier (2011) discussing generic staging in film trailers, she analyzes the generic structure of 12 comedy movie trailers in order to demonstrate how the promotional target of movie trailers affects how they are multimodally structured. Maier argues that the generic structure of movie trailers is a mixture of both narrative and promotional structures, where "trailers are designed to sell and tell a story" (p.141). Her model of analysis comprises three different theoretical frameworks namely multimodality, genre theory, and film study. She further argues that movie trailers have both promotional and generic structures where each stage in the trailer has a distinct communicative function through different semiotic modes. She explains that all the trailer stages have two main functions: promotional and narrative. Thus, she uses genre analysis to identify the functional structure of each stage of the trailers. Furthermore, she applies Labov's (1972) analytical model of narrative structure in her model of analysis of movie trailers, for the importance of the verbal component in enhancing meaning making in the story of the trailer.

A study by Bortoluzzi (2009) discussing emotion in film trailers aims at identifying a critical multimodal framework of analysis for complex texts such as videos. Her analysis focuses on one movie trailer as a type of such complex videos. In her study, she focuses on how emotion can be communicated through verbal and non-verbal devices presented in a trailer. Bortoluzzi uses a framework that comprises two different theoretical backgrounds, which are socio-semiotic and cognitive approaches. Her analysis of the evaluative language of the trailer reveals that judgment is the prominent function of the story of the trailer. She concludes that the expressions used in such evaluative language are both of emotional and moral values. Such values appear mostly in words rather than in sound and images, where images, sounds and graphic devices only arouse basic emotions, whilst verbal communication expresses both emotional and judgmental elements. Bortoluzzi's main aspect of the analysis reveals that

the devices used in trailers to arouse emotion aim at affecting the audience and persuading them to take an action, which is, in this case, watching the movie.

Wildfeuer and Pollaroli (2017) study the multimodal and argumentative structure of movie trailers. They explore the trailers' persuasive techniques through using multi-semiotic resources such as moving images, sound, music, and montage techniques. The interplay of such semiotic resources constitutes the trailers' main content and arguments expressed in them. Furthermore, Wildfeuer and Pollaroli argue that a trailer implicitly conveys to the audiences the message that they should watch a particular movie in the theatre. Audiences usually infer this main message through their own experiences and knowledge about the world, in addition to the interplay of different semiotic modes and other information sources provided in the trailer. In their study, they introduce an integrated approach to examine movie trailers as enthymematic arguments. Their analytical focus is on the audiences' reasoning process of explicit and implicit meaning making and argumentative structure of the trailer. They conclude that the argumentative structure of movie trailers consist of two main evaluative standpoints regarding the qualities of the advertised movie that function as arguments supporting the major standpoint. Each one of the evaluative standpoints follows logically from the logical units expressed in the movie trailer. These logical units are presented as reasons to persuade audience to go to theatres and watch the advertised for movie. For example, title and release date are logical units provided in a trailer that specify the trailer's generic standpoint which is "you should watch movie x".

A study of the persuasive nature of image schema by Cortes de los Rios (2010) aims at exploring how journalists use metonymies, image schemas, colour, and cultural aspects in reporting the economic crises to influence readers. She argues that image schemas are important cognitive devices that communicate persuasion, and hence can emphasize on the financial situation aspects. She explores the previously mentioned cognitive devices in seven covers published in 'The Economist', and their effect on persuading readers' opinions. She further argues that since image schemas encompass all aspects of meaning and cognition, then they can motivate how people reason and imagine. In her opinion, image schema is a useful tool for persuasion since humans usually evaluate what is good or bad for them, and hence can make use of the positive and negative values of image schemas. Results show that image schemas of SPACE(UP-DOWN-FAR-NEAR), CONTAINMENT (IN-OUT), ATTRIBUTE (DARK-BRIGHT; BIG-SMALL), BALANCE and MOVEMENT, are the ones on the seven covers. They are able to convey positive or negative arguments regarding the financial crises. She concludes that image schema among other devices is used as a persuasive strategy in discussing financial concepts.

Another study by Sacristan and Cortes de los Rios (2009) aim at exploring how image schematic concepts are exploited in introducing sexism in advertising in order to persuade customers both in implicit and explicit manners. They argue that image schemas have a crucial role in achieving persuasion. They claim that advertisers use image schema as a cognitive structure, in persuading customers; since the customers' habit is to evaluate what is best or worse for them. They further argue that image schemas occur underneath human's conscious awareness where people use it to understand everyday dynamic bodily interactions. Sacristan and Cortes de los Rios claim that image schemas carry positive and negative evaluations. For example, MORE is UP (good), and LESS is DOWN (bad). Such evaluations are affected by the universal and cultural EXPERIENCES around the world. They further claim that advertisers use image schemas as a value system imposing negative values on how gender is viewed. They believe that image schemas give pleasurable experiences to the audiences through aiding in interpreting the right meanings and values, and thus are considered persuasive. The study results confirm that image schema is used as a persuasive strategy in advertisements to present sexism in both implicit and explicit ways. Results show that SPACE, FORCE, MULTIPLICITY, and ATTRIBUTE image schemas are used both implicitly and explicitly in advertisements as means of communication.

### 3. Methodology

The study uses Johnson’s (1987) image schema model as a cognitive linguistic means of persuasion in drama movie trailers. It also divides the trailers into generic stages using Maier’s (2011) model of analysis.

#### 3.1. Tools of analysis

For the purpose of the present study, it is important to shed light on Johnson’s (1987) types and subtypes of image schemas, as they are regarded essential in understanding the present research’s analysis. Table (1) below provides a partial list of the types and subtypes of image schemas adapted from Johnson’s (1987) and Evans and Green (2006).

Schema	Sub-Schemas
<b>SPACE</b>	UP-DOWN, FRONT-BACK, LEFT-RIGHT, NEAR-FAR, CENTRE-PERIPHERY, CONTACT, STRAIGHT, VERTICALITY
<b>CONTAINMENT</b>	CONTAINER, IN-OUT, SURFACE, FULL-EMPTY, CONTENT
<b>LOCOMOTION</b>	MOMENTUM, SOURCE-PATH-GOAL
<b>BALANCE</b>	AXIS BALANCE, TWIN-PAN BALANCE, POINT BALANCE, EQUILIBRIUM
<b>FORCE</b>	COMPULSION, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENABLEMENT, ATTRACTION, RESISTANCE
<b>UNITY/MULTIPLICITY</b>	MERGING, COLLECTION, SPLITTING, ITERATION, PART- WHOLE, COUNT-MASS, LINK(AGE)
<b>IDENTITY</b>	MATCHING, SUPERIMPOSITION

**Table 1.** Partial list of image schemas

#### 3.1.1. Entailments of Image Schema

##### 3.1.1.1. Operational Definitions

The CONTAINMENT image schema is divided into five schemas (CONTAINER- IN/OUT- SURFACE - FULL-EMPTY - CONTENT). It is when objects are located within particular borders or inside objects. FORCE schema is experienced through interaction or potential interaction. It could affect people or objects in their perceptual field. It involves the movement of an object in one or more direction. Johnson (1987) argues that forces require degrees of intensity, and that they always have causality consequences. The subtypes of the FORCE schema are (COMPULSION- BLOCKAGE- COUNTERFORCE- DIVERSION- REMOVAL OF RESTRAINT- ENABLEMENT- ATTRACTION). Cerval (1999) argues that the further people are from harmful forces or emotions, the less control these forces or emotions have over them. Thus, normally people are attracted to beneficial forces such as love and happiness, and tend to stay away from harmful forces such as hatred and sadness, She further metaphorically explains the FORCE-ATTRACTION system as “Desires are forces between the desired and the desirer” P.201. Cerval claims that if any force entity is personified, it is then equipped with will power, so that it may cause a passive entity to control or move another.

The term LOCOMOTION is introduced by Evans and Green (2006) as a domain that entails the SOURCE-PATH-GOAL image schemas or as Johnson (1987) lists it as PATH schema. LOCOMOTION image schema is the notion of directed movement along a particular path. It is fundamental to human thinking, where it is connected to the spatial experience of the world. It contains a start point (SOURCE), and ending point (GOAL), and connection between SOURCE and GOAL (PATH).

MOMENTUM is one subtype of the LOCOMOTION schema. According to Evans and Green (2006), it represents a movement of an object or a trajectory without a clear reference of the designated landmark.

The BALANCE schema is a preconceptual bodily experience that cannot be grasped by a set of rules (Johnson, 1987). Johnson further argues that “the meaning of balance begins to emerge through our acts of balancing and through our experience of systemic processes and states within our bodies” (p.75). UNITY/MULTIPLICITY is an image schema type where objects are viewed in relation to one unit or multiple parts of the same unit. Its subtypes are MERGING, COLLECTION, SPLITTING, ITERATION, PART-WHOLE, COUNT-MASS, and LINK (AGE) (Evans & Green, 2006). Linkages are spatial and temporal connections where two or more objects are similar in sharing the same features. The notion of LINKAGE is when a cognitive or perceptual feature links two objects.

SPACE schema is divided into eight sub-schemas as shown in table 1. It is a type of schema where objects are viewed in relation to space or to experiences through the five senses. CENTER-PERIPHERY schema is a schema that is not experienced in isolation, but rather other schemata are superimposed on it in order to be able to define one’s own orientation regarding world experiences. The NEAR-FAR schema is a subtype of the CENTER-PERIPHERY schema. It is experienced along with one’s perceptual or conceptual perspective of the world whenever there is a center and a periphery. The context decides what is considered to be near to the center. Finally, the IDENTITY schema is divided into two sub schemas, which are MATCHING, and SUPERIMPOSITION image schemas where the mind imposes certain characteristics on an object.

### 3.1.2. Maier’s (2011) Multimodal Model of Analysis

Maier adopts a multimodal approach in categorizing how the generic stages of a trailer are structured. Maier (2011) labels the trailer generic stages according to their promotional function to persuade the audiences. The information provided in each stage whether diegetic or non-diegetic distinguishes the trailer’s promotional stages from one another. The term diegetic sounds refers “to all kinds of sounds that are made by a physical source inside the story world, and that are audible to characters” (Stadler and McWilliams, 2009, p. 70). The term non-diegetic sounds refers to “the sound is heard ‘over’ the images on screen rather than seeming to come ‘from’ the images: it is produced by a source outside the story world” (Stadler and McWilliams, 2009, p. 70).

Maier (2011) divides the promotional stages into two categories namely explicit and implicit. The explicit promotional stages are concerned with information regarding “the non-diegetic context of the film: viewers, names of actors, director and film, date of release and other information regarding the making of the film” (Maier, 2011, p.144). The implicit promotional stages are concerned with diegetic information regarding the film characters, situations and relationships. Figure 1 below explains briefly Maier’s (2011) types of generic stages and their functions.

Types		Functions
<i>Implicit Promotional</i> (diegetic information)	<i>Prologue</i>	Appetiser
	<i>Orientation</i>	Contextualisation
	<i>Complication</i>	Introduction of disruptive action
	<i>Evaluation</i>	Interpretations of events/ outcomes
<i>Explicit Promotional</i> (non-diegetic & diegetic information)	<i>Promotional Identification</i>	Foregrounds meaning of film company, director and actors
	<i>Promotional Recapitulation</i>	Introduces new orientative information from an evaluative point of view
	<i>Promotional Interpretation</i>	Explains possible impacts of film upon viewers
	<i>Promotional Recommendation</i>	Advises the viewers
	<i>Promotional Information</i>	Introduces extra non-diegetic information about Internet address, release dates, etc.

Figure 1. Maier’s multimodal model of trailer’s generic stages (Maier, 2011, p.147)

### 3.2. Data Collection

The data of the study are three movie trailers that are chosen based on a purposive sampling technique. The researcher uses the UCLA Hollywood diversity report in choosing the top movie genre (Hunt et al., 2018).. The data analyzed in the 2018 UCLA Hollywood diversity report reveals that the drama genre has the highest percentage of distribution. Consequently, the researcher in the current study examines three purposefully selected American movie trailers of drama as the top genre in 2016, which is the time frame of the current research. The names of the chosen movie trailers that will be analyzed are listed below in table 2.

Film Name	Genre
Sully (2016)	Drama
Manchester by the sea (2016)	
Jackie (2016)	

Table 2. Names of the movie trailers analyzed in the current study

The trailers are chosen based on the highest profit gained as compared to the production budget of the movie and against the audience ratings. The revenues of the selected movies are three times the production budget allocated for such movies, which reflects the success of the trailers/movies (“The Numbers - Where Data and the Movie Business Meet”, n.d.). Table 3 below shows the numbers of revenues against the numbers of each movie production budget.

Movie	Production Budget	Revenue	Profit
sully	\$60,000,000	\$238,524,556	\$178,524,556
Manchester by the Sea	\$8,500,000	\$77,733,867	\$69,233,867
Jackie	\$9,000,000	\$36,588,512	\$27,588,512

Table 3. Numbers of revenues against the numbers of each movie production budget

According to Rotten Tomatoes website (“Rotten Tomatoes: Movies | TV Shows | Movie Trailers | Reviews ..”, n.d.), the audience ratings are above 3 as shown in table 4 below. Despite the high revenues the selected movies achieved, their audience ratings were mediocre, which reflects the impact of the trailer on the movie goers’ decision, suggesting the success of the trailers.

Genre	Movie	Average Audience rating
Drama	Sully	4
	Manchester by the sea	3.9
	Jackie	3.4

**Table 4. Average audience ratings to the selected movies**

### 3.3. Procedures

After watching the movie trailers, we identify the generic features of the trailer. The second step is to apply Johnson’s (1987) image schema as a cognitive linguistic tool. We number all the sentences uttered in the trailer either by diegetic or non-diegetic voiceover. Afterwards, we plot the words that reflect image schemas in a table that shows the main and sub-schemas reflected in each.

### 4. The analysis

The instrument used in analysing the movie trailers is Johnson’s (1987) image schema. In this study, the language used in trailers is focused on particular image schematic concepts that contribute to the overall persuasive/promotional function of movie trailers. The study also focuses on the properties of different image schema patterns projected from the words uttered in trailers, and how they contribute to the audiences’ understanding of the logic behind using such words/concepts. Moreover, analysing the different recurrent patterns and relationships of image schema enhances the development of meaning making and aids in allowing audiences to infer meaning of different words and utterances in the trailer, which contributes to their understanding of the trailer story. The following table demonstrates the total number and percentages of image schema patterns/concepts found in the drama genre across the selected data of three trailers.

Image Schema	Percentage	D1	D2	D3	No. of Occurrence
IDENTITY	32.80%	32	22	49	103
EXISTENCE	24.84%	23	22	33	78
FORCE	19.11%	10	29	21	60
LOCOMOTION	8.92%	4	13	11	28
MULTIPLICITY/ UNITY	5.42%	5	10	2	17
CONTAINMENT	4.78%	1	7	7	15
SPACE	4.14%	2	9	2	13
	100.00%				314

**Table 5. Number of image schema concepts in drama trailers**

Table 5 shows that the most used concept in drama genre is IDENTITY (32.80%), followed by EXISTENCE (24.84%), and then FORCE (19.11%). Table 5 also demonstrates that LOCOMOTION comes fourth in rank (8.92%), followed by

MULTIPLICITY/UNITY (5.42%) and CONTAINMENT (4.78%). The least used image schema concepts in the drama genre is SPACE displaying (4.14%).

Trailer producers employ many IDENTITY image schemas to create mental representations that provide the audiences with cognitive reasoning needed to understand the trailer story. Generation of mental imagery is an integral part of the process of transportation. Mental imagery generation is achieved through the use of the sub-schema SUPERIMPOSITION, which is the most prevalent across the three trailers under study (79.4%). It is also achieved through the sub-schema MATCHING, which holds only (20.6%) of usage. IDENTITY-SUPERIMPOSITION is when certain characteristics are imposed on either movie characters (diegetic) or actors and their performances in other movie roles (non-diegetic). Thus, contributing to the transportation process through the emotional engagement represented in imposing certain characteristics whether positive or negative on the movie characters or the actors and their performances. IDENTITY-SUPERIMPOSITION is also used in defining professions of those working behind the movie production (non-diegetic), or in giving opinions regarding the movie story. IDENTITY-MATCHING on the other hand is used in defining the production of certain companies playing on the audiences' schemata in pre-supposing their familiarity with these companies' production. Thus contributing to the transportation process through aiming at changing the audiences' attitudes when defining the production companies.

In the drama movie trailers, (81) IDENTITY-SUPERIMPOSITION image schema examples occur across the three trailers, serving both diegetic and non-diegetic information/content. It is noticed that the function of IDENTITY-SUPERIMPOSITION image schemas is to enhance audiences' understanding of the trailer story by using the provided superimposed characteristics to infer details about the story context or characters' relations in the movie (diegetic content). In "Jackie" trailer for example, words such as [real- more real- performance- wrong- alone- first lady] are used to influence the audiences' thinking and understanding of the film story. They create mental representations that shape the audiences' understanding of the story conflict of the first lady who has turned lonely and lost between what is real and what is performance. In "Sully" trailer, words such as [dual engine loss- immediate water landing- forced water landing- best- hero- super-overwhelmed- still operating- wrong- endangered] cluster as meaningful image schema pattern to help audiences understand the film story of the miraculous emergency landing flight on the Hudson River, and the conflict of the main character dealing with subsequent publicity. Thus IDENTITY-SUPERIMPOSITION is considered as an evaluative tool where it provides opinions regarding the movie story that aim at changing the audiences' attitudes and thus strongly contribute to the transportation process.

In the same vein, words that have IDENTITY-SUPERIMPOSITION image schema in the trailer "Manchester by the sea" contribute to establishing audiences' understanding of the film story and the main characters' conflicts. Words such as [safe-best man- keep you happy] at the beginning of the trailer allow the audiences' minds to impose certain characteristics on the main characters and their relations, and explain the strong bond the kid and the father has. The climax of the movie is identified through the IDENTITY-SUPERIMPOSITION image schemas found in [wrong- guardian- back up- guardian- my guardian- janitor- terrible- broken] which entail inferences regarding different relations between characters. Moreover, the repetition of the word 'guardian' highlights and intensifies the main character's role all through the film. Consequently, the audiences could infer themes and characteristics, which enhance their curiosity, and thus maintain the persuasive function of the trailer.

In regard to the non-diegetic content highlighted through the IDENTITY-SUPERIMPOSITION image schema, it is found that their main functions are either to describe the story, actors and their performances, or to define the profession of those who work behind the movie production. In "Jackie" trailer for example, the story is described as [best screen play- a shattering reflection on loss and legacy- a psychodrama of hypnotic intimacy]. The image schema patterns created in the previous words arouse the audiences' curiosity and help them infer details about the story events. Consequently, IDENTITY-

SUPERIMPOSITION image schema has an evaluative function in movie trailers, which enhances the trailers' promotive/persuasive function. In the same vein, phrases such as [the *untold* story- behind the *miracle* on the Hudson] in “*Sully*” trailer have IDENTITY-SUPERIMPOSITION image schemas, which as well serve the promotive function of the trailer by imposing certain characteristics on the story event, allowing audiences to infer more details about the movie.

Other examples of IDENTITY-SUPERIMPOSITION image schemas that hold evaluative signalling regarding the film story are found in “*Manchester by the sea*” trailer. Examples such as [an extraordinary swirl of love, anger, tenderness and brittle humor- most masterful film- miraculous- a remarkable work- a masterpiece] diminish the distance between audiences and the story events, allowing the audiences to infer details about the story, and consequently enhance their comprehension of the trailer as shown in Figure 2 below.



Figure 2. IDENTITY-SUPERIMPOSITION image schema examples

Furthermore, IDENTITY-SUPERIMPOSITION image schemas are also found when the actors' performances are described. For example, in “*Jackie*” trailer, the performance of the actress Natalie Portman is described as [most demanding and complex performance], displaying an evaluation of her performance with a positive connotation, which triggers the audiences curiosity and thus enhances the persuasive function of the trailer. In “*Manchester by the sea*” trailer, close up shots of the main three actors are displayed with captions written in bold describing their performances as shown in figure 3. The singularization given by the close-up, or long shots of each actor, in addition to captions that involve IDENTITY-SUPERIMPOSITION image schemas, intensify the persuasive effect to watch the movie, and enhance the promotive function of the trailer. It can be noticed that the words used to describe their performances have positive IDENTITY-SUPERIMPOSITION image schemas such as [superb- brilliant- terrific- amazing- stunning- impressive- incredibly convincing- a break out performance- a star]. These evaluative opinions of famous magazines are inserted in the trailer for promotive and persuasive purposes. Consequently, IDENTITY-SUPERIMPOSITION image schema positively tones the trailer's narrative when describing the actors' performances, the writers', directors', or the story itself. This narrative manipulation leads to transportation effects and thus aims at affecting a belief change. It is also noticed that such opinions appear mostly in the Promotion Recapitulation Stage of the trailer, where it includes direct evaluative statements that explicitly enhance the evaluative aspect of the story or the actors, and thus maintains the trailer's persuasive purpose.







**Figure 3.** IDENTITY-SUPERIMPOSITION image schemas in describing actors’ performances

IDENTITY-SUPERIMPOSITION image schema is also found in trailers when introducing the production team and their professions. It is noticed that the Promotional Information Stage of trailers includes names and professions of the team working behind the movie production. Figure 4 shows the promotional information stage in “*Jackie*” trailer as an example of providing non-diegetic content of names and professions of the movie production team [costume designer Madeline Fontaine- editor Sebastian Sepulveda- production designer Jean Rabasse- director of photography Stephane Fontaine]. Table 6 below displays all the non-diegetic IDENTITY-SUPERIMPOSITION image schema examples across the three trailers in regards to names and professions of movie production teams.



**Figure 4.** Promotional Information Stage in Jackie trailer

Genre	Movie	Image Schema
Drama	Jackie	<ul style="list-style-type: none"> <li>Costume designer Madeline Fontaine</li> <li>Editor Sebastian Sepulveda</li> <li>Production designer Jean Rabasse</li> <li>Director of photography Stephane Fontaine</li> </ul>
	Sully	<ul style="list-style-type: none"> <li>co-producers Jessica Meier Kristina Rivera-</li> <li>Executive producers Kipp Nelson and Bruce Berman</li> </ul>

**Table 6.** Non-Diegetic IDENTITY-SUPERIMPOSITION image schema examples

Finally, it is noticed that the IDENTITY-SUPERIMPOSITION image schemas used in trailers to describe the story or actors’ performances hold evaluative positive emotive qualities, which increases the promotive function of the trailer. The expressions the trailer makers use usually show approval of the story, movie production, or actors’ performances. These descriptions have IDENTITY-SUPERIMPOSITION image schemas with positive connotation, which contribute to persuading the audiences to watch the movie. Consequently, IDENTITY-SUPERIMPOSITION image schema in trailers is an effective tool for persuasion.

IDENTITY-MATCHING image schema has occurred (21) times across the three drama trailers. IDENTITY-MATCHING image schema is noticed to serve as well both diegetic and non-diegetic content. Moreover, IDENTITY-MATCHING image schema aims at enhancing audiences' understanding of the trailer story by providing significant patterns that contribute to making coherent cognitive experiences regarding the trailer story events (diegetic) or defining companies, actors, or writers (non-diegetic).

In the drama trailers, it is clear how IDENTITY-MATCHING image schema aids in inferring details about the characters and story events (diegetic content), aiming at arousing the audiences' curiosity and thus enhancing the persuasive function of the trailers. In “*Jackie*” trailer, the phrase [a great divide between *what people believe* and *what I know to be real*] has IDENTITY-MATCHING image schema, where it allows audiences to infer characteristics about what people believe to be real, versus what the main character knows to be real. The constructed opposite between the words ‘people’ and ‘I’ triggers the audiences' curiosity by generating the schema of a different female character in their cognition. Other examples are shown in table 7 below, where IDENTITY-MATCHING image schema is used across drama trailers.

Genre	Movie	Diegetic	Non-diegetic
Drama	Jackie	<ul style="list-style-type: none"> <li>• How would you like him remembered?</li> <li>• Look like barbarians</li> </ul>	<ul style="list-style-type: none"> <li>• To date.</li> <li>• Why not productions</li> <li>• A Protozoa production.</li> <li>• A Pablo Larrain Film</li> <li>• Winner</li> <li>• Winner</li> <li>• Official selection</li> </ul>
	Sully	<ul style="list-style-type: none"> <li>• Then any jet in history</li> <li>• No one has ever trained like that.</li> <li>• Like hero.</li> <li>• You did everything you could.</li> </ul>	<ul style="list-style-type: none"> <li>• A Flashlight Films Production</li> <li>• A Kennedy/Marchall Company Production</li> <li>• A Malpaso Production</li> </ul>
	Manchester by the sea	None	<ul style="list-style-type: none"> <li>• Lonergan's Movies</li> <li>• Look and feel like life.</li> <li>• Todate.</li> </ul>

**Table 7.** IDENTITY-MATCHING image schema examples

As shown in table 7, the diegetic IDENTITY-MATCHING image schemas aim at arousing audiences' curiosity to know about the upcoming events of the story. Phrases such as “making us look *like barbarians*” in “*Jackie*” trailer for example aim at allowing audiences to infer and realize the difference between the Americans behaviour/attitude versus the barbarians'. In “*Sully*” trailer, the phrase “I don't feel *like a hero*” with a medium close-up shot of the main character uttering these words, aids in matching his actions in the story events to the audiences own schema of what makes a hero. It is worth mentioning that one movie trailer in the drama genre namely “*Manchester by the sea*” has no IDENTITY-MATCHING image schemas.

IDENTITY-MATCHING image schema is noticed to serve as well non-diegetic content of drama movie trailers. In defining the movie production companies, actors, or writers, trailer makers use IDENTITY-MATCHING image schema which aims at inferring the quality of the movie and thus enhances the persuasive function of the trailer. In “*Jackie*” trailer for example, the

caption [Natalie Portman's most demanding and complex performance *to date*] has IDENTITY-MATCHING image schema that allows a comparison between this particular actor's previous performances and the current promoted one. In "*Manchester by the sea*" trailer, the phrases [Lonergan's movies look and feel like life], and [his most masterful film *to date*] have IDENTITY-MATCHING image schemas, which allow a recall of this particular writer's previous movies and matching how real his movies are to how real life is. The IDENTITY-MATCHING image schema in the second phrase allows a comparison between the quality of his previous movies against the quality of the promoted movie in the trailer, which enhances the persuasive message of the trailer.

Furthermore, IDENTITY-MATCHING image schemas are found in both the promotional Identification, and Promotional Information Stages of the trailers when identifying the movie production companies. Table (7) provides examples of the non-diegetic IDENTITY-MATCHING image schemas across the three genres, among which are [Why not Productions, A Pablo Larrain Film] in "*Jackie*" trailer, [A Flashlight Films Productions] and in "*Sully*" trailer, [A Universal release]. A clear evaluative purpose is served in the previous examples by mentioning names of famous film companies, in addition to the IDENTITY-MATCHING image schemas provided through the definite article "A". Consequently, a comparison between the previous productions of the mentioned companies against the current production is inferred, implying an evaluative presupposition that every audience is familiar with the productions of these companies. Consequently, a clear evaluative significance is achieved by the use of IDENTITY-MATCHING image schema. It aims at allowing audiences to make comparisons between two different things, people, concepts or production companies. Allowing audiences to infer such differences implies an evaluative presupposition that they are familiar with such things, people, concepts, or production companies, and thus serves the transportation process by influencing their attitudes.

It is also noticed that IDENTITY-MATCHING image schema of non-diegetic content enhances the trailers' credibility by providing names of well-known film festivals that certain movies are acknowledged at or prizes that the movies win. For instance, in "*Jackie*" trailer the captions [winner Venice International Film Festival Best screen play, Winner Toronto International Film Festival Platform Prize, Official Selection New York Film Festival] are found in the Promotional Recapitulation stage of the trailer. By defining the movie as a winner of such prizes, the IDENTITY-MATCHING image schema aids in inferring the quality of the movie by an implied evaluative presupposition that the audiences are familiar with the quality of such prizes. Consequently, IDENTITY-MATCHING image schema serves the persuasive purpose of trailers.

Finally it is noticed that IDENTITY-MATCHING image schemas are mostly found in the Promotional Recapitulation Stages of the trailers. The trailer makers use the IDENTITY-MATCHING image schema as an evaluative presupposition that every audience is familiar with the achievements of the production companies, actors, or writers. The explicit evaluation achieved through the IDENTITY-MATCHING image schema concepts, in addition to naming the production companies, actors, or writers, are considered direct evaluative statements that serve the persuasive purpose of the trailers.

EXISTANCE image schema follows the IDENTITY image schema in occurrence across the three movie genres with a percentage of 24.84%. It occurs in both Explicit and Implicit Promotional stages of the trailers. The most sub-schema used is OBJECT, followed by PROCESS, and few BOUNDED-SPACE sub-schemas. The OBJECT image schema is used when the names of production companies, distribution companies, actors, directors, magazines, awards, film festivals, or the movie advertised for are introduced. EXISTANCE-OBJECT image schemas occur in the Explicit Promotional Stages namely Identification, Recapitulation, and Information Stages. Examples are provided in figure 5 below.

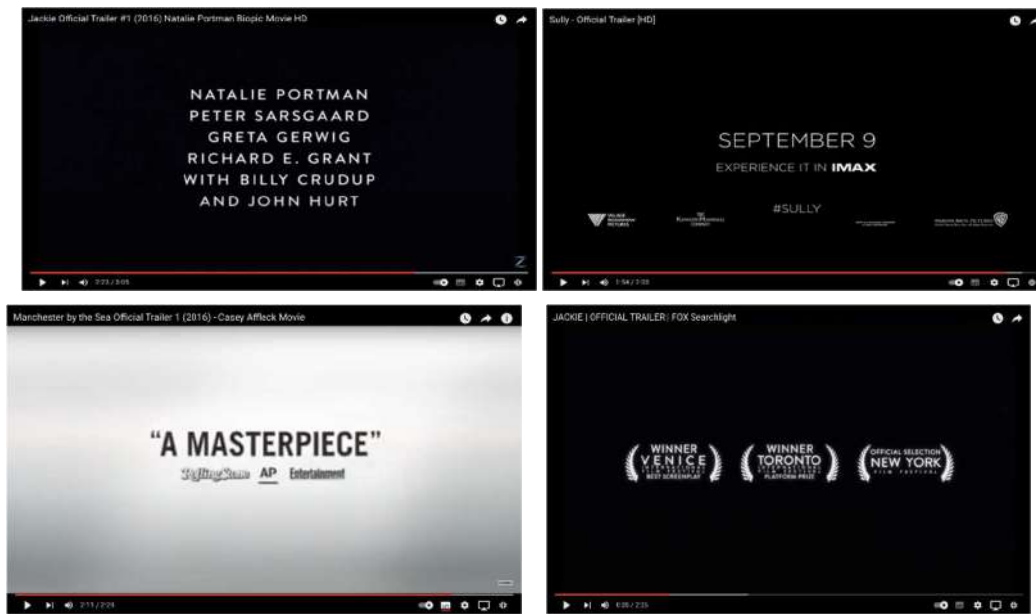


Figure 5. EXISTANCE-OBJECT image schema examples

EXISTANCE-BOUNDED SPACE image schema is used when referring to a particular place. It occurs mostly in the Implicit Promotional stages of the trailer narrating story events. Examples are “here?” in *Manchester by the sea*’ trailer, and “the Hudson” in *Sully*’ trailer. The previous examples point to a particular place on a map according to each film story. They aim at crystalizing the existence of these places to the audiences, and that these places are related to the story events. It is worth mentioning that the EXISTANCE-BOUNDED SPACE image schema does not occur in the Explicit Promotional Stages of any drama trailer.

EXISTANCE-PROCESS image schema occurs in the Explicit Promotional Interpretation Stages of the trailers. It is used when displaying to the audiences the real timing of the movie release in theaters. Examples are: “September 9” in *Sully*’ trailer, and “December” in *Jackie*’ trailer. The previous examples give the audiences a direct temporal indication that makes a reference to the movie release date and time that meets with the audiences’ real time in their lives. Figure 6 below show examples of EXISTANCE-PROCESS image schemas in the Promotional Interpretation Stages of *Sully*’, and *Jackie*’ trailers respectively.

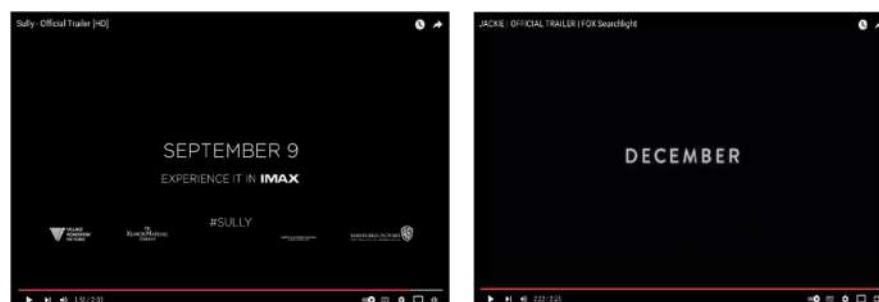


Figure 6. EXISTANCE-PROCESS image schemas in Sully and Jackie trailers

FORCE image schema comes third in occurrence across the three trailers with a percentage of 19.11%. The most frequent FORCE sub-schema used is COMPULSION. FORCE-COMPULSION image schema is used in several explicit promotional stages across the three trailers namely: Promotional Information stage, Promotional Recommendation stage, and Promotional Recapitulation stage. It is also used in the implicit promotional stages of the trailers narrating story events.

In regard to the Promotional Information stage, COMPULSION is used as the caused motion; where the TR is usually stated in passive voice and is conceptualized as a person. The LM is usually conceptualized as an abstract entity (name), followed by the preposition ‘by’ to define a person’s job behind the movie production. COMPULSION image schema in the Promotional Information stage is personified, and endowed with will power. Examples across the three drama trailers are listed below in table 8.

Genre	Movie/Trailer	COMPULSION image schema
Drama	Sully	<ul style="list-style-type: none"> <li>• By Chesley "Sully" Sullenberger and Jeffrey Zaslow</li> <li>• Written by Todd Komarnicki</li> <li>• Produced by Frank Marshall, p.g.a. Allyn Stewart, p.g.a. Tim Moore, p.g.a.</li> <li>• Produced and directed by Clint Eastwood</li> </ul>
	Jackie	<ul style="list-style-type: none"> <li>• Casting by Lindsay Graham Mary Vernier Mathilde Snodgrass</li> <li>• Music composed by Mica Levi</li> <li>• Produced by Juan De Dios Larrain Darren Aronofsky Mickey Liddell Scott Franklin Ari Handel</li> <li>• Written by Noah Oppenheim</li> <li>• Directed by Pablo Larrain</li> </ul>

Table 8. COMPULSION image schema examples in the Promotional Information Stage

In regard to the Promotional Recommendation Stage, FORCE-COMPULSION image schema is used through the imperative form. The audiences are directly addressed in the captions through the imperative form. COMPULSION image schema uses the imperative form to strengthen the unequal power relationship between the movie producers as experts and audiences who have to be advised, informed, and entertained. Trailer producers aim at identifying the audiences with the main characters of the movie in the Promotional Recommendation Stage by extending the story’s theme to reach the audiences’ experiences. For example, in ‘Sully’ trailer, the audiences are directly addressed in the Promotional Recommendation Stage using a FORCE-COMPULSION image schema such as [Experience it in IMAX, Follow Facebook Twitter Instagram]. Thus, FORCE-COMPULSION image schemas manipulate the narrative by using imperative form to address the audiences as people who need to be advised by the powerful experts (producers). The narrative manipulation through using the imperative form leads to transportation effects, and hence affects a belief change.

The rest of the COMPULSION image schemas appear throughout the three trailers in the Implicit Promotional Stages, while narrating the story events through the diegetic voice-over narrative. For example, in ‘Manchester by the sea’ and ‘Sully’ trailers, FORCE-COMPULSION image schemas in “provided for your nephew’s upkeep”, “cleared for takeoff”, “we’re going to lose one engine”, and “it was a forced water landing” contextualize the gravity of the situation to the audiences and aid in identifying the action that disrupts the main characters’ lives.

FORCE-ENABLEMENT image schema follows FORCE-COMPULSION image schema in occurrence. It is noticed that the ENABLEMENT image schema is mainly used in the explicit Promotional Stages of trailers, particularly the Promotional Information Stages. ENABLEMENT image schema is used to show that an entity have power to perform an action, where there are no obstacles or counterforces. The Promotional Information Stage in trailers is an explicit promotional stage that usually includes names of production companies followed by a verb in the present simple tense such as ‘presents’. ENABLEMENT

image schema is detected in the Promotional information Stages of trailers in the form of an entity followed by a present tense form. Examples are found in “*Sully*” trailer [Warner Bros. Pictures Presents], and in “*Jackie*” trailer [Fox Searchlight Pictures and LD Entertainment Present] as shown in figure 7. The previous examples have ENABLEMENT image schemas, which show a path, direction, destination of an entity (company name) that reaches an intended destination (the action verb ‘present’). FORCE-ENABLEMENT image schemas aim at giving power to the advertised film companies, or production companies, which enhances the promotive function of the trailers.



Figure 7. FORCE-ENABLEMENT image schemas in Promotional Information Stages

Few ENABLEMENT image schemas are detected across the three trailers in the Promotional Recapitulation Stage. Examples are found in “*Manchester by the Sea*” trailer: [could earn his first best actor nomination, could very well earn her fourth Oscar nomination]. Figure 3 show the previous examples written in captions along with close up and medium shots of two main actors in the movie namely Casey Afflec, and Michelle Williams respectively. The ENABLEMENT image schemas detected along with the close up and medium shots enhance the promotional function of the trailer. Together they aim at inviting the audiences to attach more importance to what is shown on the screen. The evaluative meaning is enhanced both textually by the use of the ENABLEMENT image schema, and visually by the use of the close up and medium shots of the actor out of the narrative context. It is also noticed that ENABLEMENT in the Promotional Recapitulation Stage is shown in a low reliability evaluation by using the modal verb ‘could’, which expresses a low reliability of a certain proposition. It gives the possibility that an obstacle could act as a barrier to the movement of an entity towards its destination.

In regard to the implicit promotional stages, ENABLEMENT image schemas are detected across the three trailers in narrating story events. In “*Sully*” trailer for example, FORCE-ENABLEMENT image schema is found in the words “I did the best I could”. The main character utters these words in a medium close-up shot, which aims at enhancing emotion and identification of audiences with the main character as shown in figure 8. ENABLEMENT image schemas in story events accompany visual elements such as shot sizes, and camera angles in order to enhance the meaning of story events, which aims at arousing audiences’ curiosity and thus enhances persuasion.



Figure 8. FORCE-ENABLEMENT image schema accompanying a medium close-up shot

The rest of FORCE image schemas are mentioned few times in the three drama trailers. They are mostly used in the implicit promotional stages narrating the story events. Table 9 below shows examples of RESISTENCE, REMOVAL OF RESTRAINT, ATTRACTION, COUNTER-FORCE, and BLOCKAGE image schemas narrating the story events in the implicit promotional stages.

Image Schema	Movie	Example	Stage
<b>FORCE-RESISTENCE</b>	Manchester by the sea	“You don’t understand”	Implicit Promotional Stage
<b>REMOVAL OF RESTRAINT</b>	Manchester by the sea	trying to lose	Implicit Promotional Stage
	Jackie	you don't have to do this	Implicit Promotional Stage
<b>ATTRACTION</b>	Manchester by the sea	between me and your father who would you take?	Implicit Promotional Stage
<b>COUNTER-FORCE</b>	Manchester by the sea	Unlock	Implicit Promotional Stage
<b>BLOCKAGE</b>	Manchester by the sea	can't take this on can't obey your orders doesn't really open up with me	Implicit Promotional Stage
	Sully	no one warned us no one said No one has ever trained not possible	Implicit Promotional Stage
	Jackie	- you won't allow me	Implicit Promotional Stage

**Table 9.** RESISTENCE, REMOVAL OF RESTRAINT, ATTRACTION, COUNTER-FORCE, and BLOCKAGE image schema examples

It is worth mentioning that FORCE-BLOCKAGE image schema is used in the explicit promotional stages, particularly in the Promotional Recapitulation Stage. For example, in “*Sully*” trailer, the FORCE-BLOCKAGE image schema in “untold story” in the Promotional Recapitulation Stage aims at arousing the audiences’ curiosity.

LOCOMOTION image schema follows FORCE image schema in occurrence across the three drama trailers. LOCOMOTION image schemas appear in both Explicit Promotional Stages and Implicit Promotional Stages of trailers. They are fundamental to human thinking in general as a certain pattern occurs when people move from an initial landmark (SOURCE), to a particular destination (GOAL), passing through a pathway (PATH) (Johnson, 1993).

In regard to the Explicit Promotional Stages, LOCOMOTION image schemas appear in the Promotional Recapitulation, Information, and Recommendation Stages of the three trailers. In regards to the Promotional Recapitulation Stage, LOCOMOTION-SOURCE image schema appears when explicitly stating the source of a movie or a story, from a writer or a book. Table 10 below provides examples occur across the three drama trailers. LOCOMOTION-SOURCE image schema and

LOCOMOTION-GOAL image schema also appear when evaluating a person (writer or actor) in direct evaluative statements in the Promotional Recapitulation Stage. For example, the caption “destined to be a star” in *Manchester by the sea* trailer.

Image Schema	Genre	Movie	Example	Stage
LOCOMOTION-SOURCE	Drama	Manchester by the sea	From the acclaimed writer/director Kenneth Lonergan	Promotional Recapitulation
LOCOMOTION-SOURCE	Drama	Sully	From Director Clinte Eastwood	Promotional Recapitulation

**Table 10.** LOCOMOTION-SOURCE image schema examples

LOCOMOTION-SOURCE image schema also appears in the Promotional Information Stage when explicitly stating the source of a movie or a story, from a writer or a book at the end of the trailer. Examples are “based on the book Highest duty” in *Sully* trailer as shown in figure 9.



**Figure 9.** LOCOMOTION-SOURCE image schema in Sully Trailer

LOCOMOTION-GOAL image schema appears as well in the Promotional Information and Recommendation Stages, where the movie producers direct the audiences to locate links for movie details, website, music sound track, or relevant hashtags. Table 11 below displays such examples.

Image Schema	Movie	Example	Stage
LOCOMOTION-GOAL	Manchester by the sea	<ul style="list-style-type: none"> <li>• FManchesterbythesea</li> <li>• T MBTS movie</li> <li>• Manchesterbytheseamovie.com</li> </ul>	Promotional Information
LOCOMOTION-GOAL	Sully	<ul style="list-style-type: none"> <li>• #Sully</li> <li>• Sully-movie.com</li> </ul>	Promotional Information
LOCOMOTION-GOAL	Sully	Follow (f T Insta icons)	Promotional Recommendation
LOCOMOTION-GOAL	Jackie	Sound track on Milan Records	Promotional Information

**Table 11.** LOCOMOTION-GOAL image schema examples in Promotional Information Stage

It is noticed that the LOCOMOTION-GOAL image schema appearing in the Promotional Recommendation Stage, usually accompanies FORCE-COMPULSION image schema, where the movie producers act as superior to the audiences advising them to take a particular path towards a particular action (GOAL), as in asking them to follow a website.



In regard to the Implicit Promotional Stage, LOCOMOTION image schema appears through narrating the story events. It is noticed that the SOURCE-PATH-GOAL image schemas aim at directing the audiences’ thinking to a particular destination in the story events. They encompass mental and physical activities of daily human interactions. Consequently, SOURCE-PATH-GOAL image schemas contribute to enhancing audiences’ understanding of the film story, aim at arousing curiosity, and thus fulfill the persuasive function of the trailer. For example, in “*Sully*” trailer, the whole miracle of landing on the Hudson River is explained through the use of SOURCE-PATH-GOAL and MOMENTUM image schemas. It starts with the LOCOMOTION-SOURCE image schema in “for takeoff”, then passes through the PATH image schema in “felt it go”, and finally is illustrated in the LOCOMOTION-GOAL image schema in “immediate water landing, ended up, diving for the river”. In “*Manchester by the sea*” trailer, the major conflict of the main character is being forced to take custody of his nephew and to relocate to a different city for this particular cause. The SOURCE-PATH-GOAL image schemas help in delivering this message by using for example, LOCOMOTION-GOAL in “relocate? To where?”, and also LOCOMOTION-MOMENTUM in “here?”. The preconceptual physical patterns the SOURCE-PATH-GOAL image schemas create here, along with the interrogative sentences aim at conveying the message and the story problem to the audiences. Moreover, Jackie’s Dilemma after the death of her husband is highlighted for example through the use of LOCOMOTION-GOAL image schema in “end up”, LOCOMOTION-MOMENTUM image schema in “lived here”, and LOCOMOTION-PATH in “March with Jack”. Thus, LOCOMOTION image schemas direct audiences’ thinking towards a particular destination whether diegetically in story events or non-diegetically in Explicit Promotional stages. They function as external instructions that affects the magnitude of transportation and hence aims at influencing beliefs.

UNITY and MULTIPLICITY image schemas follow FORCE image schemas in occurrence across the three drama trailers. UNITY/MULTIPLICITY image schema is a type where objects are viewed in relation to one unit or multiple parts of the same unit. The subtypes used across the three trailers are COLLECTION, SPLITTING, PART-WHOLE, and COUNT-MASS. UNITY/MULTIPLICITY image schemas are used only in the Implicit Promotional Stages of the trailers through narrating story events.

MULTIPLICITY-COLLECTION image schema is mostly used in the Implicit Promotional Stages of the trailers. They allow the audiences to infer collection of items seen as one entity. Table 10 provides examples of MULTIPLICITY-COLLECTION across all trailers. MULTIPLICITY/UNITY-PART-WHOLE image schemas are also used. They allow audiences to infer that some objects are part of one whole unit. Table 12 provides examples of MULTIPLICITY/UNITY-PART-WHOLE image schemas across the three trailers. MULTIPLICITY-SPLITTING image schema is only used once in ‘*Jackie*’ trailer in “great divide between what people believe and what I know to be real” which aims at inferring the discrepancy and difference between the main character and the rest of the people.

Movie	Image schema	Example
<b>Manchester by the sea</b>	MULTIPLICITY-COLLECTION	A lot of
<b>Sully</b>	MULTIPLICITY-COLLECTION	Both engines- 155 souls- everyone- too much talk- all this attention- all those passengers- more than enough

<b>Jackie</b>	MULTIPLICITY-COLLECTION	More horses- more soldiers- more crying- more cameras
<b>Sully</b>	MULTIPLICITY-PART-WHOLE	One of them- 208 seconds
<b>Manchester by the sea</b>	UNITY- PART-WHOLE	Which part are you having trouble with
<b>Jackie</b>	MULTIPLICITY-SPLITTING	Great divide

**Table 12.** MULTIPLICITY/UNITY image schema examples

CONTAINMENT image schema follows in occurrence after the MULTIPLICITY/UNITY image schemas. CONTAINMENT image schema is a dynamic conceptual pattern with spatial logic of bodily experiences and interactions. The bodily logic implemented in the CONTAINMENT image schema makes it possible for people to make sense of the normal everyday experiences. The spatial information provided by the CONTAINMENT image schema is important in identifying objects and understanding events. CONTAINMENT image schema occurs in both the Implicit and Explicit Promotional Stages. The mostly used types of CONTAINMENT image schema are CONTAINER, IN/OUT, and SURFACE sub-schemas.

In regard to the Implicit Promotional Stages, CONTAINMENT image schema occurs when narrating story events. It is noticed that using CONTAINMENT image schema in trailers aims at making the plot of the movie or the conflict in the story events clearer to the audiences. Consequently, it contributes to arousing the audiences' curiosity and thus enhances persuasion. Examples are "in the Hudson" and "on the Hudson" in 'Sully' trailer. The former is a CONTAINMENT-CONTAINER image schema which gives the meaning that the plane sank in the river. However, the latter is a CONTAINMENT-SURFACE image schema which gives the meaning of landing safely on the river. So, in narrating story events, both types of the CONTAINMENT image schemas give the audiences a clear vision of the two different scenarios affecting their reasoning. Consequently, they aim at emphasizing the movie conflict and the main character's dilemma. Another example is provided in 'Jackie' "people like to believe in fairytales". It has a CONTAINMENT-CONTAINER image schema, where it aims at allowing audiences see people as crossing a path from one bounded area to another. Metaphorically it makes it clear that people would like to be located inside "fairy tales" (CONTAINER). The word "like" reflects that fairy tales (CONTAINER) is a place where people would be happy being inside. The audiences can hence infer that what is outside the container is not appealing, because people "like" to believe in (stay inside) fairy tales (CONTAINER). The idea inferred here is that what is inside the container (fairy tales) is opposite to what is outside it. The CONTAINER schema serves the transportation process by aiming at affecting the audiences' understanding of reasoning where they view fairy tales as a bounded mental space (container) and that people are either in or out of the container.

In regard to the Explicit Promotional Stages, CONTAINMENT-CONTAINER image schema occurs mainly in the promotional Interpretation and Promotional Recapitulation Stages. CONTAINMENT-CONTAINER image schema is found in the Promotional Interpretation Stage when the movie producers introduce the movie name at the end of the trailer after displaying selected shots and scenes of the movie. It is considered as a promise to the audiences that they will find this experience in this particular movie, as shown in figure 10. The movie name is referred to as a CONTAINER that contains such advertised for experience. Consequently, it aids in arising the audiences' curiosity and thus enhances persuasion. Regarding the Promotional Recapitulation Stage, CONTAINMENT-CONTAINER image schema occurs once in 'Manchester by the sea' trailer in "joins the ranks of giants". The ranks of giants are metaphorically visualized as a CONTAINER and that the actor Casey Affleck is crossing the boundary of ordinary actors to the bounded area of the actors with the ranks of giants. It aims at affecting the

audiences' reasoning to believe that the rank of the giants is a bounded mental space (CONTAINER) that actors are either inside or outside this container. Thus, CONTAINMENT image schemas serve the transportation process by delivering messages that combine both cognition and affect.



**Figure 10.** CONTAINMENT-CONTAINER image schema in Jackie's Promotional Interpretation Stage

Finally, SPACE image schemas follow CONTAINMENT image schemas in occurrence across the three drama trailers. They are not experienced in isolation, but rather other schemata are superimposed on them in order to be able to define one's own orientation regarding world experiences. SPACE image schemas occur only in the Implicit Promotional Stages of the trailers. They aim at aiding comprehension of story events. Some of them are static and others are dynamic. Both of them help create cognitive structures that enhance understanding of the trailers' stories and thus contribute to the transportation process.

Static examples are like those in 'Jackie' trailer "on the page" and "men who stand beside us". The latter statement for example has a SPACE-NEAR image schema where it allows the audiences to stretch their conceptual and perceptual perspectives to consider the difference between men who stand beside them in (real world) versus those they read about in books or stories (unreal world). Hence, the audiences unconsciously establish a SCALE to determine relevant nearness to the center of their knowledge, according to the context defined in the trailer. The SPACE-NEAR schema triggers the audiences' awareness of their own experiential space and their own world and interactions, in contrast to the unreal world as well.

Other SPACE image schemas are considered dynamic, where they are experienced along with one's perceptual or conceptual perspective of the world. They occur when simple image schemas are stated in sequenced scenarios that people can imagine in their minds. Examples are the SPACE image schemas found in 'Sully' trailer such as "too low- lower altitude- heads down- 2800 feet- left engine- behind". The previous examples have SPACE- DOWN/ UP/ LEFT/ BACK image schemas respectively. They aim at enabling the audiences to imagine the story event situation in their own experiential space, and understand how the plane is out of control, whether it is too low in altitude or too high in the sky. Moreover, a SPACE-CENTER- PERIPHERY image schema is found in 'Manchester by the sea' trailer in "there's something wrong with me". CENTER-PERIPHERY sub-schema is not experienced in isolation, but rather other schemata are superimposed on it in order to be able to define one's own orientation regarding world experiences. It is experienced along with one's perceptual or conceptual perspective of the world whenever there is a center and a periphery. Thus, the CENTER here is the main actor, and the PERIPHERY is what is wrong in his body or character according to the situation in the movie trailer.

## 5. Conclusion

In regard to the first research question, image schema adds cognitive value to the transportation process, where it aids in inferring details about the movie advertised through different image schema concepts provided in the diegetic and non-diegetic trailer content. Image schema also promotes evaluation, and hence is considered as a useful tool for persuasion. It entails inferences regarding the movie through the positive and negative values of image schema concepts provided across both Explicit

and Implicit Promotional Stages in trailers. Image schema provides meaningful patterns that influence audience's thinking and beliefs. The transportation process involves experiential elements that combine both cognition (reasoning) and affect (evaluation), which is provided through the use of different image schema concepts.

Consequently, image schema patterns employed in American drama movie trailers contribute to the overall persuasive/promotional function of the trailers. Each image schema concept has a particular property that contributes to the audience's understanding of the logic behind using such words/concepts.

In regard to the second research question, Maier's (2011) Implicit Promotional Stages namely Orientation, Complication, and Evaluation Stages allow audience to infer details about story context and characters' relations through the use of IDENTITY-SUPERIMPOSITION and IDENTITY-MATCHING image schemas. Moreover, Implicit Promotional Stages of American drama movie trailers affect the trailer's narrative by referring to particular places related to the story events through the use of EXISTANCE-BOUNDED SPACE image schemas. In addition, Implicit Promotional Stages direct audience thinking towards a particular destination in story events through the use of SOURCE-PATH-GOAL and UNITY/MULTIPLICITY image schemas. They also enhance persuasion by narrating story events making the plot clearer through the use of CONTAINMENT image schemas. Maier's (2011) Implicit Promotional Stages are found to create cognitive structures that enhance understanding of the trailer story through the use of SPACE image schemas whether static or dynamic, which contribute to the promotional function of the trailer.

Maier's (2011) Explicit Promotional Stages contribute to persuading audience to watch movie trailers through the use of IDENTITY-SUPERIMPOSITION image schemas in describing the actors' performances, writers and directors' products, and the production team. It is noticed that Promotional Recapitulation Stages of American drama movie trailers provide explicit evaluation of actors, writers or production companies' achievements through the use of IDENTITY-MATCHING image schemas. Moreover, Explicit Promotional Stages namely Identification, Recapitulation, and Information Stages use EXISTANCE-OBJECT image schemas in naming production companies, actors, directors and awards for the movie advertised for.

The Explicit Promotional Stages enhance the promotional function of American drama movie trailers through the use of FORCE-COMPULSION image schema where they personify the production team's jobs endowing them with will power in the Information Stage, and by addressing the audience in an imperative form in the Recommendation Stage. Promotional Recapitulation, Information, and Recommendation Stages affect belief change when explicitly stating the source of a movie or a story through LOCOMOTION-SOURCE image schemas, or when evaluating actors or directing audience to locate movie details' links in Recapitulation Stages through LOCOMOTION-GOAL image schemas.

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## Uncovering the Underlying Messages in National Political Songs under the Nasery Regime<sup>1</sup>

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### ARTICLE DATA

**Received:** 01 April 2023

**Accepted:** 29 May 2023

**Volume:** 3

**Issue:** (2) Spring 2023

**DOI:** 10.54848/bjtll.v3i2.61

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### KEYWORDS

critical discourse analysis (CDA), national political songs, Nasery regime, narrative analysis, Self vs. Other, Ideologies.

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### ABSTRACT

This study is a Critical study that applies Critical Discourse Analysis (CDA) principles on a group of national songs. The selected songs are by AbdelHalim Hafez due to the fact that he was known to be ‘the voice of the 1952 revolution’. Narrative analysis and features of involvement analysis are conducted on the selected songs.

This study attempts to clarify how ‘the self’ is presented against ‘the other’ in national songs under the Nasery regime, the thesis defines who the self is and who the other is. Moreover, it shows the functions of national songs under the Nasery regime as a method of communicating ideologies to the public. This study, also, traces evolution of CDA theory by reviewing the works of Norman Fairclough (1989) and Van Dijk (1994, 1999 a, 1999 b, 2001, and 2006). The discursive recourses of manipulation in national songs are uncovered by applying van Dijk’s (1994) ‘Socio-Cognitive Approach’. The study analyzes the narrative structure that is used in national songs under the Nasery regime, and uncovers the ideologies embedded within. On the subsequent section, features of involvement are analyzed; the social implications of these structures and the ideologies they entail are elucidated. The thesis concludes with the findings of the study and recommendations for further research.

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## 1. Introduction

### 1.1. Context of the Study

Within the scope of the revolution in Egypt (1952), the king was dismissed, royal system overthrown, and a new era in the Egyptian history emerged. That era was marked by the great enthusiasm to a certain set of ideologies such as the inevitability of the republican system, education for all, equality among people... etc. Each of these ideologies appeared in all different types of daily discourses, one of which is political national songs and anthems.

Political discourse has been established as a distinctive genre with its own signifying linguistic features. Beard (2000) believes that our talk is never neutral and that truth is both relative and subjective. In other words, the sequence in which one chooses to narrate past actions, affects the overall picture we get. This is especially true when the political story is being reported in one of the means of mass communication, for example:

When a television news team reports a story, they make a number of decisions which will affect how the story is received by the audience. Where they position the camera, the sequence in which they show the events and the language they use will all

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<sup>1</sup> This is a summary version of the author’s unpublished MA dissertation, Helwan University.

determine the overall picture we get. In making these decisions they are reflecting an ideological view there is no such thing as an unbiased report, no such thing as ‘neutral’ language. (p. 18)

Beard (2000) further illustrates that the way language is used says a great deal about how the ideas have been shaped; therefore, it is important to look at the way the language reflects the ideological position of those who have created it, and how the ideological position of the readers will affect their response too. Hatem (2000) asserts the same point saying that our talk always has a degree of evaluativeness. van Dijk (2001) adds that political discourse is eminently ideological: thus it is expected to find some kind of ideology transmitted implicitly or explicitly in any genre of political discourse, one of which is political national songs and anthems.

Political national songs and anthems \_under the Nasery regime\_ are extensively loaded with political ideologies. For example, the song *The Tale of the High Dam* *حكاية السد* is one political national song that tells the story of nationalizing the Suez canal, building the High Dam and achieving victory over the enemy who started aggression on the Egyptian territories in response to the previously mentioned acts, the matter which is seen to be creating pride for any devoted Egyptian citizen. The military confrontation between Egypt and its enemies presupposes the confrontation between two contradictory patterns of ideologies i.e. ‘Us’ versus ‘the other’ or ‘them’. Thus, political Discourse (PD) and CDA explain the How and the Why of this confrontational situation.

## 1.2. Research Questions

The present study investigates the following questions:

1. What are the underlying ideologies in political national songs under the Nasery regime?
2. What are the social and/or political functions of political national songs under the Nasery regime?
3. What are the major linguistic and rhetoric tools and/or structures used to embed ideologies in political national songs?
4. How are the linguistic and features of involvement employed to communicate ideologies, in political national political songs under the Nasery regime?

## 1.3. Objectives of the Study

Therefore, it is hoped that the current study is able to:

1. Conduct a Critical Discourse Analysis (CDA) of the corpus.
2. Reveal the underlying ideologies in political national political songs under the Nasery regime.
3. Uncover the discursive resources of power, dominance, and manipulation in political national songs under the Nasery regime.
4. Reveal the linguistic and rhetorical techniques and/or tools to achieve mind control.
5. Highlight the genuine function(s) of political national songs under the Nasery regime, such as, educating the people politically, and communicating ideology of the regime.

## 1.4. Significance of the Study

Political discourse scholars have long been interested in the analysis of political speeches and parliamentary debates. CDA scholars have long been interested in uncovering the discursive recourses of power, dominance, inequality and bias in terms of access to media and other aspects of power. Yet, little or no attention has been paid to political national songs. The present study conducts CDA analysis of political national songs under the Nasery regime in an attempt to be a pioneer study in the following aspects:



1. Being the starting point for future research to be done on political national songs.
2. Providing literature to CDA scholars in this genre.
3. Providing a benchmark for future research on political national songs.
4. Applying tools of CDA such as narrative analysis to the corpus.
5. Applying tools of political discourse such as features of involvement to the corpus.
6. Providing a critical point of view to political national songs under the Nasery regime.

## 2. Literature review

### 2.1. National songs: What are they?

Art, in general, is said to be a representation of society. Song is one main branch of art. Songs, in Egypt, under the Nasery regime (1956-1970) performed the above-mentioned function i.e. representing society. That era (1956-1970) in the Egyptian history, i.e. the Nasery regime, is marked by significant social changes. Songs are used not only to record those events, but also to invoke them. This type of songs is known in Egypt as national songs.

Little attention has been paid to political national songs under the Nasery regime. Moreover, little body of research is available in Arabic. Writings of AbdelBaky (1969), Saleh (1971), El-Gawady (1986), El- Hasanin (1995), Mahalawy (2000), are good examples of research done on popular types of singing in Egypt. Noteworthy is that the above writers do not write about national songs as an independent subject of research, but rather they introduce national songs as a phase in the professional career of the singers they were writing their biographies. Meanwhile, reaching a conclusive definition of national songs under the Nasery regime seems challenging: the term "political national songs" triggers other similar terms of similar functions. To name but a few, National anthems, folk songs, lyrical songs, labor songs and religious songs.

#### 2.1.1. Political National Song: definitions, types, and a pioneer singer

The New Encyclopedia Britannica defines 'song' as:

...piece of music performed by a single voice with or without instrumental accompaniment... works of several voices are called duets, trios, etc.; larger ensembles sing choral music. Speech and music have been combined from the earliest times. Music heightens the effect of words allowing them to render with a projection and passion lacking in speech alone. (vol11, p.11)

Sadie (1995:510) defines song as “*a piece of music for voice or voices, whether accompanied or unaccompanied, or the act or art of singing*”. Kennedy (1994) sees song to be the natural human means of musical self expression as it is for birds. Encyclopedia Colombia (2007: 1) defines song as: “*a relatively brief, simple vocal composition, usually a setting of poetic text often strophic, for accompanied solo voice*”.

Despite of its being short, the most comprehensive definition is that one provided by Vinton (2007); he defines a song as:

short lyric or narrative text set to music. The music often reproduces the mood of and lends a heightened emotional expression to the song's text, which is often a poem. In modern usage, the term song is usually restricted to compositions for one or two voices, frequently with instrumental accompaniment. (p.1)

The suggested definition is seen to be a comprehensive one due to the fact that it comprises two core principles about songs; these principles are seen to be dominant in the chosen songs under investigation, i.e. songs being defined as ‘lyric’ and a ‘narrative text’: the complete discussion of its being ‘narrative’ is discussed in detail under the section entitled ‘narration’ as for its being defined primarily as ‘lyric’ see below.

### 2.1.2. Egyptian national song

A number of researchers such as Masero (2000) et al have studied the nature of Egyptian songs trying to find out its main features in general, others have tried to make some deductions about the nature of the Egyptian people by analyzing the Egyptian songs, especially those songs with special emotional references to home, the land...etc. In this respect AbdelBaki (1969) assumes that:

... others assume that the Egyptian people are smart and has got a funny spirit... going on this discussion it would be inevitable to conclude that the Egyptian people have always been singing to express different emotions and ethics, they have sung for friendship, homeland, life and death. Many songs appeared even before the invention of gramophones, songs of anonymous poets and composers.  
(p.3)

AbdelBaki went on stressing the role of songs in emphasizing some social ethics such as the value of work, devotion... etc.

### Critical Discourse Analysis: Introduction

This section of the study explains in detail the development of Critical Discourse Analysis (CDA) as an approach of study. It traces the developmental stages of CDA from its early beginnings: starting from the studies of ethnomethodology, Conversation Analysis, to the emergence of Discourse Analysis, and Critical Discourse Analysis (CDA). This section of the study is also meant to provide an overview to the contributions of the pioneer linguists in the field of CDA, namely: Fairclough (1989) and van Dijk (1994, 1999, 2001, and 2006) Furthermore, this section of the study accounts for the main hypotheses of the CDA theory as seen by the above mentioned pioneers i.e. Fairclough, and van Dijk, with reference to the works of other prominent linguists such as Bahita (2006), Farag (2004), Hafez (1999), Sacks (1984), Stubbs (1983), Thompson (2002). Moreover, this section of the study elaborates some aspects of Political Discourse that are seen to be of relevance to this study; this is achieved by reviewing ideas of Chouliaraki (2000), Fairclough (1989, 1990), Garrett and Bell (1998), Sheyhloislami (2005), Thornborrow (1999), van Dijk (1998), and Wilson (2003).

Each of the above mentioned linguists has had his/ her own approach towards Critical Discourse Analysis (CDA), and Political Discourse according to the nature of the material in hand: be it a parliamentary debate, or a news article. This section of the study provides a review of the theoretical foundations on which they build their hypotheses. To start, one may need to go through the theoretical foundations on which this study is built i.e. Critical Discourse Analysis; via tracing its historical evolutions as a beginning.

### What is Critical Discourse Analysis (CDA)?

van Dijk (1998) sees CDA to be a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, dominance, inequality and bias. It examines how these discursive sources are maintained and reproduced within specific social, political, and historical contexts.

Fairclough (1989, p 8) further elaborates that “*Critical discourse analysis is a way of linking text and social context; a way of linking linguistic description of texts with the social description of social structures, relations and practice*”. According to Crystal (1992, p 117), CDA is a developing branch of linguistics which aims to reveal hidden power relations and ideological processes at work in spoken or written texts.

### 2.2. Main Approaches: The Pioneers

CDA is believed to have nourished on the works of a group of linguists and discourse analysts. Two theorists are believed to be the pioneers of CDA studies i.e. Teun van Dijk, and Norman Fairclough. The following pages demonstrate the main hypotheses towards a CDA theory as seen by each of the above mentioned theorists. An overview of the works of each of the above mentioned theorists, areas of interest, and major works are explained.

### 2.2.1. The Socio- Cognitive Approach: van Dijk

van Dijk considers Discourse Analysis as ideology analysis. His approach to the analysis of ideology classifies the analysis process into three processes: a) social analysis, b) discourse analysis, and c) cognitive analysis.

- a) **Social analysis** examines the overall social structures; in other words, it examines the context rather than the text.
- b) **Discourse analysis** is a text based process in which aspects like lexical choices, syntax, coherence, and schematic structures come to question.
- c) Finally, **social cognition and personal cognition** are the examination of how the individual's mind comprehends socially shared values and attitudes, or ideologies.

#### 2.2.1.1. Ideologies and discourse: Levels of analysis

##### 1. Social Analysis

- Overall societal structures, e.g., parliamentary democracy, capitalism
- Institutional/Organizational structures, e.g., racist political parties
- Group relations, e.g., discrimination, racism, sexism

##### 2. Cognitive Analysis

###### 2.1. Social cognition

- Sociocultural values, e.g., intelligence, honesty, solidarity, equality
- Ideologies, e.g., racist, sexist, anti-racist, feminist, ecological ...

###### 2.2. Personal cognition

###### 2.2.1 General (context free)

- Personal values: personal selections from social values
- Personal ideologies: personal interpretations of group ideologies
- Personal attitudes: systems of personal opinions

###### 2.2.2 Particular (context-bound)

- Models: ad hoc representations of specific current actions, events
- Context models: ad hoc representations of the speech context
- Mental plans and representation of (speech) acts, discourse

##### 3 Discourse Analysis

- The various structures of text and talk

Moving from theory to practice, van Dijk draws his analyses on a number of different genres: parliamentary debates, news discourse, elite conversation, and more importantly are his analyses of racism in discourse, and the reproduction of racism.

### 2.2.2. Critical Language Approach: Fairclough

Fairclough is thought to be a leading theorist in the field of CDA. His contributions to this field are believed to have paved the way to a complete theory of CDA

Fairclough (1989) asserts that the specific choices of vocabulary and grammar are the formal features for text description. Therefore, for a detailed description process, the following textual aspects should be described: a). vocabulary, b). grammar, and c). textual structures.

A. Vocabulary:

1. Defining the experiential values of words, for example, defining whether or not the words are ideologically contested, tracing rewording and over-wording, and defining ideologically significant meaning relations (e.g. synonymy, hyponymy, antonymy) between words.
2. Defining the relational values of the words such as euphemistic expressions and level of formality.
3. Defining the expressive value of words.

B. Grammar:

1. Defining the experiential values of the grammatical features by means of defining nominalization, passivisation, negation, type of participants and processes used.
2. Defining the relational values of the grammatical features such as modality, the use of pronouns.
3. Defining the expressive values of the grammatical features.
4. Defining coordination and subordination in discourse, as well as sentence linkers.

C. Textual Structures:

1. Defining turn taking sequence in discourse, so as to define domination in discourse.
2. Intertextuality. (Fairclough 1989, p. 110)

Noteworthy is the fact that Fairclough (1995b) makes clear: *“one does not have to carry out analysis at all levels but any level that might be relevant to understanding the particular event”* (p.62, cited in Sheyhloslami, 2005).

### 2.3. Conclusion

This chapter provides a theoretical overview for the study, discussing Halim's background, career, national songs, and his relationship with the Nasery regime. Defining national songs proves challenging due to their diverse forms. The chapter explores Critical Discourse Analysis (CDA) as the main approach of the study, tracing its emergence from the Frankfurt School and critical linguistics in the UK and Australia. It reviews the developmental stages of CDA and presents its basic definitions by various authors.

## 3. Methodology and Procedure

### 3.1 Data Collection:

This study focuses on analyzing political national songs under the Nasery regime, specifically twelve songs performed by AbdelHaleem Hafez or the chorus. The rationale behind selecting AbdelHaleem's songs is his reputation as "the voice of the revolution," as his songs were used to document and glorify the events of the 1952 revolution in Egypt. The chosen songs represent a range of linguistic and rhetorical structures dominant in national songs, particularly narrative and rhetorical features. These songs offer a panorama of significant events that occurred between 1956 and 1970, such as the nationalization of the Suez Canal and the 1956 war. While AbdelHaleem Hafez has performed more than twelve national songs, this study specifically examines these twelve songs in order to analyze their content and messages. The 12 songs are

1. People's tale حكاية شعب

2. One night ذات ليلة
3. Memories ذكريات
4. Warning إنذار
5. Gamal, Millions of people love you يا جمال يا حبيب الملايين
6. Garden of Socialism بستان الاشتراكية
7. Oh my homeland بلدي
8. Fedayeen فدائي
9. The rifle البندقية
10. Nasser you are our freedom ناصر ياحرية
11. Welcome dear battlesكالمعارك يا أهلا بالمعارك
12. People's demands i.e. مطالب شعب

The rationale behind choosing the above 12 songs is that they are believed to represent supreme matters of national interest at that era such as nationalizing Suez Canal, songs dedicated to 'the home' in times of war, and stressing Nasery policies, ideologies, achievements, and finally representing people's point of view about the Nasery regime as well as their hopes and their dreams

### 3.2. Tools

The present study nourishes on CDA principles as an overall framework of the present study. The Analysis employs CDA tools to uncover the underlying messages in national songs under the Nasery regime. The analysis comprises:

- Narrative analysis.
- Features of Involvement: listing three elements, constructed dialogue, repetition... etc.
- Lexical Patterns: lexical chains, lexical choices... etc.
- In his introduction of the narrative structure, Labov (1972 a, p.116) defines six elements of the narrative structure, Simpson (1997, p. 116) summarizes Labov's method of structural analysis in the following table:

Category	Function	Form
Abstract	Signals that a story is about to begin and draws attention from the listener; gives some idea what the story is going to be about.	Normally a short summarizing statement, provided before the narrative commences.
Orientation	Helps the listener to identify the time, place, persons, activity and situation (i.e., the "who, what, when, where" of the story).	Often characterized by past continuous verb forms and adverbs of time, manner and place.
Complicating action	The core narrative category providing the 'what happened' element of the story	Realized by narrative clauses which are temporally ordered and normally have a verb in the simple past
Resolution	Recapitulates the final events of the story ( i.e. the 'what finally happened' element)	Comprises the last of the narrative clauses which began the complicating action
Evaluation	Functions to make the point of the story clear, toward off responses such as ' so what'?	Marked by a number of different linguistic forms includes: evaluative commentary; embedded speech; comparisons with unrealized events; departures from basic narrative grammar
Coda	Signals that a story ended: brings listener Back to the point at which s/he entered narrative	No specific linguistic features. Although frequently a generalized statement which is timeless in character

- Labov (1972 a, p. 116)

#### ▪ Features of Involvement

The study of rhetoric finds its roots in the ancient Greek tradition. Aristotle is one of the most frequently quoted pioneers in this field. In this section of the study, the researcher introduces the rhetorical elements defined by the most influential contemporary linguists in the arena of rhetoric analysis: Mazraani (1997) and Tannen (1989). The present study employs the contributions of both Mazraani (1997) and Tannen (1989).

Furthermore, Atkinson determines the main tactics used by speakers i.e. listing elements in threes, use of memories images and details, references to "us"; the constructed dialogue is added to this model by Tannen (1989).

- **Listing Three Elements:**

e.g. Truly, Madly, Deeply; The Good, The Bad, and The Ugly.

- **Memories- Images- Details:**

*"images, like dialogues, evoke scenes, and understanding is derived from scenes because they are composed of people in relation to each other, doing things that are culturally and personally recognizable and meaningful".*

Tannen (1989) asserts that details can spark people's emotions and shows *"how details create images, images create scenes, and scenes spark emotions, making possible both understanding and involvement"* (1996, p. 135). While narrating a story, narrators provide specific details, which are not provided haphazardly during the narration, they fall in their proper place in a story; Labov (1972 a) calls this "orientation". Some examples of details are names, dates, location...etc (Tannen, 1989).

#### 1.2.2.1. References to "us"

Atkinson (1984) highlights the importance of the favorable references to "us". She assures that references to "us" *"convey positive or boastful evaluations of our hopes, our activities or achievements"* (cited Mazraani, 1997, p.203).

#### 1.2.2.2. Constructed Dialogue and Natural Conversation

#### 1.2.2.3. Repetition and Variation

#### 1.2.3. Lexical Analysis

The study incorporates lexical analysis as the third tool of analysis, which is integrated into the narrative analysis section as a complementary part of the evaluation. Lexical analysis is considered essential in Critical Discourse Analysis (CDA) according to van Dijk (1998a). It helps in understanding how a discourse employs lexical items to represent ideologies. The distinction between ideological and non-ideological use of lexical items is emphasized. The study draws upon the works of Hoey (1991) and van Dijk (1985, 1995a, and 1995b) to explore lexical analysis. Van Dijk provides various significant lexical manifestations that can be utilized within the framework of CDA, and the applicable ones for the study's purpose are introduced in the analysis section.

### 3.3 Conclusion

This chapter introduces the analytical tools used in the following chapters. It focuses on narrative analysis and features of involvement analysis as the main pillars. Labov (1972) and Toolan (1988) are referenced for narrative analysis, with Labov's model being considered suitable for the data. The section on features of involvement refers to Atkinson (1984), Mazraani (1997), and Tannen (1989), covering elements like listing, memories, references to "us," constructed dialogue, repetition, and variation. The chapter also briefly mentions lexical analysis, which is integrated into the narrative and involvement analysis. These approaches will be applied to the data in subsequent chapters.

## 4. Narrative analysis

### 4.1. Introduction

The chapter assumes that analyzing the narrative structure of national songs under the Nasery regime can reveal hidden messages, power dynamics, and biases. National songs narrate stories of national heroes and their actions, often involving

confrontations and resolution. The researcher suggests that these songs primarily celebrate Nasser and the regime, without significant references to other elements. The chapter aims to examine this assumption by analyzing narrative national songs like "People's Tale," "One Night," and "Memories." Labov's narrative structure is applied to uncover major events and evaluations in the songs, focusing on the categories of "complicating action" and "evaluations."

#### 4.2. Abstract

The examples below show the abstract in narrative national songs. The examples are entitled to highlight the most significant functions of 'abstract' as seen in national songs under the Nasery regime i.e. being an abridged sketch of the narrative but it is never a proper telling of it (Toolan 1988), and seeking polite permission to start the narration. For example, in song number 1 (حكاية شعب *people's tale*) the speaker seeks permission to start the narration:

• إخواني... تسمحو لي بكلمة! Brothers, would you allow me to say a word!

One intriguing example of 'abstract' is found in song number seven i.e. *oh my homeland* (بلدي):

• يا ولاد بلدي... أنا هتكلم كده بالبلدي

Oh my countrymen, I will talk in the colloquial language

In the above example, the speaker indicates that something is going to be 'told'. The above utterance is thought to pave the way for the narrative, regardless of the fact that the speaker does not declare that he was going to 'narrate' something. The above utterance is thought to set the tone for the narration to come, and determine the variety of language that will be used in his speech i.e. colloquial variety. It is also noticed that the above utterance is entitled to establish rapport with the audience and therefore gain their interest in the narration to come.

#### 4.3. Orientation

**Example one:** in song number one (حكاية شعب *peoples' tale*) the speaker introduces the participants (i.e. who), a brief account of the narrative (i.e. what), the time of the events (i.e. when), and the place where the narrated event took place (i.e. where).

- حكايتنا إحنا... حكاية شعب للزحف المقدس قام و ثار Is our story: the story of the people who revolted for their sacred principles
- هي حكاية حرب و ثار بينا و بين الإستعمار... فاكربين لما الشعب اتغرب جوه في بلده... و المحتل الغادر ينعم فيها لوحده... و دم أحرارنا اللي راحو في دنشواي... remember It is the story of war and vendetta between us and colonization... remember when the people felt alienated in their homeland... the traitor colonizer used our country for his own pleasures... remember our freemen blood being shed in Denshway...
- من هنا كانت البداية و ابتدي الشعب الحكاية... رجعت الأرض الحبيبة الطيبة لإيدين صحابها... التقينا العز فيها و الكنوز تايهه في ترابها... قلنا نلحق نبني مستقبلها و نرجع شبابها... كان طبيعي نبص للنيل اللي أرواحنا في ايديه... مايتة في البحر ضايعه و الصحاري في شوق إليه... بص الإستعمار صعب حالنا عليه (i.e. the Egyptian people) started the whole story... the good land is returned to its original owners... we saw that its treasures are being wasted... we said: "we should hurry to build its future and restore its youth"... it was normal to direct our attention to the Nile that has our lives in his hands... its water is wasted and the deserts are in need of this water... colonization assumed that it was too much for us.
- راح علي البنك اللي ببساعد ويدي he (i.e. Nasser) went to the bank that supports and funds

The above example shows that the main participants are: the people and Nasser on the one hand, and the colonizer on the other hand. The above example also shows that Egypt is the place of the narrated events.

#### 4.4. Complicating action

**Example one: song number 1 (people's tale حكاية شعب):** the complicating action in this song starts with:

راح على البنك اللي ببساعد ويدي.. قال له حاسب قال لنا ملكومش عندي  
كانت الصرخة القوية.. في الميدان في اسكندريه... صرخة أطلقها جمال... واحنا أمننا القتال  
جاب سلاحه.. وطياراته.. وغواصاته ودباباته... واعتدى علشان نسلم

He (i.e. Nasser) went to the bank that supports and funds (i.e. the International Bank), they said we will not fund your project

It was the strong response that came from the square at Alex: Gamal said it very loudly: "we nationalized the Suez Canal"

The enemies brought all their weapons... aircrafts... submarines and tanks... they launched the attack on us so that we may surrender

This example narrates the story of building the High Dam and the complex situation that faced the Egyptian leadership at the time. According to O'Brien (2010) building dams on rivers is a victory for civil engineering, and is a matter of national security. He adds that building dams can:

- Provide continuous clean energy.
- Control the wild river, and stop the flood.
- Provide drinking water all around the year.
- Provide irrigation water for reclamation projects.

Thus it seems that erecting the high dam under the Nasery regime is such a great achievement. Yet, how such event is presented in a national song is thought to be very ideological. For example, the above example shows that complicated action occurred between two opponents i.e. Nasser who asked the International Bank to fund the *High Dam* project on the one hand, and the powers of colonization that waged war on Egypt in response to the Suez Canal nationalization decree. Thus, complicated action in the above example crystallizes OUR struggle against THEIR greed.

**Example two: song number three entitled 'memories تذكريات'**

- طيارتنا وطيارتهم مرتين... نسمة خدتهم... شبكتهم... عقدتهم... وقعتهم  
the wind twice, mingled together, and fell down
- الولاد الخواجات... بالضرب هات... فينا .. ضربناهم ..... بأدينا ورجلينا... وانتهينا  
the foreign boys beat us, we beat them back with our hands and legs and that was it.
- في البوليس راحو اشتكونا... التقينا ف قسمنا اللي اسمه عربي... الشويش راجل أوربي انجليزي وشه أحمر قال  
they took us to the police station... at the so called Arab police station we met a red faced English sergeant
- Egyptian... How dare you beat them... Don't you know them??
- دول حماية.. دول حماية..  
they are under the British protection

This example represents the peak of the narration. The speaker employs the narrative structure that elucidate wide range of historical events (i.e. complicated action) that lead to the 1952 revolution: the resolution to come. For example, the narrator (i.e. the singer) speaks of his childhood and how he suffers from race discrimination at the police station, when he and his friends have a quarrel with some English young boys who are at almost the same age of his. The speaker then lists his own national heartaches caused by colonization: Cairo arson incident (1952), and the treason by the army commanders under the royal regime who provided damaged weapons to their own soldiers.

#### 4.5. Resolution



According to Labov and Waletzky (1967), resolution describes the way in which the narrative works toward its conclusion and how issues within it might be resolved; in other words, it is a set of clauses that release the tension and reveal what happened in the end. It is thought that the resolution section in national songs under the Nasery regime is entitled to magnify the way in which stories in national songs come to an end. Along with evaluation section, resolution is assumed to carry the most significant political component because it shows the audience how political conflicts are resolved under the Nasery regime, the matter that highlights the core Nasery regime principals and/ or ethics, i.e. ideologies.

**Example 1: song number 1 is titled ‘people’s tale حكاية شعب’:**

- كنا نار أكلت جيوشهم نار تقول هل من مزيد..... والعروبة ف كل دار وقتت معنا... والشعوب الحرة جت ع اللي عادانا
- like hellfire that says “is there any more of you”... the Arab nations stood with us... the free nations became against our enemies

Thus, it is seen that the resolution section in national narrative songs under the Nasery regime is used to clarify what finally happened (Labov and Waletzky 1967); moreover, it is used to clarify that Gamal is the main person who could always bring resolution. Resolution is sometimes victory, leadership, armed struggle for the people’s rights, or even a simple advice from the gun to the people. Therefore, it could be concluded that the resolution section in narrative songs under the Nasery regime is used to direct audience attention towards the intended message of the song. The intended message in narrative song revolves around the leadership and kindness of Nasser, and the imminence of the armed struggle against ‘Our’ enemies.

**4.6. Evaluation**

Evaluation is explained as clauses that occur right before the resolution that states or underscores the unusual or extraordinary characteristics of the events, why the audience should keep listening and allow the narrator to keep talking. They could be free clauses that comment on the on-goings of the story, the characters; clauses embedded in the narrative through scanning details of characters; ‘correlatives’ decode what happens simultaneously; and explicativeness that are appended to narrative clauses (Labov 1972 b). Labov and Waletzky (1967) explain that the evaluation carries the narrator’s interpretation of the events of the narrative.

The fall of the royal regime, the dismissal of the last Egyptian king, the establishment of the republic regime, the announcement of civil rights, education for all, the agricultural reform law, equality between people are recurrent themes in national songs under the Nasery regime. Another recurrent theme is Nasser’s struggle against counter-revolution powers. Such powers could be foreign or domestic. Israel, The United Kingdom, France, and the US are the major foreign enemies of the Nasery regime as presented in the national songs, and they are sometimes enemies of Nasser himself. On the other hand, royal regime affiliates, anti-socialism, or whoever that is not loyal to the Nasery regime is seen to be a domestic enemy of the Nasery regime.

**4.6.1. Lexical choices**

van Dijk (1993) explains that in order to understand the models of events and attitude schemata in which ‘us’ and ‘them’ are represented, discourse structures need to be examined. This target can be achieved through lexical analysis: statements that directly entail negative evaluations of ‘them, or positive ones of ‘us’. However other persuasive moves are also needed such as the following:

This section of the study highlights how the positive self is represented against the negative representation of the other as an evaluative feature in the narrative national songs under the Nasery regime. In other words, this section of the study clarifies how the agents of ‘us’ e.g. the people and Nasser are described in narrative national songs under the Nasery regime and how agents of ‘the other’ e.g. the colonizer and the royal regime were described.

## A. The people:

Body parts, personality traits and work life lexical terms are used to describe the people and their actions.

- Personality traits: The Egyptian people's personality traits have been manifested in national songs under the Nasery regime as: 'freemen أحرارنا', 'struggled كافح', 'there is no one like me ملازيمش تلاقى', 'with dignity or dignified بكرامة', 'peaceful بسلام', 'free أحرار', 'participate شارك', 'know how to protect our rights عرفنا ازي نحمي', 'can defeat the powers of tyranny يستطيع أن يهزم قوي', 'do not care لاتبالى', 'started the story ابتدي الحكاية', 'can turn great nations into 2<sup>nd</sup> or 3<sup>rd</sup> class nations من الدرجة الثانية و دول من الدرجة الثالثة', 'search for answers of puzzling question يجير', 'wrote great history that makes us proud over time', 'felt alienated اتغرب', 'resistant صامد', 'يدور عن جواب لسؤال يحير', 'زرعت من تاني الأمل في كل دار', 'fruitless thoughts المجدبة', 'you planted hopes in every home'
- Body parts: stomp their feet تندق الكعب, we built it by the hands of our workers بنايد عملنا, my eyes will protect you راح اشيلك جوه عينيا
- Agriculture: 'you planted hopes in every home دار'

## B. Nasser:

- Personality traits: 'strong will ذو عزم', 'wise planner تدبير', 'the best man in the country أبو خالد نواراة بلدي', 'leader قوم وارفع', 'sacrificed ضحوا', 'he calls me to raise my head, feel proud and enjoy the freedom راسك واشبع حرية', 'أبو خالد و معاه أبطالنا'
- War terms: 'directed the tank صوب الدبابة', 'delivered a sharp blow ضربة معلم', 'brought victory to the people'
- Body parts: 'brave heart قلب شجاع', 'the strong call is uttered by Gamal صرخة أطلقها جمال', 'it's Gamal's heart إنه قلب جمال'

## C. Companions of Nasser:

- Body parts: 'kind hearts قلوب طيبة', 'dark skinned جدعان سمر', 'young عمر في عز'
- Life experiences: 'suffered a lot تعبوا كثير', 'achieved victory and glory حققوا نصر و مجد كبير', 'sacrificed ضحوا'

The above statistic point of view assumes that the number of expressions used for each item may reflect the amount of attention paid to it in national songs under the Nasery regime.

1.	Expressions to refer to the people	34 expressions
2.	Evaluative expressions to refer to colonization	24 expressions
3.	Evaluative expressions to refer to Nasser,	16 expressions
4.	Expressions to describe the country and Evaluative expressions used to refer to the king or to the royal regime	11 expressions
5.	Expressions that describe companions of Nasser = Evaluative expressions to refer to the revolution	9 expressions

In an attempt to explain the above table, narrative songs under the Nasery regime communicated the following messages: people are the first priority in the nation, but the people are threatened by the colonizer, and Nasser is the first person to be thought of if the country is in danger. Evaluations about the royal regime and the country are equal i.e. 11 expressions: the country is portrayed as belonging to 'us' and the king belongs to 'the other'. The two of them received less focus than the people, colonization and Nasser. People and Nasser are in conflict with the colonizer, the king, being a history, receives less attention. Finally, the companions of Nasser and the revolution came in the last position: 9 expressions.

One assumes that the above table could be refined in the following manner:

- A. The people, the enemy, and Nasser are the first priority.
- B. The royal regime and the country are second priority.
- C. Nasser companions and the revolution are the third priority.

Therefore, the people who are the most important element in a nation face the colonizer (i.e. the other) and they need the help of Nasser, and everything else comes to achieve this. The researcher thinks that the portrayal of the people as the first priority is one of the very positive ideologies to be communicated in national songs under the Nasery regime, on the one hand. Moreover

#### 4.7. Codas

e.g. 1, song number 1 titled ‘people’s tale حكاية شعب’:

أدي حكاية الشعب that was the story of the people

This utterance is titled to signal to the audience that the story is finished and that there is no more to be said.

e.g. 2, song number 7 titled ‘Oh my homeland بلدي’:

هنعمل بالوصية و هنصون الهدية we shall fulfill the will, and keep safe the gift

This utterance is entitled to signal that the narration is finished, and to ensure that the audience has received the message clearly; moreover, the audience assures that they will bring the words to action. The above example of coda is also titled to stress that the communication process i.e. the narrative has been very successful.

#### 4.8. Discussion

The mentioned examples illustrate the use of narrative categories in the analyzed national songs. It is believed that the narrative structure is employed to convey ideological messages. The analysis focuses on the structural aspects of each narrative song separately, aiming to clarify the representation of ideologies in the songs. The songs primarily glorify the Nasery regime, its leader, supporters, and achievements, while disparaging their enemies. These major themes encompass subthemes such as educational and socialist policies, warfare, disdain for the royal system, highlighting the leader's qualities, and the regime's accomplishments. All narratives in the songs are seen as ideological, portraying a struggle between "us" and "them" by depicting OUR efforts against THEIR greed. An example of this conflict is shown in a table within the narrative song "People's Tale."

US as viewed in the national song Nasser	The colonizer- as a representative of ‘THE OTHER’
Thought of building the high dam Went to the International Bank asking for fund for his project Nationalized the Suez Canal Our free men were killed in Donshowai We won the war & free nations supported us	Didn’t want us to achieve glory International Bank Refused to fund his project Started aggression, launched war on us  Colonizers surrendered

	Their shame (defeat) shall be remembered by the dust of Port-Saeed
--	---

The table provided summarizes the conflict between "us" and "the other" as depicted in a specific national song under the Nasery regime. It reveals a significant focus on positive representations of "us" compared to the negative representations of "the other." This ideological construction, observed in the analyzed national song, serves as a means of unifying the Egyptian nation under Nasser's leadership, rallying against those who oppose Nasser, his companions, and the people. This pattern of positive self-representation and negative other representation is found consistently throughout other narrative national songs under the Nasery regime.

'Us' or 'self'	'Them' or 'the other'
Gamal, the brave heart, saves our hopes from being lost His companions, are good قلوب طيبة Gamal led the nation	
We beat them back. I was feeling alienated. Colonization is reason behind my sufferings. My brother was betrayed and killed. Revolution is awakening the people.	English neighbors are teasers. English neighbors started beating us. The British flag pollutes our air. Our former ruler, the king, betrayed us and gave us damaged weapons.
Young people aged 11 and 12 years in Port Said fought against the enemy The people wrote pages of glory The people can defeat tyranny powers.	

#### 4.8.1. Ideologies in narrative national songs

Thus, as seen above, political national songs under the Nasery regime are found to be used as a method of communicating political ideologies, or social morals of national nature. The ideologies that are found to be communicated in narrative national songs are:

1. Affirming that the people are the first priority in the nation.
2. Affirming that the leadership of Nasser to the nation is immense.
3. Affirming positive values such as the value of hard work, the value of education, the value of fighting for one's country, and independence of the Egyptian nation, freedom for the people, polarization of the whole Arab nation.

#### 4.9. Conclusion

In conclusion, this section of the study began with the assumption that Abdel-Halim's song production under the Nasery regime consisted of only three narrative national songs: "People's Tale" (حكاية شعب), "One Night" (ذات ليلة), and "Memories" (تذكريات).

However, it was discovered that there are more than three narrative songs, as well as small narrative sections integrated into some songs to serve specific functions. Labov's (1972 a) structural analysis method was applied to the data, revealing that the complicating action section in all national songs discusses significant national issues of the time, such as building the high dam, going to war, criticizing the royal regime, or emphasizing the principles of the 1952 revolution. Resolution in the songs is consistently attributed to both the people and Gamal.

The evaluation section highlighted the use of lexical items as evaluative devices. All evaluative expressions were grouped within an ideological framework, with positive self-representation contrasting negative representation of the OTHER. The 'SELF' was manifested through Nasser, his companions, the people, and the country, while the OTHER represented the royal regime and the colonizers. Surprisingly, contrary to the researcher's initial assumption, it was found that the 'people' were the most celebrated figure in narrative national songs under the Nasery regime. The colonizer served as an indicator of external threat and appeared as the second most frequently mentioned figure, followed by Nasser, who was portrayed as the chosen leader of the nation, guiding them from darkness to light.

## 5. Features of Involvement

### 5.1. Introduction

The corpus is composed of twelve songs, all performed by Abdel-Halim Hafez in the time frame between (1956- 1970). Abdel-Halim performed more than 20 national songs to celebrate the Nasery regime, Nasery deeds and to represent Nasery policies, yet, due to space limitations only 12 songs are chosen for analysis.

As mentioned earlier, the features of involvement that are looked at are drawn from works of Atkinson (1984), Mazraani (1997) and Tannen (1989). The aspects of analysis are the following:

- A. **Listing Three Elements:**
- B. **Memories- Images- Details:**
- C. **References to "us":**
- D. **Constructed Dialogue and natural conversation:**
- E. **Repetition:**

Each of the above items is examined throughout the twelve songs, with reference to its function and relevance highlighted after each example.

### 5.2. Listing Three Elements

The 'The three part elements' is traced in national songs under investigation, and is found to be evidently clear in the following examples:

**e.g. 1, song # 3: memories** ذكريات:

(1) قم... (2) وشارك... (3) وابني بالعلم الوطن

Rise up, take a part and use education to build your homeland

**The three-part-structure lists the duties of a good citizen** i.e. to take a move, to participate, and to contribute knowledge to make this country better place to live in. moreover, the same utterance stresses the Nasery educational policy i.e. that education is a high priority matter in Egypt.

### 5.3. Memories- Images- Details

According to Tannen (1989, p. 27), details and images play a vital role in creating involvement with the listeners: "images, like dialogues, evoke scenes, and understanding is derived from scenes because they are composed of people in relation

to each other, doing things that are culturally and personally recognizable and meaningful". 'Memories- images and details' have been employed in national songs under the Nasery regime to perform numerous functions, some of these functions are thought to be:

- a. To indicate interpersonal involvement with the addressees by sharing personal memories.
- b. To make the ideology presentation more vivid and lively.

The above characteristics can be seen in the examples below; nevertheless, other functions that may arise are to be highlighted accordingly.

**e.g. 1, song # 1: people's tale حكاية شعب:**

- فاكرين لما الشعب اتغرب جوا في بلدة و المحتل الغادر ينعم فيها لوحده و المشانق للي رايح واللي جاي  
و دم أحرارنا اللي راحوا في دنشواي
- جاب سلاحه و طياراته و غوصاته و دباباته و اعتدي علشان نسلم
- كنا نار أكلت جيوشهم نار تقول هل من مزيد وانتصرنا ولسه عارهم ذكري في تراب بورسعيد
- remember when the people felt alienated in their homeland... the traitor colonizer used our country for his own pleasures... remember our freemen blood being shed in Denshway...

#### 5.4. References to "us"

This section of the study examines one of the most important features of involvement in national songs under the Nasery regime. This section of the study is thought to be of considerable significance to the current purpose of the study. According to Mazraani (1997, p. 209) "*references to 'us' convey positive or boastful evaluations of our hopes, our activities or our achievements*". Thus, this section, on the one hand, traces the references to us in national songs under the Nasery regime. On the other hand, this section of the study examines the positive SELF presentation against the negative other presentation, therefore, ideologies of 'THE SELF', 'US', or 'WE' shall be clarified in comparison with ideologies of 'THE OTHER', or 'THEM'. It is seen that 'SELF' is referred to in the context of three different stereotypes:

- A. Theme of victimization and alienation in which the SELF is weak.
- B. Theme of heroism: that refers to SELF in positive aspects of success and prosperity.
- C. Theme of aspiration, hoping for the future, planning and hard work.

On the other hand, THE OTHER is seen to be manifested in two main themes:

- A. Criminalization of THE OTHER.
- B. The negative other.

The following analysis traces the above categories in national songs under the Nasery regime.

**A. Theme of victimization and alienation in which the SELF is weak.**

- a. The people were alienated الشعب اتغرب
- b. Our freemen were killed in Denshway دم أحرارنا اللي راحوا في دنشواي
- c. Our story is written by the blood of our freemen يكتبه بدم الضحايا

**B. Theme of heroism: that refers to SELF in positive aspects of freedom, success and achievement.**

- a. Our people struggled كان كفاحنا
- b. We are victorious انتصرنا
- c. We made the revolution أنتصرنا يوم ماهب الجيش و ثار

**C. Theme of aspiration, hoping for the future, planning and hard work.**

- a. Gamal... We are going in your path يا حبيب الملايين... ماشيين في طريقك ماشيين
- b. We are going to the light and welfare للنور طالعين... للخير رايعين
- c. We brought dawn بايدنا طلعتنا الفجر

**A. Criminalization of THE OTHER.**

- a. The English boys beaten us فينا الولاد الخواجات بالضرب هات
- b. They reported us to the police, the grabbed us and humiliated us وجررورنا وبهدلونا في البوليس راحو اشتكونا
- c. Colonization is misguidance and oppression الاحتلال ظلم وضلال

**B. The negative OTHER.**

- a. Colonization did not like what we were doing and they wondered: "why should we regain our glories" بص الاستعمار صعب حالنا عليه...ليه نرجع مجدنا ونعيده ليه
- b. He said 'to us': "you owe me nothing" قال لنا ملكومش عندي
- c. Nasser made colonization surrender خلى الاستعمار يسلم

**6. Conclusion**

**6.1. Main Findings**

The current study starts with the assumption that the national songs under the Nasery regime are merely and utterly made to celebrate the Nasery regime only, an assumption that is proven to be wrong throughout the analysis. The analysis section of this study is divided into two categories: narrative analysis, and analysis of the features of involvement. Firstly, It is found through the narrative analysis that the narrative structure has been used to deliver political messages in a narrative form. The implied messages in narrative national songs under the Nasery regime are found to be:

1. Affirming that the people are the first priority in the nation.
2. Affirming that the leadership of Nasser as the guided leader of the nation is immense.
3. Affirming positive values such as the value of hard work, the value of education, the value of fighting for one's country, independence of the Egyptian nation, freedom of the people, and polarization of the whole Arab nation.
4. Stressing that the people should take an active part in shaping the future of Egypt e.g. *Oh my home land* بلدي
5. Retrieving stories of national glories so as to assert some positive qualities of the Egyptian people in general.
6. Polarizing the Egyptian nation to a unified cause such as building the High Dam or fighting against the enemy as representatives of 'us' against 'the evil other'.
7. Portraying colonization and anti-socialism as the evil other, against the victimized self. For example, the victimization of the Egyptian young boy in song number 2 i.e. *Memories* ذكريات in which the colonizers apply all types of oppression to an innocent young boy who is portrayed as the victim in the song.
8. Portraying the royal regime as an equal partner to the colonizer: The Evil Other that is described as corrupt and dependant on the colonizers.
9. Celebrating the 1952 revolution, its principles, and its leaders.
10. Stating the Nasery policies and political trends such as socialism.

On the one hand, The analysis of national songs under the Nasery regime reveals a distinct pattern of "positive self representation" versus "negative other representation." The agents of the self, including Nasser, his companions, and the people, are celebrated, while the other agents such as Israel, the English army, foreigners, and anti-socialism are depicted negatively.

This analysis demonstrates that the other side utilized discursive resources of manipulation by practicing discrimination against the self.

Moreover, the national songs under the Nasery regime consistently promote the ideology of the self while disregarding presenting the ideologies of the other, such as capitalism. Surprisingly, these songs assert that anyone who does not adhere to Nasery policies, like socialism, is considered part of the other. Additionally, there is excessive positive representation of Nasser himself in the songs, emphasizing his devotion, greatness, and idealism.

However, despite the positive self-representation, the national songs under the Nasery regime also manipulate the public mind in favor of Nasser, the Nasery regime, and socialism. Rejecting socialism is portrayed as treacherous and inhumane, further reinforcing the divide between the self and the other.

The analysis highlights various dominant ideologies present in the national songs under the Nasery regime. These include invoking national pride, portraying the royal regime and colonizers as the other, reminding the people of past suffering under the royal regime, mobilizing the people in wars against the other (Israel, UK, and France), associating national victories with Nasser, empowering the Egyptian revolution or Nasery regime as representative of the Arab nations, communicating the Nasery methodology of political reforms, and emphasizing the people's responsibility to keep a watchful eye on the regime's achievements.

The songs also define what the Nasery regime expects from the people, instructing them to serve socialist principles and imposing a single ideology. Deviations from this path are labeled as the other. Furthermore, the songs normalize the concept of Fedayees (militant fighters) and emphasize armed struggle as the means to free the lands. They provide hope for victory, acknowledge the challenges faced by the new regime, and call for self-criticism, democracy, freedom, and enlightenment about civil rights.

Overall, national songs under the Nasery regime employ features of involvement and narrative structures to reinforce positive self-representation and negative other presentation. The political atmosphere at the time led to rigid and nonnegotiable concepts of self and the other, to the extent that anti-socialist individuals were labeled as traitors. It is hoped that these songs could have fostered constructive self-criticism, supported democracy and freedom, and played a role in enlightening people about their civil rights.

## 6.2. Recommendations for Future Research

Due to space and time limitations, the followings points are found to be irrelevant to the current purpose(s) of this study. Yet, they propose new horizons of un-stepped research to be explored.

The present study has followed a CDA approach, an approach that is mainly descriptive and critical. Therefore it is highly recommended that other studies may study the following points:

1. The impact of national songs under the Nasery regime from an experimental point of view. In other words, what would be the reaction today towards Nasery national songs if the subjects have been repeatedly prone to national songs? Will it affect subjects' feelings of belonging? Will national songs have an impact on their point of view about the Nasery regime?
2. In an attempt to find out the effect of the 'features of involvement' on the receiver, it is highly recommended for future research to examine how 'the features of involvement' are perceived. Such a study is assumed to outline paradigm of the human mind processing of political ideologies, the matter that could help the growing interest in cognitive linguistics, as well as Nuro Linguistic Programming (NLP).



3. A comparative study should be conducted to trace the development of ideology presentation in national songs under each regime: Nasser, Sadat, and Mubarak.
4. A comparative study between July 1952 revolution songs and January 2011 revolution songs in Egypt is imperative.

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## Home and Counter-home in André Aciman's *Out of Egypt*<sup>1</sup>

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### ARTICLE DATA

Received: 30 March 2023

Accepted: 15 June 2023

Volume: 3

Issue: (2) Spring 2023

DOI: 10.54848/bjtl.v3i2.62

### KEYWORDS

Alexandrian Jews, diaspora,

exile, home, self-identity,

Andre Aciman, the postmodern

### ABSTRACT

This paper attempts to examine the interrelationship between self-identity, home and (Jewish) diaspora as portrayed by André Aciman in *Out of Egypt: A Memoir* (1994). Further, the paper shows why such concepts are easily expressed in the genre of life-writing, especially the memoir, and finally concludes that Aciman's Diaspora, which is communal, Jewish and historical, instead of unmooring his anchors, steeps him in his Jewry. In other words, his identity is exclusively Jewish and Jewry is diasporic in essence and that might make Aciman multi-lingual and multi-national but unchangingly Jewish and diasporic. This conclusion, thus, throws light on the essentially clannish nature of Aciman's experience related in his memoir, in spite of the narrative's representation of diaspora in postmodernist terms.

## 1. Introduction

My home is a counterhome, and my instincts are counter-instincts André Aciman (*False Papers*, 2000, 140)

“Where are you happiest today?”

“I think probably on an airplane.” (Palestine Remembered, 2021, 0:56)

This paper examines the three interconnected notions of home, exile and identity in André Aciman's *Out of Egypt: A Memoir* (1994). It attempts to define the effect of Aciman's Jewry on his perception of his diasporic fate and his identity. Thus, this paper explores the three notions individually and then relates them to Aciman's text to understand them in light of his memoir. Sigmund Freud and Jacques Lacan's understanding of 'home' as well as Homi Bhabha's "unhomely" are employed here to analyze the influence of the political/ public on the private zone of Aciman's home. Further, the theoretical distinctions between (Jewish) diaspora and exile are thoroughly analyzed and Aciman's own essays are used to interpret the interrelationship between identity, diaspora and Jewry as he portrays them in his memoir. Finally, the paper aims to emplace Aciman's memoir within the Judeo-diasporic condition and to understand how he represents it.

In the three critical works: "Out of Egypt, Out of Place: Memory, Exile and Diaspora in André Aciman's and Edward Said's Memoirs" (2015) by Katja Sarkowsky and *The Elsewhere on Belonging at a Near Distance* (2005) by Adam Zachary Newton, and Roger J. Porter's "Autobiography, Exile, Home: The Egyptian Memoirs Of Gini Alhadeff, André Aciman, And Edward Said" (2001), Aciman's memoir is read comparatively with Edward Said's *Out of Place* (1999). Sarkowsky examines the role of memory and narration in both texts on "making sense" of the experience of exile which, in turn, becomes a "narration

<sup>1</sup> This paper is part of an unpublished Ph.D dissertation by the author, entitled: *Identity, Home and Exile in Waguih Ghali's Autobiographical Beer in the Snooker Club and André Aciman's Out of Egypt: A Memoir*, 2018.

of self” (p.50). Newton examines how the place from which the authors get exiled functions as tropes for both writers: they both “retrospectively make up Palestine and Egypt . . . metaphorically— a place invented, mirroring, on spec, standing beyond time” (p.235). Likewise, Porter examines how these “exilic writers represent their sense of displacement . . . and make literary capital out of their loss” (p.304) of home. *Out of Egypt* has also been contextualized by Perri Giovannucci with his contemporaneous Edward Said, Nawal El-Saadawy and Al-Hadeff. In Giovannucci’s *Literature and Development in North Africa: The Modernizing Mission* (2008), Aciman’s work is described as unravelling the truth about Egypt: “his essays and autobiography have done much to chronicle recent Egyptian history and to contextualize it for an American understanding” (p. 122). Instead of reading Aciman’s memoir as it should, essentially based on memory and a metaphoric recreation of events, he takes Aciman’s account more seriously as a chronicle of Nasser’s Egypt.

As is clear from the above review of literature on Aciman’s *Out of Egypt*, this memoir has always been studied in relation to other texts, namely, Said’s *Out of Place*, to get a more comprehensive understanding of the historical context or the literary representations of such themes as exile and home. Although this paper also examines home and exile and their repercussions on self-identity, it attempts to provide a close reading of the text to focus on the rich multi-layeredness of Aciman’s memoir. This zooming in on the memoir helps forefront, neither Egypt’s historical juncture, nor any generalized conception of exile, diaspora or the home-in-exile condition. Rather, it tries to understand how Aciman as a diasporic Jew represents his experience to redefine, in postmodern terms, the Jewish diaspora. Therefore, this paper examines the specific intricacies of Aciman’s narrative to get a firm grasp of *his* understanding of Jewish Diaspora, Jewish home and Jewish identity. Quite paradoxically, in spite of Aciman’s postmodern representation of his exilic experience which makes it very relevant to our current postmodern condition, it also leaves us with a very stable and cyclical understanding of the Jewish experience as essentially diasporic and of Jewish home as invariably ‘portable’ (see below p. 4) and textual. Although a ‘portable’ home and a diasporic fate seem, on the surface, to be disjuncting, this Jewish perception of Diaspora gives Diaspora a special meaning and value: it is seen as an uninterrupted thread that holds all Jews together across time and space. Although Aciman’s memoir and essays are all very postmodern in script, they are underwritten by a solid binary opposition of Jew and Gentile. The question thus is: is Aciman only (re)-representing Jewry and engrafting it on the postmodern experience to make it more accessible to himself and the readers, and thus more appealing? Or does his postmodern ‘playfulness’ with space and time concern only one important facet of his life: his sense of home as “unhomely” to use Bhabha’s word? Otherwise, in all other aspects Aciman is so certain of his Jewry and of his diasporic fate and so accepting of them. Therefore, his postmodern condition is itself incomplete and bifurcated.

In *Transformations of the Liminal Self: Configurations of Home and Identity for Muslim Characters in British Postcolonial Fiction* (2011), Alaa Alghamdi argues that stability in a place over a long stretch of time allows the “experiences and practices that emerge within it” to “influence the self-identity of those who live there” (p. 4). Owing to the close relation between home and self-identity, exile—the out-of-home state— directly affects notions of home and self. For individuals who experience exile, self-identity may become fractured and notions of home may become “imaginary” or “desired” (p. 4). Alghamdi further argues that for

subjects who have left or been parted from their original setting, self-identity may become fragmentary, divided between identification with the older and newer setting. Home may become ‘imaginary’ or ‘desired’, if the focus is on a setting and a range of practices no longer accessible to the subject. At the same time, of course, self-identity through the bonding with a sense of home maybe stymied by exclusion or marginalization within one’s new social context and culture. (p. 4)

Traditionally, home is a binary contrast to alienation and unhome. However, for Jacques Lacan the feeling of being 'homed' is never that linear. Rather it is "experienced at most as something missed, it is what Lacan would call 'the never-here,' since 'it is here when I search there; [and] it is there when I am here'" (qtd in Lim, p. xiii). In "The Uncanny", Sigmund Freud (1919) explores the dimensions of the uncanny through resorting to the linguistic examination of the roots and the different shades of meaning of the German words *heimlich/unheimlich*, homely or canny/ unhomely or uncanny. Finally, he shows how *heimlich* is a "word the meaning of which develops in the direction of ambivalence, until it finally coincides with its opposite, *unheimlich*" ("p. 201). Thus, Freud argues that

linguistic usage has extended das *Heimliche* ['homely'] into its opposite, das *Unheimliche*; for this uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression. This reference to the factor of repression enables us, furthermore, to understand Schelling's definition of the uncanny as something which ought to have remained hidden but has come to light. (p. 217)

In "The World and the Home" (1992), Homi Bhabha chooses 'unhomely' and not homelessness, to describe this existence on the periphery of the world with no stable house of one's own. It is an unhomely experience because his understanding of the unhomely rests on Freud's *unheimlich* where this "prefix 'un' is the token of repression" (p. 147). This repression makes of *heimlich*, home, *unheimlich*, unhomely. Living in a politically fraught house created in the aftermaths of war, displacement and exile is unhomely. In other words, the unhomely registers the "shock of recognition of the world-in- the home, the home-in the-world" (p.141). The unhomely home takes place when the "intimate recesses of the domestic space become sites for history's most intricate invasions. In that displacement, the border between home and world becomes confused; and uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting" (p.141). The unhomely registers the encroachment of the political on the personal. In fact, for Bhabha, the unhomely is a "paradigmatic post-colonial experience" (p.142). For Aciman, his 'Alexandrian' home is in many ways an unhomely post-colonial and post-independence experience as Egypt from which he was expelled was fighting for full independence.

André Aciman, a diasporic Jew born and brought up in "the swinging sixties"<sup>2</sup> of Egypt in 1951 fails to feel home in Egypt due to the specificity of his Sephardi family tradition which is essentially diasporic and only temporarily imperial<sup>3</sup>. His Jewish heritage is one of displacement; his family have left or been forced out of so many lands and countries that his home resides in this movement between homes. Thus, his concept of home is "imaginary or desired" as Alghamdi puts it and his self-identity is constantly shifting and its only anchor is Jewry. Interestingly, a memoir is a very suitable medium for the expression of those very personal concepts and it is the medium that Aciman uses. However, the 'unhomeliness' of Aciman's home does not result only from Bhabha's understanding of the postcolonial condition, nor exclusively from Aciman's Jewish diaspora which is, paradoxically, his anchor. His own *representation* of home in postmodernist jargon where home slips into counterhome and stability is replaced by disjunction and discontinuity does much to accentuate this sense of the loss so prominent in the text.

In fact, what characterizes the postmodern, according to Jean-Francois Lyotard (1984) is the stand on epistemology (questions on the nature, methods, etc. of knowledge). In a postmodern condition, there is a marked absence of a meta-

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<sup>2</sup> The swinging sixties" is the title May Hawas gives to the collected diaries of Waguih Ghali: *The Diaries of Waguih Ghali: An Egyptian Writer in the Swinging Sixties* (2017).

<sup>3</sup> Imperial here refers to the attempts of Aciman's paternal family to align themselves with the imperial English and French cultures and individuals.

discourse— a reference point— where there is “incredulity towards metanarratives (xxiv), hence its diversion from the modern which “legitimizes itself with reference to a metadiscourse ... making an explicit appeal to some grand narrative” (xxiii). Further, ontology (questions about the self) is another dimension that characterizes the postmodern condition. In postmodernism, ontology is characterized by ‘indeterminacy’. Thus, both epistemologically and ontologically, postmodernism takes off from no point of reference and, as Matthias Stephan states (2019), “operates without a search for answers” whereas modernism “operates on the assumption of answers” (p.7). Although Aciman presents his concept of home equivocally in postmodern terms, he neither forfeits his grand narrative of Jewish unchanging diasporic identity, nor does he have any doubt about his Jewry which constitutes his being (questions concerning ontology). This firm knowledge about the world and the self makes understanding his home/unhome experience along postmodern lines quite problematic.

At this point it is worth defining diaspora<sup>4</sup> which generally lends itself to a postmodern representation of home as all anchors become unmoored while in diaspora<sup>5</sup>. Exile and diaspora are often used interchangeably. However, in the Jewish jargon, they carry different connotations. In the "Introduction" to *Diasporas and Exiles: Varieties of Jewish Identity* (2002), Howard Wettstein shows the slight but important difference between the two terms where exile is concomitant with pain, dislocation and unrecoverable loss; it "suggests anguish, forced homelessness, and the sense of things being not as they should be" (p. 2). By contrast, diaspora "does not connote anything so hauntingly negative. Indeed, it is possible to view diaspora in a positive light" (p. 2). John Hawley (2001) traces the development of the word diaspora and shows how "[t]he original use of the term by the Greeks connotes a triumphalist migration/colonization (speiro= to sow; and dia= over) from the point of view of the colonizer/occupier. Notions of civilizational/ masculine superiority underpinned such a use of the term (see Wettstein p. 145).

In "Diaspora and Homeland" (2002), Erich S. Gruen writes that Diaspora can be seen as a liberating force:

Jews require no territorial sanctuary or legitimation. They are “the people of the Book.” Their homeland resides in the text—not just the canonical Scriptures but an array of Jewish writings that help to define the nation and give voice to its sense of identity. Their ‘portable Temple’ serves the purpose. A geographical restoration is therefore superfluous, even subversive. (p.18)

In the Hebraic tradition, therefore, exile/ Diaspora can be differently interpreted as either a promise of freedom (as in the Exodus of the Jews from Egypt and their delivery from slavery at the hands of Moses) or a punishment from God.

Another inferred difference between exile and diaspora is that an individual in exile is a lonely individual, cut off from family, home and country. Diaspora, by contrast, stresses the communal nature of the away-from-home existence. That is why, John Hawley (2001) explains, discussions of diaspora usually entail a "forced migration or something that can be located in a place or a people sharing a particular language, faith, historical experience" (p. 146), hence, discussions of "Irish, Armenian, and Palestinian diasporas but also of Sikh, Kurdish, and Tamil (Sri Lankan) diasporas" (p. 146).

Exile and its variant diaspora are paradoxically connected to nationalism, although they are conflicting poles of feeling and of existence. Timothy Brennan (1999) argues that the global modern world makes the "topics of nationalism and exile unavoidably aware of one another" (p. 62); the relation between the two is a division between “individual and group ... loser and

<sup>4</sup> when diaspora refers to the collective mass migrations of Jews a capital /D/ is used. Otherwise, a small /d/ is employed.

<sup>5</sup> According to Nico Israel (2000), in contrast to exile which “tends to imply both a coherent subject or author and a more circumscribed, limited conception of place and home,” diaspora, “maintains a stronger link to minority group solidarity and [is] associated with the intersection of post-coloniality and theories of poststructuralism and postmodernism” (p. 3). As such, “it aims to account for a hybridity or performativity that troubles such notions of cultural dominance, location and identity” (p. 3)



winner ... a mood of rejection and a mood of celebration” (p. 61). This mutual “awareness” of nationalism and exile holds this paper together. The nationalist project in Egypt is a turning point in Aciman’s life as it sounds the death knell for cosmopolitan Egypt that thrived since Mohamed Ali until the ousting of King Farouk in 1952 and the rise of Gamal Abd El-Nasser to power in 1954 with his reverberating calls for Egyptianization, nationalization and Arabism. Quite relevantly, Anthony Marx's *Faith in Nation: Exclusionary Origins of Nationalism* (2003) understands nationalism as construing "cohesion by exclusion" (p. 143), whereby, one ethnic group, one religious sect, etc must be excluded for the rest of the nation to cohere. He studies the case of English nationalism in the eighteenth century and finds that “nationalism was pursued ... with the crutch of religious exclusion cynically orchestrated from above more than it was forced from below” (p. 144). In our text, Egypt secures its gateway to nationalism through the exclusion of anything that might be constructed as “un-egyptian” or “un-Aarb”, which included Jews who became targeted after the creation of Israel in 1948 against the wishes of the Palestinians and the Arabs.

Post-colonial nationalism, which better describes the condition of post-1952 Egypt— developed differently from nationalism in Europe. Post-colonial nationalist movements were not local or insular as nationalist movements were in Europe. Rather, they were in many ways international. Gaber 'Asfour (2010), a famous Egyptian literary critic, maintains that in the post-independent stage, there was “no big difference between the national and the regional” (p. 26, my translation)<sup>6</sup>. In Egypt, for example, Arab nationalism or pan-Arabism came to the fore with the rise of Gamal Abd-El-Nasser to power. Immanuel Wallerstein (2005) explains that "for many people the slogan of the anticolonial revolution was not 'independence' but 'independence and unity'" (p.105). Independence, he explains, would give them sovereignty but unity would give them power to compete on equal terms with the advanced West (p.106), hence the rise of collective post-colonial nationalisms such as Pan-Arabism, African and Islamic nationalisms, etc.

'Asfour zooms in on Arab nationalism and reads it in light of its peculiar cultural and political context as emanating from a flawed episteme of lack of self-knowledge where the Arab self exists only by negating the Western imperial other. The seeds of national consciousness have, ironically, been sown by the Western colonizer in the colonized people. The West propelled something in its antithesis— the East; local revolt against the invading "other" awakened the Egyptian "self". 'Asfour argues that the seeds of trouble of nationalism in the Arab world lie in their moment of inception. Nationalism as a movement in the Arab world is concomitant with the fight for independence from the imperial powers of the West. Thus, Arab nationalism rests on an unbreakable set of dualisms that define the Arab self in absolute contrast to the hated Western colonizer, a process that started with Orabi. This has caused the Arab nationalist movements to be, ironically, so dependent on this constructed ‘other’, thereby losing the centeredness of the Arab self. That is because the national Arab self becomes predicated on “the desire to liberate the self from the necktie collar imposed by the ‘other’ but through the selfsame collar” (' p. 36, my translation). Therefore, instead of the self-sufficient Cartesian conception of the self: “I think therefore, I am”, existence for the Arab self becomes premised on the other: “I am not the ‘other’, therefore I am” (p. 36, my translation). As such “it is a negating cognito that connotes the centrality of the antipode” (p. 36, my translation). Egypt ‘was’ what its enemy ‘was not’. In consequence, "plurality, diversity, variety and contradictions, which constitute the historical essence of this culture, disappear ... and nothing surfaces but the ideological imaginings that affirm, in the end, the subordination which the national culture attempts to eliminate" ( p. 37, my

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<sup>6</sup> Gaber 'Asfour's book has not been translated before.

عصفور، جابر. *الهوية الثقافية والنقد الأدبي*. دار الشروق، 2010

translation). Therefore, post-independent nationalist Egypt exiled all ‘foreign’ elements, voices and people<sup>7</sup>. Such an exile profoundly affected, not only their destiny, but also their identity, as in Aciman’s case.

In fact, not only are home, identity, exile and nationalism closely related, but the genre of life-writing provides a suitable space for the relation of the experiences of an exile. Although seemingly personal, a memoir is interested in the self as it relates to others, to the national community, to history and to the world at large. Unlike an autobiography which revolves around revelations about a self-centered author, memoir unravels the political through the personal. True to the spirit of memoirs, Aciman “promote(s) an ‘I’ that is explicitly constituted in the reports of the utterances and proceedings of others” (Lee Quinby p. 299).

Further, Aciman intelligently creates a distance between his consciousness as a growing child and the pre-existing solid constructs and beliefs which condition his family’s perceptions, attitudes and actions. This distance, in turn, detaches Aciman, as a narrator, from his narration and from the characters within it. This technique makes the author sound more objective and more detached.

The distance Aciman creates between himself and his memoir is dictated not only by the nature of the genre he chooses to write in, but also by his position as a Jew in *exile*. Rosemary George (1996) pinpoints “distance” as a hallmark of exile/immigration literature:

Like the *distance* that exile imposes on the writing self, writers of the immigrant genre also view the present in terms of its *distance* from the past and future. This genre ... is marked by a disregard for national schemes, the use of multigenerational cast of characters and a narrative tendency towards repetition and echoes . . . most importantly, the immigrant genre is marked by a curiously *detached* reading of the experience of “homelessness” .... (p. 171, emphasis is mine)

Throughout Aciman’s memoir, the reader notices this “detached” perception of things and of experiences. This detachment is achieved primarily through the ironical and sarcastic tone of Aciman’s writing and through his use of the experiences of his “multigenerational” family to shed light on his own exilic status.

In fact, by constructing his own memoir upon the narratives, lives and experiences of his relatives and parents, Aciman is able to weave the personal into the familial, the social and the body politic. This distance he creates publicizes or politicizes his narrative—that is, it moves the narrative from the realm of personal life to the public/ political arena. His narrative becomes the narrative of his family and his Alexandrian Jewish community, at large and in turn, gives him authority as a spokesperson for the Jewish experience in Alexandria. At the other end of the spectrum, this strategy makes his narrative exclusively Jewish and his sympathies clannish.

In the self-same authoritative all-knowing voice, Aciman narrates events that had happened before his birth as if he were an eye-witness, detachedly and authoritatively. For example, in the first chapter of his memoir, Aciman narrates in minute detail how his two grandparents “met for the first time in ’44 in a small marketplace in Alexandria” (p. 43) and how their friendship grew from there. He narrates, with equal authority, his parents’ first meeting and how they came to fall in love. He claims he has access to his father’s diary (p. 66) where details about his parents’ unspoken thoughts and secret feelings are written.

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<sup>7</sup> Many Jews were Arab and Egyptian and were not foreign at all. These were the “indigenous Arabic-speaking Rabbinites and Karaites with a Judeo-Arabic culture” (Joel Beinin 3). Aciman beautifully depicts the diversity of the Jews who lived in Egypt in his memoir.

Although Aciman's memoir rests on his tragic exile from Egypt, he still adopts a satirical, and at times humorous, tone which augments this distance between the author and his narrative. Aciman as a child is depicted as possessing a superior consciousness and a growing critical mind that allows him to innocently criticize and to unintentionally poke fun at the adults around him. For example, Aciman, as a child and more so as a narrator, is somehow critical of his Jewish family and its aristocratic flights of extravagance and sense of self-worth. His sarcasm moves him from the role of an active participant and places him in the present tense as a detached observer who can, in retrospect, assess, judge, satirize and make fun.

Aciman's sarcasm also makes him aware of the predicament of Sephardi Jews whose sensibilities and past experiences are not Egyptian but who have come to reside in Egypt, a cosmopolitan country whose local culture is not overwhelming or prominent. It also makes him slightly aware of the injustice done to Arab Jews on the grounds of being Arab. However, there is a clearly missing appreciation of local Egyptian culture; it is for him— as it is for his Sephardi family— foreign, threatening and barbarous, even if it is not widely different from the Sephardi Jewish self. Although the differences between the local/ Egyptian/ Arab and the hegemonic/ Sephardi/ Western are constructed and are not by any means natural, Aciman seems to condone them. The way Aciman is brought up makes him, even if aware of the fragility of those constructed differences, a decidedly anti-local person.

The many episodes related by Aciman in his memoir wherein he uses satire and pokes fun at the presumptuousness of some of the Jews of Alexandria who try to assume Western lineage, have other profound implications. First, Jews are a wandering diasporic people and trying to identify their origins is to fish in troubled waters. Aunt Flora says, "deep inside, we [Jews] know we'll lose everything we own at least twice in our lives," including home (p. 89).<sup>8</sup> Thus, Jewish attempts at grounding themselves in a nationality seem to be un-Jewish and, at best, pretentious. Second, in diasporic communities, essentialist modes are inapplicable. Binaries between Eastern and Western or solid whole definitions of the self and its roots are simply irrelevant. That is because in Diaspora identity becomes fractured, multifaceted and hybrid. Thus, neither the Princess, his paternal grandmother, who pretends to be western, nor the Saint, who is in fact French but is married to an Arab Jew, is totally Eastern or Western. They smack of all the countries they live in and the cultures that surround them.

The final scene of celebrating Passover in *Out of Egypt* carries within it the essence of Jewish exile. In "Autobiography, Exile, Home" (2001), Roger Porter sums the Passover scene up in the following manner:

The last section of *Out of Egypt* is entitled "The Last Seder," a play of course on "The Last Supper," itself a Passover Seder. This ritual was held on the Aciman family's last night in Egypt before their expulsion. If the Seder traditionally celebrates the Israelites' exodus from Egypt to freedom, the Aciman family's last Alexandrian Seder symbolizes the loss of their freedoms and the bondage of the family's involuntary exile. (p. 302)

I only partially agree with Porter that Seder here promises loneliness and exile into the unknown. In tune with this general atmosphere of forced exile, the tone of narration of this final episode is sad and slow. In spite of this bleakness, the prospective exile is not the end. Rather, it is portrayed as an epiphany. It is on the Seder night, while on the threshold of leaving Egypt, that Aciman comes to the realization that Alexandria and Egypt, after all, mean something to him. He, finally, has a voice and refuses to help read the Haggadah in order to "be the kind [of Jew] who do[es] not celebrate leaving Egypt when it is the last thing [he] want[s] to do" (p. 333). It is a moment of epiphany and rebellion, seldom met in his memoir, where he realizes that

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<sup>8</sup> In her autobiography, Zonana draws clear parallels with Aciman's memoir by starting her narrative with this self-same quote: "Deep inside, we know [Jews] we'll lose everything we own at least twice in our lives" (see p. 5 in *Dream Homes*). Her repetition of the same axiom suggests the deeply engrained belief that Jews are a wandering race.

Egypt is not, as he has always thought, a place to escape from to go 'back' to his imagined western home. In fact, he catches himself "longing for a city, I never knew I loved" (p. 339). The city he refers to is Alexandria, where he feels he belongs, more than to Egypt.

In his *False Papers* (2000), Aciman has a somehow different interpretation of the Passover. For him, it is symbolic of Jewish Diaspora. He writes: "Now, when everyone speaks of Pharaoh at Passover, I think back to my very last Seder in Egypt, on the eve of our departure for Italy in 1965" (p. 109) —a secret celebration for fear of persecution. It reminds him of his

Marrano ancestors . . . under the Spanish Inquisition . . . the first exodus from Egypt? Or maybe the second from Spain? Or the third from Turkey? Or the fourth, when my family members fled Italy just before the Nazis took over? Or were we celebrating the many exoduses that went unrecorded . . . for each one of us is a dislodged citizen of a country that was never really his but that he has learned to long for and cannot forget. (p. 109)

For Aciman, his last celebration of Passover in Alexandria symbolizes the uncannily repetitive dispossession of Jews, their many exoduses, the fact that "Jewish history is repetition, the history of repetition" (p. 110).

Aciman's memoir is, in fact, predicated on his perpetual state of Diaspora which had started long before he was born and that would haunt him and his lineage to doomsday. Aciman lives in 'exile' even before his actual exile from Egypt in 1965. He is more like a wandering Jew who belongs not to a homeland or to a particular language group but to a single defining characteristic: Jewry. Otherwise, he is multi-lingual and multi-national. The linguistic versatility of his family members ranges from French, English, Italian, Spanish to Sephardi, and Arabic; but this latter is reserved to the poorer or culturally 'lower' Arab Jews of the family. It could be safely assumed that this versatility goes back to the fact that Aciman is born into Diaspora where he must function in different languages.

It is interesting to examine how Aciman understands 'home' in this diasporic condition. Aciman does not write about his experience as an exile after the "out of Egypt" period. In his memoir, he writes about his diasporic stage as he is still in Egypt. He calls Egypt by its name and does not refer to it as home. Egypt is only a transitional phase and a temporary home. Based on his family's history and his Jewry, Aciman is in no doubt about its transience. Adam Newton (2005) describes Aciman's family as "provisionally part of Alexandria (only metaphorically, 'of Egypt')" (p. 231). This is the case with Aciman's ancestors who were "provisionally part of Constantinople" (p. 231). His paternal grandmother in *Out of Egypt*, for example, witnessed "nine men in her life lose everything; first, her grandfather, then her father, then her husband, five brothers, and now her son" (p. 304). Aciman's diaspora indeed seems to be a patrimony, and as such, his exile dictates upon him to construct his own narrative upon the narratives of his relatives and parents. By so doing, Aciman relates his diaspora to the Jewish historical diaspora; his story is not to be regarded as a detached story, but a continuation of a tradition.

For Aciman, since his exilic condition is timeless, it is not connected to a place or a particular political condition. The political condition is only an excuse for his perennial state of Diaspora. In other words, alienation is dis severed from a particular nationalist or political agenda or policy. In that sense, it conforms to Aijaz Ahmad's (1992) postmodern understanding of exile as condition of existence where "the idea of belonging is itself seen now as bad faith, a mere 'myth of origins'" (p.129).

As pointed out earlier, notions of 'home' and 'identity' are intertwined and in *Out of Egypt*, Aciman's diasporic home affects how he sees himself. While in Egypt, Aciman, the child, never really feels unconditionally at home and never really knows what nationality he is. He waits for the moment when he will 'return' to France—'home'. When asked by Uncle Isaac about "which country are you a citizen of?" Aciman replies "France of course" (p.172). The fact that neither his parents nor Aciman himself are French and that he has never gone to France throws light on the family discourse that encourages family members to align themselves with the West and also highlights the uprooted and displaced condition of this family in diaspora.

In *Alibis* (2011), Aciman starts out by trying to identify himself but ultimately fails: "I was born in Alexandria, Egypt. But I am not Egyptian. I was born into a Turkish family but I am not Turkish. My family became Italian citizens . . . for years as a child I was under the misguided notion that I was a French boy" (p. 185). If he manages to do anything in his attempt at self-definition, Aciman proves his patrimonial Diaspora. It is an eternal condition. Later, what he so categorically refuses to call home (I am not Egyptian) figures as 'home: "once my family was expelled from Egypt . . . we became homesick for Alexandria (p.188). Aciman believes that exile eats away at identity. In the same essay, he argues that an exile is an alibi where he leaves himself or part of himself elsewhere. The "I is elsewhere". Thus, he declares, "some people have an identity. I have an alibi" (p.192). He resembles the phenomenon of exile to that of amputees who still feel excruciating pain for a part that no longer exists. Aciman, like an amputee, "may not be a body minus an arm . . . I am just the arm doing the work of the entire body " (p. 192).

In *Letters of Transit: Reflections on Exile, Identity, Language and Loss* (2000), Aciman expounds on exile and on how self-identity gets affected by such an experience. For Aciman, "exiles see double, feel double, are double. When exiles see one place they're also seeing—or looking for—another behind it. Everything bears two faces, everything is shifty because everything is mobile" (p.13). Thus the ambivalence of the self in exile is highlighted. That is why in his memoir, Aciman ends on a similar note of multiple existences. Sitting on the beach of Alexandria at night on his last day in this city, he imagines himself the following year remembering the Alexandria of today. Here, Aciman clearly understands his essentially ambivalent Jewish diaspora in postmodern terms.

The identity of Aciman and almost all the other Jews of the memoir seems to be fragmented and unwhole; it is represented as multi-faceted and slippery. For example, Signor Ugo Blumberg Rumania, a family friend, epitomizes this 'slippery' exilic identity. He has had many "stops" in life: he emigrated to Turkey, worked in Palestine, and then resided in Egypt. "Always wary of dangers facing Jews, Signor Ugo and his wife changed their surname [many times, in fact] in the wake of a series of anti-Semitic incidents in Cairo" (p. 179). Later, he "got baptized . . . a precautionary measure" (p. 258). Later still, he "became an Egyptian citizen in the hope of spending his remaining years in Egypt. Even became a Moslim, calls himself Hag Gabalzahri" (p. 210). He is variously described as a "survivor", a "chameleon", an "opportunist," and a "madman," (p. 210). Ugo is somehow similar to Uncle Vili who is a "soldier, salesman, swindler, spy," which is, in fact, the name of the first chapter of *Out of Egypt* which introduces us to the diasporic, multi-faceted nature of the Jewish family of Aciman. Vili, like Ugo, changes his name to the "Anglo-Saxon" Dr. H. M. Spingarn (p. 7). Aciman describes him as a "Turco-Italian-Anglophile-gentrified-Fascist" (p. 7).

In fact, readers tread the path of the unknown when it comes to Aciman's nationality and the personal history of his ancestry. The memoir starts with a labyrinthine record of his family; his family's genealogy and place of origin are epic and mirage-like. He describes how his family, and all Turkish Jews by extension, have become Italian through "shady means" (p. 5) simply by "claiming ancestral ties with Leghorn" (p. 4). His Uncle Vili always craved a lineage: "[he] also knew how to convey that intangible though unmistakable feeling that he had lineage—a provenance so ancient and so distinguished that it transcended such petty distinctions as birthplace, nationality, or religion" (p. 5). Uncle Vili, "the soldier, salesman, spy and swindler," is somehow a graphic caricature of Jewish attempts at securing an identity, a lineage or a sum of money. However, Aciman's identity is not as slippery as Signor Ugo or Uncle Vili appears to be. In fact, neither is Uncle Vili's identity, really. Their identity is essentially Jewish and Jewry is diasporic in essence and that makes Jews multi-lingual and multi-national but unchangingly Jewish and diasporic. They may change religion to sidestep persecution and shift into non-Jewish names for the same reason. However, as Aciman makes clear in *Alibis* (2011), "all Jews have the diaspora branded on them so profoundly that feigning they

are not Jewish is perhaps the surest way for them to discover they are nothing but Jewish” (p. 86). Jewry and diaspora are two sides of the same coin, and they are Aciman’s metanarrative.

Alaa Alghamdi defines individual and social identity as “encompass[ing] collective beliefs and practices that seem intrinsic to the individual or the larger culture” (p.18). Aciman does have deeply embedded beliefs and ritualistic practices as we amply see in his memoir— all the religious rites he carries out. In that sense, his identity is not slippery. However, it could be malleable as far as nationality and language are concerned; he is not tied to one country or one language, but many and none at one and the same time. That is why Aciman claims that Diaspora makes him feel and see double because he is always aware of two homes, two realities, two shores.

In his *False Papers* (2000), Aciman theorizes about his exilic experiences in separate essays. It is, more or less, the theory behind his exilic experience which he recounts in *Out of Egypt*. In "Shadow Cities," Aciman expounds upon the exilic consciousness and how it experiences home. He writes:

I come to Straus Park to remember Alexandria, be it an unreal Alexandria, an Alexandria that does not exist, that I’ve invented, or learned to cultivate in Rome as in Paris, so that in the end the Paris and the Rome I retrieve here are really the shadow of the shadow of Alexandria, versions of Alexandria, the remanence of Alexandria, infusing Straus Park itself now, reminding me of something that is not just elsewhere but that is perhaps more in me than it was ever out there, that it is, after all, perhaps just me, a me that is no less a figment of time than this city is a figment of space. (p. 49)

Thus, for Aciman’s exilic self, the self is all there is. Space and time become slippery and are translated to experiences, the memory of which is what constitutes Aciman and his Alexandria, Strauss Park, etc. Memory substitutes ‘home’. This is a typical post-modern view of the self where reality is not definite or separate from an individual’s consciousness.

In *Alibis* (2011), Aciman as an exile, calls his experiences of those infinite crossings and counter-crossings palintropic: 'Palintropic' means that which 'turns again – which keeps turning,' which loops back or 'turns back on itself' or is 'back-stretched' – a going back to oneself, a flipping back to oneself, a sort of systemic reversement . . . [palintropic] is the seat of nostalgia, perhaps not its origin but certainly its end point. This is my home, my emotional, aesthetic, and intellectual home. (p. 139)

In *Out of Egypt*, during his visit to Aunt Flora in Italy, Aciman has his aunt experience all the feelings of exile he explains in his non-fictional essays on exile. She loses all the trappings of a comfortable life she once enjoyed in Alexandria; now she lives in “an extremely small” Venetian apartment where her bedroom “had all the makings of a sparsely furnished monk’s cell” (p. 83). She too is an epitome of an exile leading a palintropic life where she is a “citizen of two countries but I live in neither ... I don’t even think I know who I am, I know myself the way I might know my neighbor: from across the street. When I am here, I long to be there; when I was there, I longed to be here” (p. 85)

As ‘home’ is central to any discussion of exile/ diaspora and as the two terms connote remoteness from centre, from home, so where does the exile live? When does he stop being an exile? Aciman knows no answer for this. His answer is that once an exile, forever an exile. Born into a diasporic state, Egypt— where he is born and lives for eight years— is still not home. In *Alibis*, Aciman argues that with "exile disappears the very notion of a home, of a name, of a tongue disappears" (p. 190).<sup>9</sup> The Life of an exile and his home reside in the passage or traffic between one ‘home’ and another, not in one particular place. While

<sup>9</sup> In *Eight White Nights*, Aciman keeps on referring to life on the other bank and gives it a name. his unnamed narrator calls “life on the other bank. Life as it’s meant to be, not as we end up living it,” a Bellagio moment (54).

in exile, connection to home is lost. Therefore, “home” depends on memory. Memory (the construction and reconstruction of the past), imagination and nostalgia intertwine and create home for the exilic Aciman. In fact, for the autobiography of an exile, memory, that is imaginative remembering, is doubly important because it constitutes home. Roger Porter rightly argues that for Aciman, home “become[s] transformed beyond recognition, is unavailable . . . [he] turns to memory as compensation for loss and a source of renewed self-knowledge” (p. 302).

Memory becomes home in Aciman’s memoir where, for example, Aunt Flora has “chosen to live in Venice for the sole reason that she “can always smell the sea” “because there are mornings when I wake up and think the clock is turned back and I’m on the Corniche again” (p. 81). In *False Papers*, remembrance, for Aciman, is more than a mere recollection; for an exile, “remembrance becomes recovery” (p. 11). By remembering Alexandria, Aunt Flora recovers Alexandria. Aciman writes that he loves the sea “in part a result of having lost Alexandria. . . I love it precisely because it was lost” (p. 28-9). Aciman reiterates the idea that love comes with or after loss. This could be nostalgia, nostalgia for childhood and for a lost home: “with the sea around me, I begin to rebuild my life, put things back together again, pick up where I left off” (p. 30). But he does not love the sea itself, just the promise of the sea, “the way I like the promise of Paris more than Paris itself” (p. 32). As an exile, he loves it “from across the street” (p. 31). Once he sees the sea (of Alexandria) he starts comparing it to other seas (of Rome and of East Hampton) because as an exile, he always “sees double and feels double” (p. 36).

According to Aciman, home could be more conveniently a spiritual bond, rather than a place. In Aciman’s *call me by your name: a novel* (2007), Elio defines home as a strong spiritual bond between fellow Jews that becomes so binding that it becomes home; home is spiritual rather than physical. He writes that this Jewish circle of friends:

half ghetto . . . in an otherwise cruel and unflinching world where fuddling around strangers suddenly stops, where we misread no one and no one misjudges us, where one person simply knows the other and knows him so thoroughly that to be taken away from such intimacy is galut, the Hebrew word for exile and dispersal (p.80).

Thus, home is a state of being and is ‘portable’.

Similarly, in her *The Man in the White Sharkskin Suit* (2008), the Jewish Lucette Lagnado who lived in Egypt writes that being an outsider is her norm as a diasporic person:

In Egypt, I was called a foreigner because of my inability to speak Arabic, in France, where we would briefly sojourn, and where I was completely fluent in the language, I was a foreigner, because I was from Egypt. And in America, I was still a foreigner, because I came from Cairo and Paris. My destiny seemed preordained: I was to be the perennial outsider: a hawagaya, no matter where I lived in the world. (p. 116)

This incoherent, multiple and dovetailed identity of a diasporic Jew is reflected in the non-linear narration of Aciman’s *Out of Egypt*. In Aciman’s text, the unraveling of the writing self does not follow a coherent chronological time frame. Rather, abrupt fast forwards and flash backs knock readers off and confuses them as much as the writing self is itself confused. This could be in keeping with Aciman’s postmodern concept of the exile’s ‘arbitrage’ expounded in “Rue Delta” (2008). Aciman writes that “the present is an arbitrary fulcrum in time . . . and frequently, what we look forward to is not the future but the past restored” (p.193). The past, present and future of the remembering self of the exile are not so categorically separated. In “Arbitrage,” Aciman uses the word “arbitrage” to convey this traffic between the three time zones: the present could be experienced as a memory from a future standpoint. The episode in the memoir where Aciman sits on the beach of Alexandria and imagines himself remembering this moment the following year explains his concept of arbitrage where the present could be experienced from an imagined future point as a memory.

P. J. Eakin (2008) explains that arbitrage is a “characteristic feature of a romantic sensibility” (p. 163) and is more like a circuit “connecting present with past and future” (p.163). More importantly, the “target of the poet’s recall is not ‘the past’ but self— self performing the act of recall (p. 163). Aciman adds that “when committing an act of arbitrage” (p.163), he, like Wordsworth before, him is “remembering remembering” (qtd in Eakin, p.152). Remembering is essential because it grounds the person to his past, cements him to his future as he is experiencing the fleeting present. The slippery experience of time is inescapable.

In keeping with the very postmodern concepts of arbitrage and the fluidity of time, Aciman’s narrative has abrupt fast-forwards or weird unravelling of life before Aciman was even conceived. He starts at the very beginning with his family’s pre-ordained Diaspora, with Uncle Vili who stands for a Diasporic Jew who rides the wave to make the best of his situation, and with his parents’ courtship. After starting with his “pre-natal” life, Aciman, in “Taffi-Al-Nur”, relates the sense of togetherness which he felt, paradoxically, during the black-outs of the Tripartite aggression on Egypt due to the gathering of all the Acimans in his great grandmother’s sumptuous and big house. His paradoxical understanding of Diaspora as propounding cohesion among its Jewish children is portrayed when in times of danger, his extended family cuddle together in fear of persecution and in expectancy of an approaching diaspora. Aciman relates how "weeks before the battle of El-Alamein, the matriarch decided to put into effect an old family expedient. She summoned all members of her family to her large apartment for as long as the situation warranted. None declined the offer" (p. 24) and they came and would come on three subsequent occasions, "like Noah's beasts, in twos and fours," (p. 24) a moment of unity that always precedes dispersion. Thus, it is befitting that he writes in English, a global language, to be accessible to his wandering race and to the western world at large which he now lives in.

Conversely, in his memoir, Aciman also traces how slowly but surely every one of his family had to leave Egypt. Then, there is a flash forward to twenty years later in France where his grandmother and Aunt Elsa live alone in a “glorified maid’s room” (p. 208). This does not only contrast the plenitude of the Acimans’ of Alexandria with their pauper’s condition in France, it also taps on the never-ending exilic condition of the Jewish family. Even though in each other’s company in Alexandria, the Acimans feel insecure and about to be expelled. Likewise, in France, they live the consequences of living in Diaspora, losing everything they once owned, living in poverty. Aciman’s narrative, thus, fluctuates in time. Aciman’s unchronological storyline serves to unify the character’s underlying sensation of exile, despite the gap in years and in space. It is an exercise of arbitrage in writing par excellence where one memory leads on to another memory in a different time bracket. But the arbitrage here, instead of pinpointing a postmodern fluidity of time, highlights the continuity of the Diasporic condition of Aciman and his family across time.

As is evident from the above, Aciman’s diasporic condition affects his self-identity and in turn, affects how he relates to Egypt, ‘home,’ politically, linguistically and culturally, as well. Robert Mabro (2002) rightly argues that Aciman’s family, “like many non-Egyptian Alexandrians, but more than most, was always, never really in it” (p. 252). The book is “disturbing” for him because there is “something unkind behind the apparent empathy, something slightly poisonous behind the charm and the irony” (p. 252). Aciman rightly argues in his “Introduction” to Yitzhak Gormezano Goren *Alexandrian Summer* (2015) that Alexandria provided “a way of life ... what came after Egypt was fantasy and fear” (p.ix). In Aciman’s case, the fantasy was that he was French and the fear is of having to change this “way of life”. Thus, Aciman and his family’s relation to Alexandria was one of enjoying the way of life Alexandria provided but it never went as far as appreciating the local culture of Alexandria or Egypt.



In fact, the attitude of Aciman's paternal family towards local Egyptians, in the memoir, resembles an imperial haughty attitude more than an open cosmopolitan co-existence. There is a high wall created between Sephardi (Westernized) Jews and the local population, including Arab Jews. Aciman clearly portrays it in the tense relations between his paternal Sephardi family and his Arab maternal family. In more than one occasion, local/ Arab traditions, carried out by Aciman's mother, are derided by the Sephardi 'Princess'. For example, Hilba is considered a local drink which Egyptians use and which "make[s] their bodies exude what Europeans considered a repellent, dirty odour. My father called it une odeur d'arabe ..." (p. 194). Hilba is portrayed as especially repellent, reminiscent of "the dark, sinister underside of Arab Hygiene" (p. 105) and it is not limited to homes; it travels with the ethnic person wherever he goes. So Hilba becomes, not just a staple ethnic food ingredient, but a Cain's mark of 'Arab' backwardness and uncleanness.

Aciman's home— due to his mother's Arab side of the family and her deafness— becomes the meeting point of the less fortunate and the outcast. It is turned by his deaf half-Arab mother into an "asylum", a "bestiary" (p.108): "there is always a deformed person roaming about" (p.108). But this meeting point is not a haven for them; they are not safe from disdainful looks and remarks there. This long episode in Aciman's memoir tackling the different deformed servants of the house, though related in a light-hearted manner, leaves the reader with an after-thought that couples Arabness with deformity, not without a tinge of sympathy for them, especially for Aciman's mother who has to bear with biting remarks from her mother-in-law and her husband about her deafness and her Arabness. For example, her husband insolently tells her, "I don't want him [Aciman] growing up thinking he is either deaf or an Arab" (p.103).

Aciman shows us, simultaneously, the negative impact of this local "deformed" way of bringing him up which makes his speech "deviant" (p.102) and the rude and nasty ways of his paternal family towards his deaf Arab mother. Aciman succeeds in portraying this double awareness of the downsides of both his Arab Jewish side and his Sephardi westernized side. True to an exile, he 'sees double and feels double' and this allows him to portray 'the Princess' as full of void pretensions and of stinginess. For example, his two grandmothers are best friends but there is a 'big' difference between them. His paternal grandmother cannot invite his maternal grandmother, the Saint, for the 'sin' of being married to an Arab: "Arab Jews had not even been considered as possible guests" for the sumptuous festivity (p.133).<sup>10</sup>

Ironically, the Princess, in spite of her westernized sensibilities, habits and demeanour, is Turkish to the core; when she answers the call of nature, for example, she "squats no better than a washerwoman". She "can do it only the Turkish way" (p.132). In other words, the Princess and her mother are not as western as they would like to be. There is 'stifled' acculturation which they allow to come to light only in the most private of moments. Daniel J. Schroeter (2002) argues that, in Alexandrian cosmopolitanism, there was "lack of assimilation" but that "did not mean the absence of acculturation" (p.160). There was cross-cultural influence but each community at the end of the day kept to its fold: "In most places, Jews spoke Arabic and many of the customs of the Jewish community were similar to those of the Muslims, even though these similarities were almost always denied by both communities" (p. 160).

In all the above-mentioned examples in the memoir, there seems to be a friction, a divide between the local and the global where the local is disdained by virtue of its locality. "When asked to make a little speech to the thirty or so family members" who have gathered to celebrate her centennial, Aciman's great grandmother proudly says that she has "never learned more than

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<sup>10</sup> This same attitude of superiority towards the Egyptians or 'Arabs' is evident in Zonana's *Dream Homes*. Zonana relates how "the middle-class Jews in Egypt . . . wanted to distinguish themselves from the Arabs. So . . . they sent their children to French schools . . . French became the preferred language of the middle-class Jews, allowing them to think of themselves as European rather than Arab" (37).

fifty words of Arabic" in the fifty years she has lived in Egypt, which makes "one for every year" as her elder son "snicker[s]" (p.135). The disdain for local language is paramount. It is very ironic that, in Aciman's "Introduction" to Goren's *Alexandrian Summer*, Aciman proudly writes that Alexandria was a

multi-ethnic, multi-religious, multi-sexual, multi-everything society where Copt, Jew, Muslim, Catholic, and Greek Orthodox lived tolerably well together and where multilingualism was the order of the day ... everyone's sentences were spiced with words and expressions lifted from French, Italian, Arabic, Ladino, Turkish, Greek, English and whatever else came by (p.viii).

This evident pleasure taken in multilingualism is rather diluted in Aciman's memoir and the pride shows itself only while "lifting from" Western languages, homeliness while using Ladino and claustrophobic nationalism or lowly associations while using Arabic. The "Introduction" seems to be Aciman's theory, while his memoir is the practice. This type of Egyptian 'cosmopolitan' setup enjoyed by Aciman's Sephardi family was in no way an anomaly in the 1920s through the 50s of Egypt. In fact, French was the lingua franca and most middle and upper classes sent their children to French or English schools. Derision of Arabic, the local language of the local people of Egypt, was an elitist trend.

The obvious derision of locality and Arabness was not received tolerantly by an emerging nationalist revolution in Egypt. In the same light, Schroeter's stifled model of Jewish acculturation made western/ westernized Jews in the eyes of many Egyptians accomplices with the imperial powers. Because just like imperial masters, Aciman's paternal family look down on Egyptians, use the riches of the country and ascribe it all to themselves; like imperial masters they think that "without us Egypt would still be a desert" (p. 168), but do not realize that even if that statement was true, then it was equally true that without Egypt Aciman's family would not be living as peacefully or as aristocratically as they did in Egypt. In an article entitled "'Take us Back to Egypt': about the Injustice Done by the Leaders of July to Egyptian Jews," Amr Hamzawy (2017), an Egyptian professor of Political Science, writes that

Royal Egypt treated Egyptian Jews as citizens with rights and freedoms equal to other Egyptians ... It never got embroiled in discrimination against them nor did it persecute them in the wake of the Palestinian Catastrophe and the defeat of Egypt and the Arabs in the 1948 War. (my translation)<sup>11</sup>

Thus, Egypt "welcomingly opened its arms to Jews in the late nineteenth century and early twentieth century to protect them from persecution in the East and fatal Nazi madness in the West" (Amr Hamzawy, my translation). However, the utterances of Aciman's family do not give enough credit to the role Egypt has played in their protection and financial well-being. They, by contrast, give credit solely to the family's wiles and ability to accommodate.

But here Aciman's family are not imperial masters. They, more precisely, belong to no man's land. They have multiple origins and belong to different cultures, the consequences of which they try to overlook. Thus, they are neither rich European residents of Egypt, nor are they native Egyptians. They are essentially a diasporic community that holds onto itself and disdains the host 'native' country that welcomes them. This attitude bespeaks of a flawed cosmopolitan model that has one gravitating center to which other minor circles aspire to emulate and become part of.

On another note, although the Egyptian political scene is eminently present—the Alamein battle, the 1952 revolution, etc—, Aciman's family are never involved, and their sentiment is one of alignment with the imperial West. Aciman's narrative

<sup>11</sup> This newspaper article has not been translated before.

عمرو حمزاوي. "رجعونا مصر.. عن ظلم حكام يوليو لليهود المصريين". الشروق،

<http://www.shorouknews.com/columns/view.aspx?cdate=21072017&id=48806884-e58b-43d5-a63a-5f607b287ff0>

uncovers how his family viewed the soaring nationalist feelings in Egypt, surely from a unilateral viewpoint. Most of his family felt that they were targeted and that their interests would clash with this new nationalist regime. For Uncle Isaac it is "nationalistic clap-trap" (p.164) and the nationalists are "savages" whom he "could have had them flogged and impaled once" (p.164). The general sentiment among the cosmopolitan class of Alexandria is one of longing for the British to "clean this whole mess up for us ..." (p.156) and to silence those "turbaned hooligans" (p.177). The kindest member of his family and the most open to the locals, the Princess, has this to say on Egypt and on the rise of Egyptians to prominence and power, and it is the best that is said by all characters: "chapeau to the new Egypt" (p.80) which enables its citizens to become doctors who "generation ago would have been no better than the boy servant bringing us tea on this balcony" (p.80). Now the doctor who treats the Princess "speaks impeccable French" and has an "office— sumptuous" and "brings me back to life" (p.80). She finalizes her speech by speaking her lack of commitment to Egypt, "I've never loved Egypt, but life has been good here; and almost everyone I love comes to see me at least once a day" (p.80).

Aciman also presents us with an outraged Uncle Isaac who argues against their expulsion from Egypt: "but we are not Israelis," he says (p.178). This statement, however, raises a question. Uncle Isaac defines himself against what he is not. But what is he? He does not go as far as protesting his Egyptianness. Why? Is it because he thinks of himself as a citizen of the Western world? Or is it because he does not feel Egyptian and he, like the rest of his family, has his sympathies with and his sensibility forged by the Allies (majorly Britain and France), who were oppressive colonial rulers of the Middle East?

In this charged political context where an Israeli Zionist enemy was creating a new state on the borders of Egypt and where a World War II was raging, Aciman presents himself as a growing child molested by Egyptian nationalist ideology, fearing Nazi persecution, looking up to England as a saviour, France as home, Israel, though hardly discussed, but is furtively portrayed as a secret love— uncle Vili "listens to the French-language short-wave broadcast from Israel" (p.38) and the "Israeli national anthem" (p.38) before sleeping, "stealthily" and in "shame" (p.39). In any case, in his narrative, Aciman tries not to sound political or to take sides. However, not being able to see the bigger picture is a failure at objectivity. In Aciman's narrative, as in most autobiographies of 'Egyptian' Jews, there is a marked gap in the understanding of Israeli-Egyptian politics and an absolution of Israel of its own monumental share in the expulsion of Jews from Arab countries; there is no mention of the direct impact of the establishment of Israel on the state of the Jews of Egypt and silence reigns in this regard. Instead, Fingers are pointed solely to Egyptian nationalism and nationalists, those "turbaned hooligans" (p.177) who are portrayed as barbaric racists.<sup>12</sup> This reading of Aciman and his family's sentiments towards Egypt feeds into understanding his worldview as, at best, Jew-centred, and his sympathies as clannish.

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<sup>12</sup> Of the few Jews who can glimpse through the wider picture of the Middle Eastern Jewish tragedy is Joyce Zonana who in "Next Year in Cairo" writes, I often anger Jewish acquaintances when I declare that my family lost its homeland because of the establishment of the Jewish state. It's an over simplified view of things, I know, but it holds a truth. Middle Eastern Jews lived peacefully in Egypt for generations before European Jews created their state in a place where Palestinians had lived for generations. Zonana here points to Israel, although equivocally, as the culprit. Yitzhak Goren too can see the Egyptian viewpoint: the factors leading to the 1952 revolution were varied, nevertheless [they] were united in their hatred of any privileged stranger, and first and foremost, of the British administration. . . Any reason was good enough for an anti-British and anti-Zionist demonstration, for a spontaneous expression of the resentment felt by Egyptians, who saw themselves as having been cheated for centuries" (p. 131).

However, Aciman's or his family's lack of involvement in politics could be understood in a different light as a gap between the exile and his exilic home. Paul Ilie (1980) lucidly explains this exilic condition where the mind becomes in exile, unable to feel at home within its geographic surroundings. Ilie argues that exile is a

state of mind whose emotions and values respond to separation and severance as conditions in themselves. To live apart is to adhere to values that do not partake in the prevailing values; he who perceives this moral difference and who responds to it emotionally lives in exile. (p. 2)

Thus, the lack of interest in Egypt could be interpreted as the effect of exile on the way the exilic mind functions and relates to its surroundings. Politics serves in his narrative only as a spur to the galloping fate of Jewish Diaspora. Politics does not concern Aciman. However, there remains this insistence, on the part of Aciman's paternal family, on culturally marking themselves off as western.

In conclusion, exile/ diaspora, home and self-identity are inter-related and they find in Aciman's memoir a safe haven for expression. Diaspora defines and shapes Aciman's notion of home and home defines the self. In Aciman's case, Jewish exile is his home and Jewry is the matrix and the reference point to understanding Aciman's identity, life experiences and his 'portable' home. Although Aciman defines home as protean and slippery, his understanding of it is solid and unchanging. There is a divide between the postmodernist representation of his experience of home and his classic epistemological understanding of Jewish home, not as a physical structure, but as a Jewish experience of residing in the holy Scriptures where home is textual. As shown above, this understanding of Jewish diaspora is traditional and even religious. Moreover, it is perceived as a potentially positive and liberating experience which is how Aciman himself deals with it. In fact, it provides Jews, even if they are not practicing or religious, with a reference point, with a sense of belonging to a specifically Jewish cyclical tradition. It sets them apart from the Gentile. Thus, there is in Aciman's narrative a marked gap between, on the one hand, the experience of Diaspora which is essentially jolting and disjuncting and which is understandably expressed in postmodernist terms, and on the other hand, its perception as reinforcing a pattern that gives meaning and shape to the Jewish people. Moreover, there is a parallel gap between the ontological postmodern indeterminacy and Aciman's firm knowledge about his 'being' which is defined by Jewry. He might not have a specific nationality or one mother tongue, but he is unquestionably Jewish and with that all other facets of being become peripheral in importance. This paper, therefore, argues that Aciman's postmodernist representation of his Diaspora in his memoir and his essays is at odds with the postmodern spirit which cuts itself off from all reference points and solid structures to which individuals may lean back on. Aciman employs postmodern jargon and jostling postmodern non-linear narrative techniques for the expression of the very traditional and classic model of Jewish diaspora. His postmodern expression serves to reinstate the Jewish diasporic paradigm. It never questions or attempts to subvert the status quo. It is, perhaps, Aciman's 'playful' attempt at making Jewish Diaspora more accessible to himself and to his readership living in the postmodern era.

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## The Semiotics of Textual Space in the Discourse of Al-A'sha and Abu Nuwwaas: A Case Study of Liquor Dimensions Symbolism

سيمانيّة الفضاء النصّي بين خطابي الأعشى وأبي نواس "رمزية الأبعاد الخمرية نموذجاً"

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### ARTICLE DATA

Received: 2 March 2023

Accepted: 30 May 2023

Volume: 3

Issue: (2) Spring 2023

DOI: 10.54848/bjtll.v3i2.63

### KEYWORDS

textual space, semiotics, Abu Nuwwaas, Al-A'sha, symbolism, liquor dimensions, poetic discourse.

### ABSTRACT

The textual space in literary discourse represents an important dimension in understanding textual content. This becomes evident when examining two poets who belong to completely different eras. Al-A'sha belongs to the primitive Bedouin era of Jahiliyyah, while Abu Nuwwaas hails from the Abbasid era, characterized by cultural and intellectual dynamism. Studying the signs and symbols is one of the key elements of literary work because it allows the reader to interpret and derive new meanings from them, enabling a fresh understanding of the texts that aligns with the nature of each individual era. The linguistic aspect, with its wide range of functions, plays a crucial role in the components of literary text as signs that carry their ancient connotations, ultimately referring them to the present and resulting in an effective and interactive new text capable of engaging with future texts through linguistic vocabulary.

One of the texts to be applied to this approach dates back to the pre-Islamic Jahiliyyah era, with all its cultural and social dimensions, while the other belongs to the Abbasid era. Undoubtedly, these two eras are different culturally, socially, and economically, which makes exploring textual correlations within the context of textual space important in uncovering the poetic content in the discourse of these two poets.

يمثل الفضاء النصّي في الخطاب الأدبي بعداً مهماً في فهم المضامين النصّية، إذ يصبح الأمر جلياً عند شاعرين، ينتسبان إلى عشرين مختلفين تمام الاختلاف، فالأعشى يرجع إلى عصر الجاهلية البدوية البدائية، وأبو نواس يعود إلى العصر العباسي عصر الحراك الثقافي والفكري. وتعد دراسة العلامات من أهم مقومات العمل الأدبي؛ ذلك لأنها تتيح لقارئ النص تفسيرات، وتؤيولات جديدة عن طريقها يمكن له فهم النصوص بطريقة جديدة تتفق وطبيعة عصر كل نص على حدة. إذ يؤدي الجانب اللغوي بما يحمله من دوال واسعة دوراً مهماً في مكونات النص الأدبي باعتباره علامات تحمل دلالاتها القديمة؛ لتحليلها إلى حاضر بل تؤدي في النهاية إلى نص جديد فعال قادر على العطاء والتفاعل مع نصوص أخرى مستقبلية عبر المفردات اللغوية. إن أحد النصوص المزمع التطبيق عليها يرجع إلى العصر الجاهلي بكل أبعاده الثقافية والاجتماعية، والآخر إلى العصر العباسي وبالتأكيد فإنهما عصران مختلفان ثقافياً واجتماعياً واقتصادياً، وهو ما يجعل رصد التعلقات النصّية في سياق الفضاء النصّي أمراً مهماً لكشف المضامين الشعريّة في خطاب الشاعرين.

**هدف البحث:**

يحاول البحث أن يجيب عن الأسئلة التالية وهي:

- هل هناك تغير دلالي يتم عبر الزمن من العصر الجاهلي بكل سماته ويمثله الأعشى إلى العصر العباسي عصر الحضارة والترجمة والتمدن، والازدهار ويمثله أبو نواس؟ وهو أمر منطقي يتفق والحقيقة التاريخية التي تقول بأن اللغة كائن حي يتطور بتطور الإنسان المستخدم لها ويحمل في طياته أبعاداً اجتماعية تعبر عن العصر المستخدمة فيه.

- هل أفاد أبو نواس بالفعل من مقولات الأعشى؟

- هل أبو نواس كان في تجديده منطلقاً من غير أصل، أم أن النص النواسي يتكون من تراث سابق صيغ بطريقة تواكب عصرًا جديدًا؟

### منهج البحث:

ونظرًا لانطلاق البحث من مفهوم العلامة؛ فإن الدراسة ستفيد من أطروحات منهج السيميوطيقا بالإضافة إلى محاولتها الإفادة مما طرحه منهج التفاعل النصي، وهما في تكاملهما يمكن أن يعطيا نتائج علمية فعالة.

### النتائج:

بعد رحلة البحث في شعر كل من الأعشى وأبي نواس، وبالتحديد في موضوع الخمر وألوانه، وما يمكن أن ينتجه هذا الرمز الشعري من مقولات ثقافية تبين للباحث أن الشعر العربي متواصل يستلهم بعضه بعضًا مع الوضع في اعتبار الفروق الزمنية (العصر وروحه) والتطورات الثقافية والاجتماعية التي أدت إلى عدة نتائج:

تبين أن النص النواسي نص جديد فعال له جذوره القديمة، فضلًا عن أن أبا نواس قد أفاد بالفعل من تعالقه مع نصوص سابقة عليه. أدت الظواهر اللغوية دورًا كبيرًا في كشف الأبعاد الاجتماعية والثقافية في عصر الشعارين، وهذا ما يتغياها البحث السيميائي إذ يجعل من العلامة اللغوية ثكأة لكشف كثير من الأبعاد المتعددة.

وهو ما وافق توظيف تراكييب لغوية بعينها عند الشعارين إذ عمد خطاب الأعشى إلى التكرير العام ليتناسب مع جو الصحراء المجهولة، بينما نجد خطاب أبي نواس قد بيت بالوصيد للتعريف اللغوي بوسائله كافة؛ ليناسب طبيعة الحضارة وطبيعة العصر المتصلة بالمعرفة والعلوم من ناحية وطبيعة المجاهرة التي اتصفت بها نفسية أبي نواس من ناحية أخرى.

ولما كان الاسم أثبت من الفعل فإن خطاب الأعشى قد أفاد من هذا الشأن لترسيخ معاني تنعكس على طبيعة عصره. بينما تغيا خطاب أبي نواس الجملة الفعلية ليؤازر بها كل معاني التحول والحراك الثقافي من لدن عصره.

إن الحاح الشعارين على توظيف تراكييب لغوية بعينها يعكس لدى الباحث وعيًا نافذًا، بمدى قدرة اللغة على سبر أغوار الأبعاد المتعددة في عصرين متباينين تمام التباين، إذ اللغة تتأثر بطبيعة عصرها وطبيعة قائلها، وهو ما حاولت الدراسة أن ترأب صدعه في ملفوظات الشعارين المتقاطعة بين العصرين، لنرصده بذلك التعلقات النصية بين العصرين ونقف على قنوات التواصل بين لغة الأعشى وأبي نواس بصورة من التشريب والتحويل والتداخل والبناء.

### التوصيات:

يمكن للباحث أن يوصي نفسه وغيره من الباحثين في التراث الشعري القديم بإعادة قراءة هذا التراث، والبحث فيه عن قنوات التعلقات النصية بين النصوص، ليقف على التوارد والتمايز بين لغة الشعراء بعضهم بعضًا.

يشكل مصطلح الفضاء النصي بعدا مهمًا في كشف العلاقات التبادلية بين كثير من الخطابات النصية بوساطة تقاطع الملفوظات العائمة بين النصوص، تقول جوليا كريستيفا "ففي فضاء نص معين تتقاطع وتتناهي ملفوظات عديدة مقتطعة من نصوص أخرى" (1)،

إذ اللغة تمثل مادة رئيسة تكون الأدب، كونها تحمل في طياتها كل الأبعاد الاجتماعية التي تكشف التفاعل الكائن بين الإنسان ومكونات عصره، والعمل الفني ما هو إلا بناء لغوي في الأصل؛ فاللغة هي "المادة الأولية للأدب" (2) وهي أداة التعبير عما يجول بالنفوس، وهذا ما أشار له الباقلائي عندما وجد أن الكلام، إنما يفيد عن الأغراض القائمة في النفوس، التي لا يمكن التوصل إليها بأنفسها، فهي محتاجة إلى ما يعبر عنها (3).

ولغة الشعر ليست هي اللغة التي نعهدها في المعاجم اللغوية، إنما هي لغة وضعت بزواية فنية تتجه إلى سيميائيات متعددة منوط بها المجتمع الذي نشأت فيه واللغة في هذه الحالة، مثلها مثل المرأة التي وضعت بزواية محددة؛ لكي تعكس الواقع الاجتماعي، وهذا ما عُرف بالمنظور والانعكاس الفني عندما تحدث بيير ماسيري عن هذه المرأة التي تعكس الواقع؛ " بحيث تكون معبرة فيما لا تعكسه بقدر ما هي معبرة فيما تعكسه " (4) ويقول أيضًا لوكاتش " إن براعة الكاتب لا تتأتى إلا عن طريق شيء واحد هو تصوير بيئة معينة بكل الظواهر التي تتعلق بها تصويراً كاملاً " (5).

1 - علم النص، جوليا كريستيفا، ترجمة فريد الزاهي، دار توبقال، الدار البيضاء، 1991، ص 21

2 - في الأدب والنقد. محمد مندور، دار نهضة مصر، ط 5، ص 32

3 - ينظر: إعجاز القرآن أبو بكر الباقلائي محمد بن الطيب (المتوفى: 403هـ)، تحقيق السيد أحمد صقر، دار المعارف القاهرة، 1997، ص 819

4 - بيير ماسيري، لنين ناقدًا لتولستوي، مجلة الفصول، يونيو 1985، ص 148.

5 - دراسات في الواقعية الأوروبية، جورج لوكاتش، الهيئة العامة للكتاب، القاهرة، 1972، ص 179.



ولكن على الرغم من كل هذا يبقى للمعجم الدلالة القريبة للدال ؛ فاللغة في الأساس وضعت لتعبر عن المجتمع؛ لأنها " أصوات يعبر بها كل قوم عن أغراضهم " (6) وعلى الشاعر أن يتعامل مع هذه اللغة وفق معطيات عصره، كما يتعامل الفنان والرسام مع أدواته و " على الفنان أن يتعامل مع اللغة ألفاظاً وعبارات على نحو يجعلها في مرتبة النحت والموسيقى والتصوير أي أن تتعامل مع الحواس بأكثر من تعاملها مع العقل وذلك لكي تحدث الأثر المطلوب منها على الفور كموضوع إدراكي كلي متكامل" (7).

و هنا يتجلى دور **التشكيل اللغوي** في علاقته بالتعبير الشعري ؛ إذ تعد كل عبارة لغوية تشكيلاً لمجموعة من الألفاظ ، وخصوصية التشكيل هي التي تجعل للتعبير الشعري طابعه المميز (8) .

وبهذا تتضح أهمية **توظيف التشكيل اللغوي** بين النصوص عبر تنسيق الألفاظ في وحدات منظمة و قوالب محددة؛ لإنتاج التعبير الشعري المانز، ولما كان الأعلى ينسب إلى عصر يختلف تمام الاختلاف عن عصر أبي نواس، فإن رصد العلاقات النصية بينهما يكون له دور كبير في فهم مضامينها الشعرية، كل حسب معطيات عصره و حسب الأفكار و المعاني المطروحة في كل عصر . و بذلك فاللغة بالنسبة للعمل الأدبي هي القوام المادي له (9) .

ومن ثم تغدو وسيلة أساسية؛ لمعرفة مدى الاتصال بين خطابي الأعشى وأبي نواس ؛ إذ تنبع أهمية اللغة و التشكيل اللغوي في إبراز المعاني المتشابهة/المتماثلة بين الشعارين باعتبار أن الكلمة الشعرية لم تفرض نفسها في سياق الأبيات إلا من خلال الاتصال باللغة النابعة منها و يقول في هذا الشأن يورى لو تمان " فالكلمة في الشعر هي في الأصل كلمة تنتمي إلى لغة ما " (10) وهو في هذا يوضح ما للكلمة من مفهومها اللغوي العام وما عليها باعتبارها عنصرًا في القصيدة الشعرية؛ إذ يعد النص الشعري برمته لغة منظمة يقول لو تمان " إن النص الشعري يمثل في ذاته ، و بصورة خاصة ، لغة منظمة ، وهذه اللغة موزعة إلى وحدات و بين ألفاظ اللغة الطبيعية " (11) .

وتأسيسًا على ما سبق، تتضح أهمية دراسة التشكيل اللغوي و النحوي في أبيات الشعارين ، إذ تعود الظواهر اللغوية إلى اتصالها الوثيق بالمعنى النحوي فلا " شك أن الاهتمام بالناحية التركيبية في الصياغة يرجع أصلاً إلى المعنى النحوي الذي يمثل أحد الأقسام الوظيفية للمعنى اللغوي العام " (12).

و الحقيقة أن الشعارين قد أوليا هذه المسألة عناية فائقة؛ إذ زخر الديوانان بمواطن كثيرة من تناسق و أفكار و رؤى فنية مما أدى إلى براعة التشكيل في البنيات اللغوية المكونة للنص الأدبي؛ ومن ثم يؤدي الجانب اللغوي – بما يحمله من دوال واسعة – دورًا في كشف مكونات النص و باعتباره أيضًا \_ علامات تحمل دلالاتها القديمة؛ لتحليلها إلى حاضر بل تؤدي في النهاية إلى نص جديد فعال قادر على العطاء، و التفاعل مع نصوص أخرى مستقبلية عبر هذه الملفوظات اللغوية و كيفية توظيفها و تركيبها في جملة البيت؛ إذ تنعكس عبر هذا التوظيف و التركيب أبعادًا اجتماعية اتصلت بطبيعة عصر كل شاعر .

و بهذا فاللغة عبر توظيف ألفاظها و تركيبها عند الشعارين تحمل في طياتها كل الأبعاد الاجتماعية التي تكشف التفاعل الكائن بين الإنسان و مكونات عصره . إذ استطاع الشاعر أن يوظف الملفوظات حسب طبيعة عصرهما من خلال وصفهما للون الخمر؛ إذ لاحظ الباحث بعض التوارد الشعري و كذلك بعض التمايز من خلال هذه الأوصاف و التوظيفات اللغوية؛ ومن ثم ينتج موضوع الخمر عبر انعكاسات ألوانها علامات وإشارات تنساب إلى أعماق طبيعة كل عصر حسب معطياته وظروفه السياسية والاجتماعية؛ وكل هذا لا يتم الوصول إليه إلا عن طريق تنسيق لألفاظ لغوية منظمة تعكس كثيرًا من هذه الأبعاد المتصلة بطبيعة كل عصر، و نبدأ بكيفية توظيف ملفوظة (دم) عند الشعارين وكيفية تركيب هذه الملفوظة داخل الأبيات وانعكاسها على أبعاد بعينها اتصلت بعصر كل من الشعارين.

- يقول الأعشى : وسبينة مما تعتق بابل **كدم/الذبيح** سلبتها جريالها (13).

- يقول أبو نواس : **مثل دم الشادن الذبيح إذا ما انساب منه عالارض أو قطر** (14)

فالشاعران يصفان خمرهما الحمراء بالدم ؛ ومن ثم تكاد أن تكون الخطوط العامة متشابهة إلى حد كبير مما يرسخ الوعي من لدن الباحث بمدى التقارب الدلالي المستمد من حواريه **الملفوظات اللغوية** عبر العصور المختلفة، والمدقق النظر لا يغيب عنه مدى التقارب في معنى البيتين العام، سواء أكان هذا التقارب في معنى تدفق الدم

6 - الخصائص، أبو الفتح عثمان بن جني الموصلي (المتوفى: 392هـ)، تحقيق محمد علي النجار ، ط دار الكتب المصرية، 1952م، 1 / 33

7 - الخلق الفني، د.مصرى عبد الحميد حنورة، دار المعارف، ص73

8 - ينظر: التفسير النفسى للأدب، د.عز الدين إسماعيل، دار العودة، بيروت، 1963، ص49

9 - ينظر تحليل النص الشعري "بنية القصيدة"، يورى لوتمان، ترجمة وتقديم وتعليق د.محمد فتوح أحمد أستاذ الدراسات الأدبية، كلية دار العلوم جامعة القاهرة، دار المعارف، ص36

10 نفسه ص125

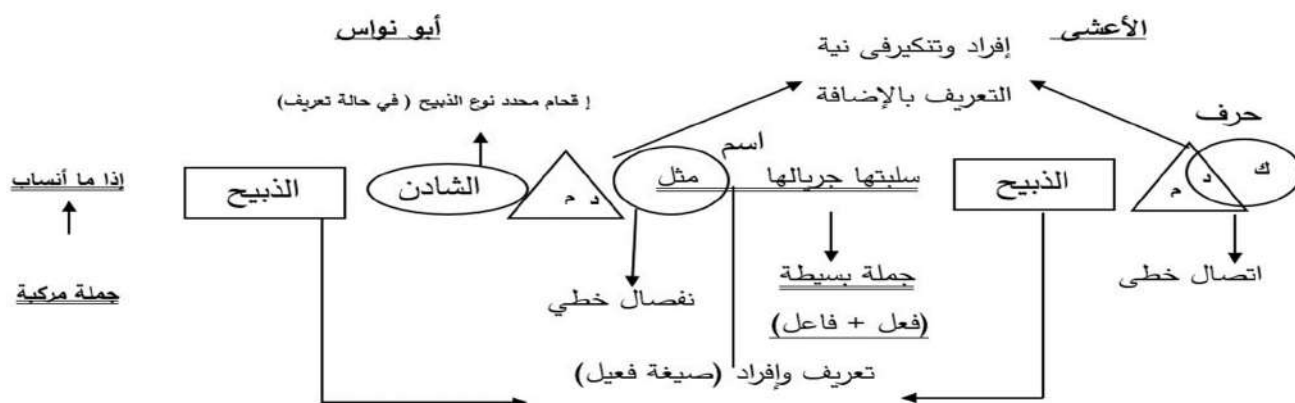
11 نفسه ص125

12 - جدلية الأفراد و التركيب في النقد العربي القديم، د.محمد عبد المطلب، الشركة المصرية العالمية للنشر لونجمان، ط2، 2004، ص154

13 - ديوان الأعشى الكبير، ميمون بن قيس، شرح وتعليق الدكتور محمد حسين، مكتبة الآداب بالجماميز، الطبعة الأولى، المطبعة النموذجية 1950، ص27

14 - ديوان أبي نواس الحسن بن هانئ، حقه وضبطه وشرحه، أحمد عبد المجيد الغزالي، دار الكتاب العربي، بيروت لبنان، 1404هـ-1984م، ص190

وكثرت، وهذا يتضح من خلال ذكر صيغة المبالغة (فعل) عند الاثنتين وكذا من خلال اللمحات الخاصة بتوظيف الألفاظ عند الشعارين؛ والشاعران يحرصان على الإتيان بدال (دم) نكرة، ثم تحاول هذه الملموظة أن تكتسب تيمة التعريف من خلال إضافتها إلى أسماء تالية لها كاتصالها بكلمات معرفة (بال) .  
ولكن يلاحظ الباحث أن تيمة التعريف عند الأعشى تختلف عن أبي نواس، فالأعشى حينما عرف كلمة دم فإننا نجده يضيفها إلى كلمة (الذبيح) ولم يحدد نوع هذا الذبيح وطبيعته، ومعنى هذا أن الكلمة تظل في عالم الإبهام من الناحية الدلالية. فالأعشى لم يخصص هذا الذبيح بقريظة لفظية توضحه، أما أبو نواس فإننا نجده يقحم كلمة (الشادن) المعرفة التي توضح، وتبين طبيعية هذا الذبيح، ولم يكتف بهذه الملموظة بل يزيد هذا التعريف وضوحًا عن طريق تخصيص المضاف إليه بكلمة أتت معرفة وجاءت في رتبة الصفة المخصصة لما قبلها؛ ومن ثم فكلمة (الشادن) لم تكن اعتباطية إنما جاءت لتضفي على كلمة (دم) صفة التعريف وتشارك معها كلمة (الذبيح) هذا التعريف جنبًا إلى جنب؛ ولكي تتضح المسألة لابد من وضع التركيبات عند الاثنتين في صورة المقارنة



وكما هو ملاحظ من المخطط السابق نجد البناء اللغوي - عند أبي نواس - يحاول أن ينجح إلى تيمة التعريف، فإن كان أبو نواس جاء بكلمة (دم) نكرة إلا أنه حاول أن يعرف هذه الكلمة بوسائل متعددة من التعريفات؛ إذ أتبع كلمة دم بكلمة الشادن على سبيل الإضافة النحوية، ولم يكتف بهذه الإضافة، بل جاء بكلمة الذبيح في مرتبة (الصفة) من باب التخصص وتقريب الدلالة، وعلى ذلك فقد أتى بوسيلتين للتعريف هما إضافة النكرة إلى اسم معرفة وكذلك تخصيص النكرة وما بعدها بالصفة. وانطلاقًا من عاداته في البحث عن وسائل للتعريف نجده يحدد نوع الذبيح وهو الشادن<sup>(15)</sup> بخلاف الأعشى الذي لم يحدد نوع الذبيح. فالأعشى يعتمد إلى إبهام الذبيح ولم يحدد نوعه ليوافق طبيعة العصر الجاهلي، أما أبو نواس فإنه يحدد نوع الذبيح عن طريق كلمة الشادن وهو ولد ظبي وهذا التحديد والتعريف، تناسب مع طبيعة العصر العباسي وكذا مع طبيعة أبي نواس التي تتسم بالتصريح وعدم الإخفاء والمجاهرة.

والأعشى أورد خمره في سياق خبري اشتمل على جملة بسيطة من "فعل + فاعل" وهي (سليتها جريالها) أما أبو نواس أورد خمره في سياق شرط (إذا ما أنساب) اشتمل على "جملة مركبة" وكذا إقامات لفظية مثل كلمة (الشادن) وغيرها من مكملات الجملة، أيضًا اختلفت القران اللفظية التي تحيل إلى اللون الأحمر وعدها عند الاثنتين.

- الأعشى --- دم + ذبيح + جريال (صغ أحمر).

- أبو نواس --- دم + ذبيح .

فالأعشى يأتي بكلمة الذبيح في رتبة (المضاف إليه) فهي إضافة لفظية لتعميق اللون الأحمر في البيت، بينما أبو نواس يأتي بكلمة (الذبيح) في رتبة الصفة، ليثبت لخمرة الحمراء صفة الثبات وعدم التغير، سواء أكان هذا التغير مختص باللون، أم بالطعم والرائحة، والأعشى يوقع خمره في القدم عن طريق توظيف الفعل الماضي (سليتها) وكذا الإيغال في القدم عن طريق ملموظة (تعتق) المشتقة من كلمة العتيق، وهي "القديم من كل نشئ حتى قالوا رجل عتيق، أي قديم، والمعتقة الخمر الذي عتقت زمانا حتى عتقت (16) .

وعلى الرغم من هذا نجد البناء اللغوي عند الاثنتين يقترب من بعضه كثيرًا، وعلى الرغم من استخدام الأعشى لحرف تشبيهه واستخدام أبي نواس لاسم تشبيهه إلا أننا نخرج في نهاية الأمر بوضع أيدينا على استخدام أداة تشبيهه عند الاثنتين.

وعلى الرغم من إرداف مكونات التشبيه بجملة بسيطة عند الأعشى وإتباع المكونات التشبيه بجملة مركبة عند أبي نواس، إلا أن الاثنتين يتكلمان من الفعل الماضي الدال على القدم عند الاثنتين لتكون الصورة النهائية (أداة تشبيهه + اسم مفرد + مضاف إليه + جملة سواء فعلية بسيطة أو شرطية مركبة) وعلى الرغم من

15 - الشادن : ولد الطيبي

16 -الصاح في اللغة (عتق)

اختلاف المسميات و الإقحامات اللفظية ، إلا أن التركيب يكاد أن يتداخل فيما بين النصين ؛ ولتعميق الصورة وتوضيحها نأتي بمثال آخر تبرز فيه صفة التداخل والتقاطع النصي بين الاثنيين:

يقول الأعشى :

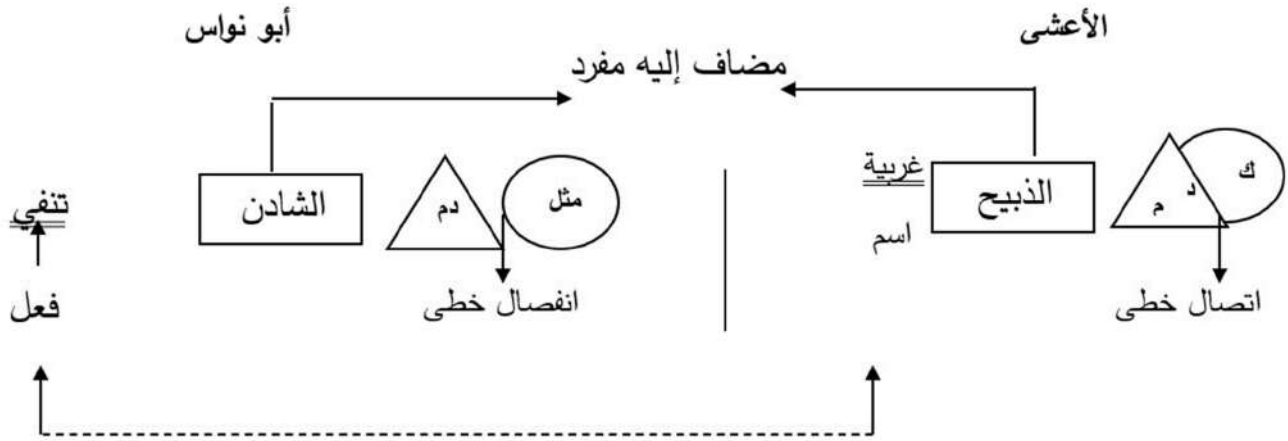
كدم الذبيح غريبية مما يعتق أهل بابل (17).

يقول أبو نواس:

نازعته في الزجاج مثل دم ال شادن تنفى طوارق الحزن (18).

فالأعشى يلتزم مكوناته اللغوية المصدرية بحرف التشبيه المتداخل خطيا مع الاسم التالي له، وكذلك يأتي بصيغة المبالغة (الذبيح) في رتبة المضاف إليه ليكون التركيب عنده على النحو التالي: (حرف تشبيه + اسم نكرة في نية التعريف بالإضافة (مفرد) + مضاف إليه صيغة مبالغة)، زيادة عن ذكره لكلمة تعتق، وكذلك (بابل) مع سياق وصف الخمر الحمراء بالدم.

أما الصياغة اللغوية عند أبي نواس فإنها تتوسط جملتين فعليتين، وكذلك يستخدم اسم تشبيه (مثل) متبوع بكلمة نكرة (دم) ثم إضافتها لكلمة الشادن التي تفسر طبيعة الذبيح كعادته في البيت السالف؛ ولكي تتضح التداخلات لابد من النظر إلى هذا المخطط:



و قد يستخدم أبو نواس حرف التشبيه المتصل خطيا مثلما فعل الأعشى ، ولكنه دائما يحدد طبيعة هذا الدم ، سواء دم ذبائح ولد الطيب أم وصفه لخمره بدم البطن في قوله:

كدم الجوف ، إذا ما ذاقها شارب قطب منها و عيس (19).

فهو في هذا البيت لا يخرج عن المكونات السابقة في تصويره لمعنى الخمر ، على الرغم من اختلاف مصدر الدم فتجده يردف – أيضاً – هذه المكونات بجملة مركبة دلت على الشرط، و قد ينوع أبو نواس في بنيات النص اللغوية ، و في مكونات التشبيه بين حرف التشبيه و بين اسم التشبيه في بيت واحد أي بين الأداة مثل قوله عن خمره الحمراء التي تشبه دم الجوف :

وسيما إذا أنت باكرتها .: كمثل دم الجوف في الأبهـر (20).

17- ديوان الأعشى ص347

18- ديوان أبي نواس ص133

19- ديوان أبي نواس ص134

20- ديوانه ، ص682

فأبو نواس\_ في هذا البيت\_ يثبت مدى براعته في توظيفه للغة الشعرية، فهو إن كان يتداخل مع الأعشى في بعض تراكيب الأبيات، إلا أنه يحاول أن يوظف كلماته بأشكال، و تركيبات تختلف عن نص الأعشى ، و هذا يؤكد أن النص النواسي على الرغم من من تداعي ملفوظاته اللغوية و معانيه مع نص الأعشى ، إلا أن لغة النص عنده تحاول أن تطور من مكوناته، و تراكيبه اللغوية وتحاول\_ بقدر المستطاع\_ أن تبيت للصيد للخروج من دائرة تراكيب النص عند الأعشى ، وهذا يذكرنا بمقولة الجاحظ حول المعاني المطروحة في الطريق والمعول الأساسي على النسج والنظم ، والتصوير بل نجد النص عند أبي نواس يجول في أماكن و تشكيلات لغوية متنوعة كأن يشتق فعلاً من كلمة اسم الدم في قوله :

### و حمراء كاليا قوت بت أشجها و كادت بكفي في الزجاجة أن تدمي(21).

فأبو نواس\_ في هذا البيت\_ يخرج عن دائرة مكونات التشبيه السابقة ، وهو على الرغم من هذا الاختلاف إلا أنه يصير على الإتيان بهذا المعنى – أقصد معنى الدم – في إطار **الجميل المولفة من شقين** ؛ إذ نجده يوظف كلمة **الدم** في إطار أفعال المقاربة **كاد** التي تربط بين طرفين، وهما المبتدأ والخبر ؛ فنجده يأتي بالفعل من كلمة **الدم** المصدرية بأن المصدرية الواقعة في خبر كاد ليكون التركيب كالتالي :



ومن خلال ما سبق من دراسة ورصد لظواهر لغوية ونحوية نستطيع التوصل إلى أهم الأبعاد المتعددة التي استطاعت هذه الظواهر عكسها؛ إذ **وجدنا الأعشى** يتوخى أداة تشبيه – من حيث الشكل – **تلتصق مباشرة بالاسم المفرد التالي لها** ولا تفارقه بفاصل لغوي في وصفه للخمر بالدم في عموم الديوان ، وهذا الالتصاق له دلالة تشير إلى طبيعة الحياة الجاهلية؛ إذ تنتشر الدماء وتكثر القتلى وتنطير الأشلاء في المعارك، ومن ثم فصفة الدم تكون أكثر ارتباطاً بهذا العصر الدموي من العصر العباسي، وقد جاء البناء اللغوي \_عنده\_ **بحرف الكاف الدال على التشبيه (ك + دم)** الذي لا يفارق الاسم التالي له خطياً فضلاً عن دلالة على التأكيد فهو يأتي " على سبيل التأكيد شأنه في ذلك شأن كل الحروف التي قالوا بزيادتها " (22).

وفي اختيار الشاعر للحرف عن الاسم مغزى دلالي ، إذ لا يتم معنى الحرف إلا من خلال إضافته لما بعده، وهذه الإضافة والامتزاج النحوي لإنتاج الدلالة، يعكس امتزاج صفة الدم بالعصر الجاهلي دلاليًا؛ نتيجة لكثرة الحروب بين القبائل ؛ إذ " حملت أخطار الحرب وتهديدات الغزو المستمر في الجزيرة بعض القبائل وخاصة الصغيرة والضعيفة منها إلى أن تحالف القبائل القوية وخاصة المجاورة لها ، لتتقى شرها " (23) .

فال حرب هي السمة الأساسية لهذا العصر و عنصر القوة هو الوحيد الذي يحكم قوانين تلك الحروب ، والنصر\_ دائمًا\_ حليف هذه القوة التي تعد بمثابة السيطرة والسيادة فقد تضطر القبيلة الجاهلية إلى " الغزو لنتهب من القبائل الأخرى أموالها ومواشيها . وقد تكون دوافع الغزو حب السيطرة والسيادة " (24) .

وهذه الحروب وكثرة الدماء تعود إلى طبيعة الصحراء الجاهلية؛ " فالغزو أمر طبيعي وقانوني عندهم ودوافعه متعددة منها الحاجة؛ فإن إجداب الجزيرة العربية وأخطار الطبيعة قد تأتي على ما تملكه القبيلة " (25) ويعود أيضًا هذا الغزو إلى طبيعة الجاهلي نفسه؛ ف" العربي عصبي المزاج سريع الغضب ، يهيج للشئ التافه .... وإذا احتاج أسرع إلى السيف واحتكم إليه " (26)؛ والسيف هو المتحدث الرسمي في هذا العصر ، وكثرة دماء المعارك هي الشاهدة عليه وقد اعتاد الجاهليون هذه السيوف؛ حيث " أفنتهم الحروب ، وحتى صارت الحرب نظامهم المألوف وحياتهم اليومية المعتادة " (27) .

21- ديوانه، ص 202

22- دور الحرف في أداء معنى الجملة، الصادق خليفة راشد، بنغازي 1996، ص 79

23- محاضرات في تاريخ العرب ، الدكتور صالح أحمد العلي ، ج1، ط3، مطبعة الإرشاد، بغداد، 1964 ، ص 161

24- المرجع نفسه، ص 160

25- نفسه، ص 160

26- فجر الإسلام ، أحمد أمين ، مكتبة النهضة المصرية، ط2، 12، 1978، ص 37

27- نفسه ، ص 37

وهذا كله يرجع إلى عدم وجود قوانين أو نظام يحكم هذه الحروب التي غدت بمثابة العادات، والتقاليد في هذا العصر؛ حيث لا توجد " شرط في البوادي تؤدب المعتدين ، ولا سجون يسجن فيها الخارجون على نظام المجتمع ، وكل ما هناك عصبية تأخذ الحق ، وأعراف يجب أن تطاع " (28). ومن بين هذه الأعراف كان الثأر، وكان العار يلحق بالعربي، إذا لم يأخذ ثأره؛ ومن ثم فالأخذ بالثأر كان أكبر قانون عند الجاهليين يخضع له كبيرهم وصغيرهم (29) ولذلك كانت كلمة الدم هي الكلمة الأولى التي ترددت كثيرًا في هذه المناطق؛ حيث كان الدم لا يشفيهم منه إلا الدم فهم لا يرضون بالدية ويرونها ذلاً ما بعده ذل (30). وبسبب هذه الدماء والحروب نجد لسان الأعشى ينطق بهذه الأحداث في شعره إذ يصور لنا لوحة الحروب، وما ترسمه الدماء في هذه الأراضي الجاهلية؛ حيث تمثل الأبار الجاهلية بدماء القتلى وتفويض يقول :

ولو أن ما أسرفتم في دماننا لدى قَرَب قد وُكِرْتُ وَأَنِي لها (31).

ولكل هذا انتشرت الدماء بلا رحمة في هذا العصر، وجرت كلمة الدماء على ألسنة الشعراء ، فالتصق اللون الدموي بأخيلة الشعراء في وصفهم لخميرهم وهذا يعود إلى أمرين:

**الأول:** أن الخمر هي التالية لهذه الحروب فهي الجزء بعد الانتصارات ومن أهم مظاهر الاحتفال بالانتقام، وهي الممهدة أيضاً؛ إذ إنها تبعث صفة الشجاعة في نفوس المقاتلين؛ فالخمر تعطي للمحاربين صفة الجرأة والشجاعة قبل الخروج للقتال (32) والخمر أيضاً تزيد من سمة النشوة بالانتصار والمجد (33). بل إن وصف الجاهليين للخمر كان لا ينفك ، عن روح أهل الفروسية المولعين بالحرب والخمر (34) بل إن الجاهليين كانوا يحرمون أنفسهم من هذه الخمر إلا بعد أخذ الثأر من غرمانهم (35). وبهذا تكون الخمر هي الجزء بعد الأخذ بالثأر والانتصار، والتباهي بالفتوة والقوي، يقول في هذا الدكتور شوقي ضيف " وحققاً نجد عند الجاهليين تعرضاً كثيراً للخمر ، ولكنهم عادة يسوقونها مع الحديث عن قوتهم وكرمهم وبذلهم" (36).

أما عن **الأمر الثاني:** فهو يرجع إلى اقتران هذا اللون الدموي بمخيلة الشعراء ، ساعة وصفهم لخميرهم؛ فالشعراء هم أقرب الناس لهذه الأحداث السياسية والاجتماعية؛ إذ كانت وظيفة الشاعر في القبيلة أخطر من الزعامة والقيادة (37) وبهذا أصبح الشاعر لسان قومه، فهو المتحدث عن قضاياها؛ لقربه من نظام الدولة ولمشاركته في الحروب أيضاً؛ وبهذا جرى اللون الأحمر الدموي في أذهان الشعراء عند وصفهم لخميرهم الحمراء؛ لاقتربها بهذه الأحداث بل إن اللون الأحمر اقترن في الضمير الجمعي- لدى ثقافة العرب - بهذه الحروب؛ حيث حاولت الأمم السابقة أن تجعل منه لوناً للحرب (38).

والباحث بعد هذه القراءة لهذا الأسلوب الجاهلي ، يلاحظ مدى براعة الأعشى ذلك الشاعر الجاهلي الذي انماز ببراعته في بنيات نصه اللغوية التي تعكس واقعاً اجتماعياً بعينه ، فأهم سمة في ذلك العصر " أنه كامل الصياغة ، فالتركيب تامة ولها دائماً رصيد من المدلولات تعبير عنه " (39).

**أما الصياغة اللغوية عند أبي نواس** فجاءت بشكل يتفق وطبيعية العصر الذي يعبر عنه هذه التركيبيات؛ إذ ينتقى أبو نواس أداة للتشبيه - من حيث الشكل - **تنفصل عن الاسم التالي لها وهي (مثل + دم)**، وإن كان استخدم حرف التشبيه المتصل خطياً(ك) ولكنه لا يصر عليه كما فعل الأعشى في عموم ديوانه، وهنا تقل نسبة التحام

28 - تاريخ العرب قبل الإسلام ، د. جواد علي ، ج 4 ، مطبعة المجمع العلمي العراقي ، 1955 ص 313

29 - العصر الجاهلي ، م.س، ص 62

30 - ينظر: نفسه ص 62

31 - الديوان ، الأعشى ص 307

(0) القرب : البئر القريبة الماء

وكر الإناء : (كضرب) ملاء.

أني لها : أي حل وقت امتلائها وأوانه

32 - ينظر : تطور الخمرات في الشعر العربي من الجاهلية إلى أبي نواس ، د. جميل سعيد ، الطبعة الأولى ، مطبعة الاعتماد، بمصر القاهرة، 1945، ص 29

33 - ينظر : نفسه ص 31

34 - ينظر: ، ألحان الحان، عبد الرحمن صدقي ، دار المعارف القاهرة، 1957 ص 406

35 - ينظر تاريخ الأدب العربي، العصر الجاهلي ، شوقي ضيف ، دار المعارف، الطبعة الثامنة، ص 62

36 - نفسه، ص 355

37 - ينظر : قيم جديدة للأدب العربي القديم والمعاصر ، عائشة عبد الرحمن، ط2، دار المعارف، 1970 ص 32

38 - ينظر : المسعودي : مروج الذهب ، ت: محي الدين عبد الحميد ، بيروت ، المكتبة الإسلامية ، ج 1 ، ص 218

39 - العصر الجاهلي ، شوقي ضيف ، ص 226

الخمر بالدم عن عصر الأعشى، وهذا يتفق مع سياسة هذا العصر ، عصر الخلافة الإسلامية؛ حيث انتشر الدين الإسلامي في هذا العصر بشكل كبير وهذب القرآن الكريم تلك العقول البدوية الغاشمة ، فلم تعد هناك العصبية القبلية؛ ومن ثم تحولت الحروب الجاهلية الغاشمة إلى ثورات ومناوشات وعلى الرغم مما عرف عن سياسة العباسيين في الفتك بأفراد بني أمية؛ إذ كانوا يريدون " أن يستأصلوهم من الأرض استئصالاً ، حتى ليتخذ ذلك شكل احتفالات دامية " (40) لكن هذه الدماء لم تصل إلى مرتبة الدماء الجاهلية التي كانت تملأ الصحراء .

ولما قلت الدماء في هذا العصر جاءت **الصياغة اللغوية** توازر هذه القضية ، إذ جاء التشبيه \_عنده كثيرًا\_ مصدرًا باسم دال على التشبيه وهو بطبيعة الحال منفصل عن الكلمة التي بعده؛ إذ يستمد معنى التشبيه من ذاته وعلى الرغم من هذا الانفصال الشكلي ، إلا أن أبا نواس اختار اسمًا يربط بين الشيين المتصلين دلاليًا ؛ إذ لا تكون كلمة (مثل) إلا بين المتفقين في الجنس " (41) وهذا له دلالاته في اتصال الخمر الحمراء بالدم . فإن كانت كلمة الدم ألصق بالعصر الجاهلي من **الناحية التاريخية** عند **الأعشى** ، فإن كلمة دم جاءت ملتصقة بالخمر الحمراء **دلاليًا عند أبي نواس**، عن طريق اختياره لكلمة (مثل) في البناء الشعري الدال على التشبيه .

ومن الملاحظ على تركيبات أبي نواس أنها تنجح **كثيرًا** إلى تيمة **التعريف** لتتناسب العصر العباسي الذي اشتهر بالترجمة والتعريفات وتناسب أيضًا مجاهرة أبي نواس بخمره وتصريحه وإعلامه بها أمام المجتمع. وبهذا استطاع الشاعر أن يكونا معاني كلية عن التصاق لون الخمر الحمراء بالدم باستخدام أدوات التشبيه الكاف (ومثل) ولكن كل أداة استخدمت حسب طبيعة عصر كل من الشعارين ، ولئن كان الشاعران استخدمتا التركيب نفسه أداة تشبيه + اسم مفرد + مضاف إليه بيد أننا نجد أن هذا التوظيف اللغوي الذي تصدر بأداة التشبيه يختلف باختلاف ورود صفة الدم وكثرته حسب العصر المشير إليه .

**توظيف كلمة " الصهباء " عند الشعارين.**

يأخذ توظيف كلمة الصهباء عند الشعارين بعدًا تناصيًا واضحًا بينهما؛ إذ يقرن الشاعران كلمة الصهباء إما بملفوظة **الصرف**، أو بملفوظة (صافية) بيد أن **الباحث** يلحظ أن **الأعشى** في وصفه **للخمر الصهباء** يلج على تيمة **التنكير** في الكلمة ذاتها أي لم يعرفها بال في عموم الديوان ، وإن كان قد استخدم ظاهرة تخصيص النكرة بالوصف؛ ليكسبها دلالة التعريف من الوجهة النحوية، لكن هذا التعريف بالوصف لم يرق إلى مرتبة تعريف الاسم ذاته " بال التعريفية " في عموم الديوان عند وصفه لخمرة الصهباء ، يقول الأعشى:

- **وصهباء صرف كلون الفصوص** **سريع إلى الشرب إكسالها** (42).
- **وصهباء صرف كلون الفصوص** **باكرت في الصبح سوارها** (43).
- **وصهباء طاف يهوديًا** **وأبرزها وعليها ختم** (44).
- **وصهباء صافية إذا ما استودقت** **شجت غواربها بماء غوادي** (45).
- **وشاو إذا شئنا كميث بمسعر** **وصهباء مزباد إذا ما تصفق** (46).

وبإمعان النظر في الأبيات السابقة نجد البناء الشعري عند **الأعشى** ينجح إلى **التنكير**، على الرغم من تخصيصه لهذه النكرة بالصفة ، إلا أن كلمة (الصهباء) عنده وردت من دون أداة تعريف (ال) ، وكأنه يحاول أن يخفي خمره بعيدًا عن أعين الناس وكذلك الزمن ، **القرائن اللفظية** في الأبيات توازر هذا التنكير؛ إذ نجد ألفاظًا وأفعالًا تدل على السرعة، وانتهاز الفرصة قبل فوات أوان زمن الشرب، مثل دال (باكرت) في البيت الثاني. (باكرت في الصبح سوارها)، وكذلك دال ("سريع" في البيت الأول) فهذان الملفوظان يفيدان انتهاز الفرصة، واختلاسها بعيدًا عن أعين الناس، وهذه الخمر تسرع في انتشاء الشاربين ، فيشربونها بسرعة في الصباح الباكر حتى لا يراهم أحد. وكل هذه القرائن المعنوية انعكست بصورة انزياح ملفوظة الصهباء إلى مناخ **التنكير العام**؛ ليتناسب مع هذه الأحداث ، ولعل ملفوظة (أبرزها) في البيت الثالث توضح هذه المسألة؛ فالخمر في حالة خفاء، وبعيدة عن أعين اللصوص والسارقين فهذا الخفاء يضمن للخمر السلامة من هولاء العابثين، وكما هو معلوم عن طبيعة العصر الجاهلي الذي يتصف بعدم وجود القوانين والشرط؛ ومن ثم فالأعشى ربما يوفر لخمرة الصهباء الصافية هذا المناخ ويساعده في هذا القرائن اللفظية

40 - تاريخ الأدب العربي، العصر العباسي الأول ، شوقي ضيف ، ط18، القاهرة، دار المعارف، 2008 ص 14

41 - ينظر : لسان العرب مادة (مثل)

42 - ديوان الأعشى ص163

43 - نفسه ص 319

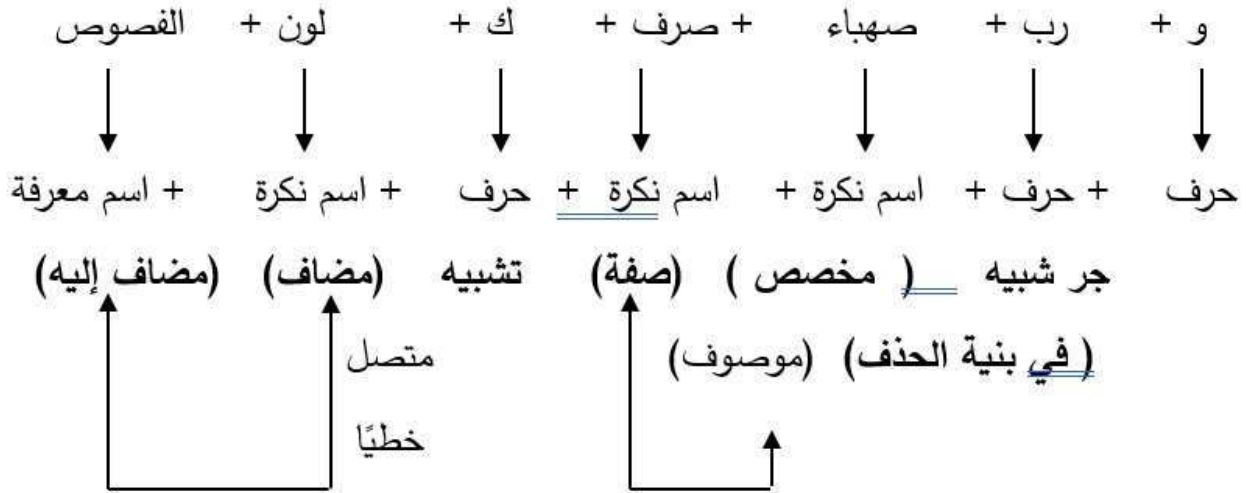
44 - نفسه ص35

45 - نفسه ص129

46 - نفسه ص219

في هذه السياقات؛ فالخمر الصهباء عند الأعشى هي الخمر المختلصة في الصباح الباكر بعيداً عن أعين السارقين وبعيداً عن ضوء الشمس و النهار؛ ليحدث هذا التكتير اللفظي صراعاً جدلياً بين سرعة اختلاس الخمر، و بين مجابهة الزمن.

و هذا ما تؤكد مملوطة باكر والأعشى في بناء البيت الأول والثاني يلتزم مكونات القصيدة الجاهلية في استخدامها للنكرة هذا بالإضافة إلى أن النكرة هي الأصل، يقول سيبويه "اعلم أن النكرة أخف عليهم من المعرفة وهي أشد تمكناً؛ لأن النكرة أول، ثم يدخل عليها ما تُعرف به، فمن ثم أكثر الكلام ينصرف إلى النكرة" (47). إذ يأتي عند الأعشى المركب الوصفي (موصوف + وصف) مسبقاً بحرف (و) متبوعاً بحذف الجر الشبيه بالزائد وهو (رب) المختص بالدخول على النكرات؛ ومن ثم فالشاعر يمهّد نحوياً ويسوغ لكلماته في سياق النكرات عن طريق الرتب النحوية ويتبع الحرف والمبتدأ (الصهباء) المشتغل بحركة حرف الجر الشبيه بالزائد ويتبع كل هذا - كعادة الجاهليين (48) - بالبناء الدال على التشبيه في عجز الشطرة؛ ليكون البناء الشعري عنده في وصفه الذي يلتزم فيه البناء الجاهلي:



فكلمة (صهباء) جاءت نكرة؛ لوقوعها بعد (رب) ثم تحاول هذه النكرة أن تكتسب التعريف التدريجي من خلال كلمة (صرف) عن طريق تقنين دلالتها بالتحديد، ولكنها نكرة أيضاً - فأدت إلى تعريف ناقص، ربما من وجهة نظر النحويين بعد تعريفاً، بالتحديد، بيد أنه من حيث المعنى غير مكتمل دلاليًا ثم يأتي الجار والمجرور (كلون) ليقتن من تلك الدلالة المفتوحة وبعدها يأتي المضاف إليه المعرف (بال) ليضع حدًا فاصلاً لكل هذه النكرات.

ويلاحظ الباحث أن الأعشى في وصفه لخمره الصهباء الصرف أنه يأتي بحرف تشبيه (ك)، متصل خطياً بالاسم التالي لها في عموم ديوانه، ويرد هذا الحرف بكلمة (لون الفصوص) وهذا ربما يرجع إلى أن الخمر الصرف في المجتمع الجاهلي كانت متصلة اتصالاً تاماً بلون حدق العيون المتسعة التي اشتهرت بها المرأة الجاهلية؛ فلما كانت الخمر متصلة اتصالاً وثيقاً بهذه المرأة الجاهلية جاء البناء اللغوي بوازر هذه القضية عن طريق حرف تشبيه متصل خطياً بالاسم التالي (ك + لون الفصول).

أما بالنظر إلى الألفاظ عند أبي نواس فإننا نجد أنها تجنح إلى ظاهرة التعريف، سواء أكان هذا التعريف يختص بالجانب النحوي أم يختص بالجانب الدلالي، فكلمة الصهباء عنده جاءت معرفة (بال) في أغلب الأبيات، وهذا التعريف يعكس عدة أمور وأبعاد:

جاء التعريف اللغوي عاكساً أبعاداً اقتصادية، تمثلت في الثراء و غلو الثمن الذي تتصف به الخمر الحمراء لاسيما الصهباء، فالشخص الثري في المجتمع معروف، و معهود كرمه بين الناس فذلك الخمر بين الشاربين، و كأنه ينشر و يشيع هذه الخمر بين الطبقات الثرية في المجتمع؛ فالخمر عنده لا يلوها الفقراء من القوم؛ و بهذا يأتي بخمره معرفة لتناسب هذه السياقات؛ وعلى هذا فهو يستخدم التعريف كثيراً في هذه السياقات المحملة بالعظمة والتضحية بكل غال و ثمين من أجلها:

- فإن تكن الصهباء أودت بتالدي فلم تُوقني أكرّمتي وحيائسي (49).

47 - الكتاب، عمرو بن عثمان بن قنبر الحارثي بالولاء، أبو بشر، الملقب سيبويه (المتوفى: 180هـ)، الكتاب، تحقيق: عبد السلام محمد هارون، مكتبة الخانجي، القاهرة، الطبعة: الثالثة، 1408 هـ - 1988 م، 22/1.

48 - امرؤ القيس زعيم الشعر الجاهلي غالباً ما يتبع هذا البناء مثل قوله في وصف الليل

*ليل كموج البحر أرخي سدوله \* على بأنواع الهموم ليلتي.*

49 - الديوان، ص 402

- أمالك باكر الصهباء ممال وإنما غالوا بها ثمننا فغمال (50).

و بهذا فهي غالية مثلها في هذا، كمثل قيمة الذهب، وارتفاع سعره وشهرته المعهودة بين الناس يقول :

يا خاطب القهوة الصهباء يمهرها .. بالبرطل يأخذ منها ملأه ذهباً (51).

و يأتي التعريف اللفظي \_ أيضاً \_ في سياق الفخر بهذه الخمر التي تتميز بغلو ثمنها لأنها وضعت في كاسات من الذهب يقول :

عندنا الصهباء صرفاً .: في قوارير اللجين (52).

وكذلك يأتي بها معرفة مع الضوء، و النور المشهور و المعهود فضله بين الناس ومع شدة الصهباء مثل إلحاقه بكلمة صهباء بعد الضوء:

- فقلت له: رويدك إن هـذا سنا الصهباء من تحت النقاب (53).

- لما أخذت بها الصهباء صافية كأنها النار وسط الكأس تتقد (54).

ومن ثم فهي تأتي بالحدّة والشدة المنبعثة من شدة نورها:

- اكسر بمانك سورة الصهباء فإذا رأيت خضوعها للماء (55).

- لاتبك بعد تفرق الخطاء و اكسر بمانك سورة الصهباء (56).

- إني لأفهم ماتقول وإنما رد التعافى سورة الصهباء (57).

و كذا فالتعريف اللفظي قد يأتي في سياق نبد القديم، و البالي فيعلن عن خمره بطريق التصريح الناتج من دلالة المعرفة، و كأن أداة التعريف قد تكسب خمره الظهور و العلن أمام كل التقاليد العربية؛ فهذا التعريف اللفظي ربما - يحمل ضمناً معنى الإشارة وكأنه يشير أمام مجتمعه إلى هذه الخمر المحرمة إسلامياً فهي كالمصباح عنده الذي ينير أمام جميع الناس مثل قوله :

- لأعطفن على الصهباء عن دمن لم يبق من عهدا إلا أثنافها (58).

وكذلك في سياقات التكريم :

- ألا دارها بالماء حتى تلبسها فلن تكرم الصهباء حتى تهينها (59).

50 - نفسه ص 66

51 - نفسه، ص 91

52 - نفسه ص 537

53 - نفسه ص 188

54 - نفسه ص 79

55 - نفسه ص 702

56 - نفسه ص 704

57 - نفسه ص 223

58 - نفسه ص 464

59 - نفسه ص 20



ومن ثم فهو ينسب **خمره الصهباء** الغالية إلى ندمائه الشرفاء من القوم فهو يعز هذه الخمر وتبلغ درجة إعزازه لها إلى درجة أنه يسخط " على الذين يشربونها وهم ليسوا لها بأكفاء" (60) وعلى هذا فهو يحزنه أن يلوك خمره عامة الناس و الفقراء المغمورون من القوم ؛ حيث ينظر فيجد كثيرين ممن يتمكنون من شرائها و الظفر بها من السوق الأراذل الذين يندسون شرفها الحد الذي يؤدي به إلى أنه يود أن " يسن قانونًا يحرم شربها على كل وضيع و سفيه فهو بعدها شيئًا عظيمًا ... يقصر حق تناوله على الأفاضل من الناس " (61) و بهذا فهي **معروفة** في هذه الطبقات الثرية:

### مستطيل على الصهباء باكرها بفتية باصطباح الراح حذاق (62).

فالخمر عنده تنتسب إلى طبقة الأمراء و الملوك تلك الطبقة المعروفة المشهورة في المجتمع، فهو يحب خمره بسبب انتسابها لهذه الطبقة فيفاخر بشرب الشراب العتيق الذي خلفه الأكاسرة و القياصرة (63)؛ ولما كانت الخمر في هذا العصر تنتسب إلى هذه الطبقة المشهورة، جاءت بعض من الصياغة اللغوية بتيمة التعريف لتوازر هذه السياقات المتعددة؛ فأبو نواس حاول أن يلبس خمره الصهباء ثوبًا جديدًا من خلال استخدامه لتيمة التعريف التي عكست طبيعة عصر الحضارة وكذا طبيعته النفسية. وقد يستخدم تيمة التخصيص بالنكرة مثلما فعل الأعشى مع خمر الصهباء الصرف لكنه أيضًا يحاكي واقعه إذ نجده في وصفه غالبًا - ما يسبق هذا الوصف **بالفعل الأمر أو بالفعل في عمومه** يقول:

فقلت له: **اسقني صهباء صرفا** إذا مزجت توقد كالسراج (64).  
- **اسقني صهباء صرفا** لم تدنس بمزاج (65).

وقد يتناص أبو نواس مع نص الأعشى في وصفه لخمره الصهباء الصافية بظاهرة المحاكاة النضوية (66)، ولكنه يتبع بناءً لغويًا مخالفًا له في تراكيب البيت وإن كان لا يخرج عن المركب الوصفي (موصوف (صهباء) + صفة (صافية)) يقول الأعشى :

عزباء إنَّ سنل الخلاس كأنما شربث عليه بعد كل رقاد صهباء صافية، إذا ما استودفت شجث غواربها بماء غوادي (67).

يقول أبو نواس:

يا طيبنا بقصور الققص مشرفة فيها الدساكر ، والأتهار تطرد  
لما أخذنا بها ، **الصهباء ، صافية** كأنها النار وسط الكأس تنقد (68)

فالأعشى يحاول أن يجد لخمره الصهباء الصافية مناحًا يتسم بالتنكير ليتناسب مع اختلاس القبة من عشيقته بعيدًا عن أعين المراقبين له، وإن كان خصص هذه النكرة بالوصف ولكنه لم يعرفها (بال) كما فعل أبو نواس في بيته؛ ليجتاز الأعشى المجال واسعًا في مخيلة المتلقي وكأنه يشير إليه أن يتخيل مدى استمتاع الشاعر بخمره خاصة إذا امتزجت بريق عشيقته في آخر الليل بل يزيد من حدة هذه النشوة عندما يتخيل هذه الخمر الصافية لاسيما إذا ما أضيف إليها ماء قطرات الندى التي تسقط

60 - نفسه ص 18

61 - نفسه ص 18

62 - نفسه ص 204

63 - ينظر: أبو نواس للعقاد. ص 18

64 - ديوان أبي نواس ص 93

65 - ديوان أبي نواس ص 58

66 - هذا المصطلح استخدمه جابر عصفور ويعرف أيضا بالمحاكاة الساخرة أو الضائعة بتعبير بارت وهي في مقابل المحاكاة التامة أو محاكاة المطابقة فالمحاكاة الساخرة أو النضوية هي المقصودة في التناص وتعني المخالفة أو الفعالة أي يؤخذ الأصل ويتم تفعيله في النص الجديد وتعني أيضا تحويل النص إلى موقع معارض لموقعه الأصلي. يرجع إلى بحث "المفاهيم العامة للتناص" للدكتور محمد علي سلامة، ص 24، 25، 26، 27.

67 - ديوان الأعشى ص 129

68 - ديوان أبي نواس ص 79

عند الصباح ، وعندنا يمكن لمتلقي هذا الشعر أن يفتن ويتأثر بقدر كبير؛ ومن ثم يشارك الشاعر أحاسيسه تجاه هذه الخمر ويغوي بشربها ، وكذلك يعرف من خلال هذا الوصف أن الشاعر ظل يشرب الخمر حتى الصباح .

أما أبو نواس فهو يتحاكي نقضياً مع بيت الأعشى في خمره الصافية فمن خلال النظر إلى الملفوظات نجد أن كلمة (النار) تقابل (ماء السماء) ومن ثم تنتج المحاكاة النقضية بين الاثنين فإذا كان الأعشى تأثر في وصفه بماء السماء الذي ينتشر في هذه الصحراء ، فأبو نواس يضيف لخمرة بعداً يعكس الثقافة الفارسية التي كانت تعبد النار فضلاً عن أن النار رمز معروف ومعهود للحضارة؛ ومن ثم جاء بخمره معرفة (بال) لتواكب طبيعة العصر الحضاري الذي يتسم بالمعرفة والثقافة. وإذا كانت الملفوظات اللغوية عند أبي نواس عقدت حواراً تمثل في إتيان الشاعرين بخرمهما الصهباء الصافية في صورة المركب الوصفي ، إلا أن أبو نواس يحاول أن يوظف هذا التركيب حسب طبيعة عصره وثقافته؛ ومن ثم أتى بكلمة (الصهباء) معرفة (بال) ليتناسب هذا التعريف اللفظي مع شهرة النار عند الفرس أما إذا نظرنا إلى البناء الشعري عند الأعشى فإنه غالباً يجنح إلى التكرير. وهذا ما يسمى بالفعالة أي يأخذ النص الحالي من النص السابق أصله ، ويتم تفعيله وتحويله عبر إدخال الملفوظات السابقة في نسج النص الحالي بطريق المخالفة والمعارضة<sup>(69)</sup>.

#### توظيف كلمة ( الكميت ) عند الشعارين :

والأعشى عند توظيفه لمفوضة " كميت " فإنه يعمد إلى التكرير التام في عموم ديوانه ، أما أبو نواس فإنه يحاول أن يأتي ببعض الوسائل النحوية التي تقنن من انفتاح الدلالة، كال تخصيص بالوصف ، ولكي تضح هذه النقطة بالتحديد لابد من وضع أجزاء الأبيات عند الاثنين في صورة المقارنة؛ لكي توضح المسألة:

الأعشى :	أبو نواس:
كميتاً تكشف عن حمرة (70).	- من كميت لذينة الطعم (71).
كميت عليها حمرة فوق كمتة (72).	و اشرب كميتاً مزة (73).
كميت يرى دون قعر الأنى (74).	و اشربنها من كميت (75).
	من كميت اللون ، صافية (76).
	من كميت بلغت في الدن (77).
	من كميت كسنى البرق (78).

وعلى الرغم من تداخل نص أبي نواس مع نص الأعشى في استخدام الشعارين الكلمة نفسها ( كميت ) بعدم تعريفها ( بال ) بيد أن البناء الشعري عند الشعارين يحاول أن ينجر نحو التعالق مع طبيعة عصر كل منهما عبر وسائل لغوية ونحوية متنوعة كما هو ملاحظ من خلال ما سلف إذ أسهم كل هذا في وصف المفارقة الاجتماعية بين الشعارين. أيضاً تؤدي القران اللفظية في الأبيات دوراً أساسياً؛ إذ توازر هذا التكرير اللفظي؛ فتحتمي الخمر الكميت عند الأعشى بثوب من التكرير ، وهذا يتضح من خلال كلمة ( تكشف )، فكلمة ( تكشف ) قد تدل على أن الخمر كانت في موطن خفاء دائم ثم تحاول أن تتسحب على استحياء، و تكشف عن حمرتها إذا ما توفر لها أن تصرح بذلك الفعل .

وتكاد أن تكون المقارنة الإحصائية منعدمة بين الشعارين وهذا يرجع إلى كثرة الشواهد الشعرية عند أبي نواس بيد أننا نستطيع القول بأن كلا من الشعارين استخدم ظاهرة التكرير و التعريف حسب السياق المتاح له و على الرغم من ذلك نجد أن الملفوظات اللغوية عند الأعشى تجنح إلى ظاهرة التكرير التي لاتعين ماهية الشيء كما

69 - ينظر: المفاهيم العامة للتناص ، د.محمد علي سلامة ، ص26 في القسم المختص بأنواع المحاكاة تحت عنوان آليات التحويل.

70 - ينظر: ديوان الأعشى ص71

71 - ينظر: ديوان أبي نواس ص175

72 - ينظر: ديوان الأعشى ص83

73 - ينظر: ديوان أبي نواس ص681

74 - ينظر: الأعشى ص183

75 - ينظر: ديوان أبي نواس ص65

76 - ينظر: نفسه ص412

77 - ينظر: نفسه ص64

78 - ينظر: نفسه ص181

يقول أبو البقاء الكوفي عنها " هي مالا يدل إلا على مفهوم من غير دلالة على تمييزه وحضوره وتعيين ماهيته بين الماهيات" (79) ويتضح من هذا التعريف أن النكرة تنسم لغويًا لبوع من التوسع في **الفضاء الدلالي** لدلالات المفردات و عدم تحديد و تقنين للمعنى و عدم إغلاقه على دلالة بعينها فيسبح الدال في مجموعة من الدلالات العائمة المتسعة، وربما هذا يعكس طبيعة الصحراء المتسعة عند الجاهليين فكانت الصحراء " مليئة بالمخاوف و المخاطر ، إذ فيها غير قليل من الوحوش و السباع و الحشرات و الحيات " (80).

كل هذه الظروف كانت لابد أن تنعكس بالضرورة\_ على البناء الشعري **عند الأعشى فجاءت الألفاظ اللغوية عنده تنسم بالتنكير** ؛ ليتناسب هذا التنكير مع هول الطبيعة الجاهلية؛ فقد كثر بالصحراء " القفار الجرداء الزاخرة بالخنادق المهوى و رياح السموم ، و فيها حنادس الليل المظلم المخيف التي كانت تلقى في روعهم بالخيالات و الأوهام وما تمثل لهم من السعالى و الجن و الغيلان" (81).

وتقافة الجاهلي نشأت على تلك الأساطير من جن و وحوش و غيلان ، و هذه الأساطير تعكس بالضرورة\_ في ذهن الجاهلي عالمًا سرايبيًا غير محدد للأشخاص و غير محدد للزمن و التاريخ فهو بالضرورة غير معروف في مخيلتهم ؛ فلما أضحت هذه الأساطير الخرافية بمثابة العقيدة الراسخة في ذهن الجاهليين انعكس كل هذا على ألفاظ الشعراء؛ فاتسمت أغلب التراكيب عندهم بظاهرة التنكير ؛ والأعشى قد تأثر بهذه الحياة الأسطورية المخيفة في شعره إذ يقول متبعًا البناء الذي يمهّد لإيقاع ملفوظاته في أماكن النكرة عن طريق استخدام و(رب) يقول :

وَبَلَدَةٌ مِثْلَ ظَهْرِ التُّرْسِ مُوحِشَةٌ . لِلجِنِّ بِاللَّيْلِ فِي حَافَاتِهَا رَجُلٌ (82).

فهو يتمثل عن طريق شعره ذلك الجو الموحش المحفوف بالمخاطر و التهويل ؛ فالجاهلي يعبر الصحراء في الليل لا يعلم ولا يدري ما الذي سيقابله؟ في رحلته في عالم المجهول، و لا يعرف ما الذي سيعترضه؛ طريقة من المخاوف و المجهول ، والشاعر هو الوحيد الذي يشعر بطبيعة هذه الأشياء؛ ومن ثم تأثر بها في وصفه لعناصر الطبيعة في شعره؛ حيث نظر " الشاعر الجاهلي حوله في تلك البيئة الصحراوية المكشوفة ، فوجد مظاهر الطبيعة الأرضية و السماوية قد فرضت نفسها عليه ، وأجبرته على التأمل فيها " (83) .

إذن فالطبيعة الصحراوية ، وما فرضته ظروف العصر أثرت في تراكيب الأعشى في وصفه لخمرة ؛ إذ جعلتها **تجنح إلى التنكير**، ومن كل هذا كان على الشاعر أن يستخدم هذه النكرة؛ لتستوعب كل هذه الدلالات غير المغلقة على مدلول دون الثاني؛ ليتناسب هذا مع عالم الصحراء السديم المجهول .

وجاءت الألفاظ نكرة\_ أيضًا\_ لتوفر للخمرة جواً ينماز بالأمن؛ وكان هذا التنكير يعادل فكرة الاحتما و عدم الظهور لأعين اللصوص و المترقبين وقطاع الطرق في تلك الصحراء الممتدة الشاسعة؛ حيث كان العرب " يتربص بعضهم ببعض .... إذا كانوا يتخذون الغزو وسيلة من وسائل عيشهم ، وهو عيش مشوب بالضنك و الشظف " (84).

فكان الشاعر أخذ من هذا **التنكير سلاحًا تحتمي به الخمر من أعين الغزاة و الطامعين**؛ وعليه أن يوفر لها\_ جواً من الخفاء يؤدي إلى سلامتها من المتربصين . أيضًا عكس هذا **التنكير طبيعة حياة الجاهلي المجهولة العواقب**؛ فهم قد " ركبوا ظهور المهالك و المصاعب ، لا يستصحبون رقيقًا غالبًا سوى أرجلهم التي تعودت العدو السريع . وهم دائمًا مفزعون حتى في النوم " (85).

فكانت هذه المخاوف تعكس صفو حياتهم بعالم سديم مجهول؛ " فإذا ناموا لم ينم قلوبهم بل ظل يكلوهم و يبرعاهم خيفة عدو راصد من وحش أو إنسان ، بل إن النوم لا يكاد يلم بعيونهم إلا غرأًا " (86) وبهذا تمثل الموت في كل حياتهم ضاحكًا و مكشّرًا عن أنيابه الغلاظ (87).

79 - الكلبيات . أبو البقاء أيوب بن موسى الكوفي، ت. د. عدنان درويش، و محمد المصري، ط 2، مؤسسة الرسالة، بيروت، 1998 ص 894

80 - العصر الجاهلي، شوقي ضيف ص 78

81 - نفسه: ص 78

82 - الديوان ص 150

83 - الزمان و المكان و أثرهما في حياة الشاعر الجاهلي ، صلاح عبد الحافظ، م. س، ص 6

84 - العصر الجاهلي، شوقي ضيف ص 78

85 - العصر الجاهلي ص 79

86 - العصر الجاهلي ص 79

87 - ينظر : نفسه ص 79

وعلى أية حال انعكست كل هذه المظاهر الموحشة المجهولة على لسان الشعراء؛ فسجلها الأعشى في شعره أصدق تسجيل يعكس فيه فلسفة الحياة الأسطورية، وعالم المجهول وكذا التاريخ الجاهلي و الطبيعة القاسية؛ فلما كانت اللغة كائنًا يتأثر بطبيعة العصر المستخدمة فيه، كان علي دوالها أن تتنفس رحيقَ عصورها، وتتلون علاماتها بطبيعة شاعرها في سياقاتها المختلفة.

وأدى كل هذا إلى انعكاس كل هذه المظاهر في ظاهرة التنكير في أبيات الأعشى، وكذا تأثرت بعض الملفوظات في وصف الخمر بهذا وربما هذا يفسر تكرار الفعل (باكر) بمشتقاته التي تدل على اقتناص زمن الشرب في الصباح الباكر قبل ظهور الشمس والسطوع، وبهذا اتخذ الأعشى من ظاهرة التنكير سلاحًا يدافع به عن خمره ويضمن لها السلامة عن طريق اختيار أوقات وأزمنة بعينها.

- أما البناء الشعري عند أبي نواس فإنه غالبًا يجنح إلى ظاهرة التعريف وقبل الخوض في هذه المسألة لا بد أولًا من التعرف إلى طبيعة التعريف عند النحويين يقول ابن جني " وأما المعرفةُ فما خصَّ الواحدَ من جنسه" (88) وعرفت الزمخشري المعرفة "بأنها ما دلَّ على شيءٍ بعينه" (89)، وبهذا فالمعرفة تدل على التعيين والتحديد الدلالي (90) وهذا التعريف اللغوي يعكس أبعادًا متعددة اتصلت بواقع أبي نواس: أولًا ربما يعد التعريف اللفظي نوعًا من المحاكاة لطبيعة العصر العباسي عصر الخلافة الإسلامية المعهودة والمعروفة بين جميع الدول؛ فهذه الحضارة وهذا النظام يتسم بالتحديد والتقنين؛ فالتعريف في اللغة يحدد معنى محدد للدال ويقين من تعدد الدلالات العامة للدال؛ فهذا التحديد اللغوي يقصر الأمر على مجال محدد من الدلالة وإن كان لا يستبعد الدلالات الأخرى.

وأدت العناصر غير العربية من فرس، وغيرها دورًا كبيرًا في هذه المسألة؛ إذ أثرت حضارة الفرس في طبيعة هذا العصر؛ ف"كانت أبعد تأثيرًا في المحيط العربي لهذا العصر، فقد دخل جمهور الفرس في الإسلام واقتبس العرب كثيرًا من صورة حياتهم في المطعم والملبس وبناء القصور ونظام الخدم والحشم" (91).

وبهذا دخل النظام والتحديد والتقنين في مختلف مجالات الحياة من لدنهم؛ فتحولت الحياة عندهم من حياة الجاهلي المفتحة وغير المستقرة إلى عصر محدد ومستقر إلى حد ما، أيضًا أثر أسلوب القرآن الكريم في هذه الحياة بتهديب عقولها وكذا بتحديد وإغلاق للأفكار الأسطورية وكذا طمأننة قلوب المؤمنين بالجنة؛ فلم يعد الإنسان في هذا العصر يفكر في العالم المجهول، والأسطورة فبعدها حدد الإسلام ونظم حياة الإنسان وحد له مراحل حياته ونظم له كل وسائل معيشته من مأكلاً، ومشرب وزواج وغيرها من الوسائل الحياتية؛ إذ رسم الإسلام للإنسان حياته ومن ثم أبعدته عن عالم المجهول وعرفه بخالق هذا الكون البديع، يقول تعالى ﴿الله الذي رَفَعَ السَّمَاوَاتِ بِغَيْرِ عَمَدٍ تَرَوْنَهَا ثُمَّ أَسْتَوَى عَلَى الْعَرْشِ وَسَخَّرَ الشَّمْسَ وَالْقَمَرَ كُلٌّ يَجْرِي لِأَجَلٍ مُّسَمًّى يُدَبِّرُ الْأَمْرَ يُفَصِّلُ الْآيَاتِ لَعَلَّكُمْ بِلِقَاءِ رَبِّكُمْ تُوقِنُونَ﴾ (92) فقد جاء القرآن الكريم وردًا على كل التساؤلات التي كانت تجرى في ذهن الإنسان عن من خلق الكون؟ وغيرها من النقاط المجهولة التي دارت في ذهن الإنسان البدائي؛ فعرف الإنسان أن الله عز وجل هو الذي خلق كل هذه الأشياء.

أما في العصر الجاهلي فكانت تحول بذهن الإنسان في هذا العصر عدة أسئلة لم يتحدد لها إجابة بعينها؛ ولهذا جاء النص عندهم يجنح للتنكير ليستوعب تعدد الدلالات والتفسيرات المتعددة؛ فجاء الإسلام ورسخ قواعد عقائدية ومنها الإيمان بالغيب يقول سبحانه وتعالى ﴿الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ وَيُقِيمُونَ الصَّلَاةَ وَمِمَّا رَزَقْنَاهُمْ يُنْفِقُونَ﴾ (93).

فالإيمان بالغيب حدد جماع العقل وهدبه، وحدد وقتن له دلالاته المفتحة على المجهول فأرجع الإنسان كل هذه المخلوقات لله الواحد الأحد؛ فلم يعد هناك تعدد آلهة كما كان في العصر الجاهلي، و كل هذه الظواهر التي اتسمت بالتحديد والتقنين انعكست بلا شك على البناء الشعري عند أبي نواس في وصفه لخمره التي اتصفت بالتعريف فلم يعد للتنكير مجال إلا فيما ندر، كذلك جاء الإسلام وطمأن تلك القلوب التي كانت تفرع في نومها في العصر الجاهلي.

. فضلًا عن انتشار الترجمة و التعريفات لمختلف العلوم فظهرت عدة علوم مثل المنطق الذي يعتمد على الحدود و التعريفات وكذلك الفلسفة وانتشرت الترجمة وعلوم الفلك وغيرها من العلوم؛ إذ " أذكى الإسلام جذوة المعرفة في نفوس العرب؛ إذ دفعهم دفعًا قويًا إلى العلم والتعليم. فلم يمض نحو قرن حتى أخذت العلوم اللغوية و الدينية توضع أصولها " (94) فانتشرت الترجمات؛ إذ " أخذ العرب يلمون بما لدى الأمم المفتوحة من ثقافات متباينة، و قد مضوا في هذا العصر يتقصونها و ينقلونها بكل موادها إلى لغتهم " (95). زيادة عن التقدم العلمي و تطوره؛ إذ " نهض التعليم حينئذ نهضة واسعة " (96).

88 -اللمع في العربية:أبو الفتح ابن جني، ت:حامد المؤمن، ط2، عالم الكتب مكتبة النهضة العربية،بيروت،1985ص159

89 -المفصل في علم العربية،أبو القاسم الزمخشري، ط2،دار الجيل،بيروت ص197

90 -ينظر التعريف والتنكير في النحو العربي،دأحمد عفيفي، ط1، دار الثقافة العربية، 1992 ص19

91 -العصر العباسي،شوقي ضيف،م،س،ص95

92 - الردع / 2

93 -البقرة / 3

94 -العصر العباسي ص98

95 -نفسه ص98

96 -نفسه 98

وعلى الرغم مما اتصفت به الخمر وشاربها من صفات مشينة، كـ" سفاهة ، نجس ، عريضة ، لوم ، سفالة ، غدارة ، رذالة " (97) وكذلك ماجادت به الكتب التاريخية من أخبار عن أضرار الخمر وما تورثه لشاربها؛ حيث هلك قسم ليس بقليل من الجاهليين بسببها (98) وكذلك منازل به القرآن من سور كريمة تحرم ذلك الفعل المشين، يقول جل شأنه ﴿ يَا أَيُّهَا الَّذِينَ آمَنُوا إِنَّمَا الْخَمْرُ وَالْمَيْسِرُ وَالْأَنْصَابُ وَالْأَزْلَامُ رِجْسٌ مِّنْ عَمَلِ الشَّيْطَانِ فَاجْتَنِبُوهُ لَعَلَّكُمْ تُفْلِحُونَ ﴾ (99). وعلى الرغم من كل هذه الأسباب التي تحرم الخمر وشاربها ، بيد أن أبا نواس يصرح بها كثيراً عن طريق ال التعريف ، فهي الخمر المعروفة والمعروفة من لونه؛ إذ "صارت مخلوقاً ذا شخصية ، فرداً له ذات قائمة بنفسها ، وهذه الذات تأتلف مع ذاتية أبي نواس وتتصل بأعمق أسرار نفسيته " (100) .

فلما كانت الخمر شخصاً له ذات ماثله أمام أبي نواس؛ فهي بطبيعة الحال أصبحت في مرتبة المعارف ، وربما يرجع هذا التعريف أيضاً إلى حبة الشديد لهذه المعبودة، إنه " حب عظيم يملك شغاف قلبه فلا يستطيع منه فكاً ، حب يعلو على صفات المحبوب حسننها وقبيحها فيحب المحبوب لشخصيته من حيث هي ويربط ذاته بذاته رباطاً وثيقاً حيويًا " (101).

هذه العاطفة دفعته إلى التصريح بهذه الخمر أمام كل العوائق التي كانت أمامه إذ كان حبه " يقوده إلى الغضب والصياح والتحدي أو إلى السخرية والتهمك حين يواجه اللامين والعرال " (102). ونتيجة لكل هذا وجدنا الصياغة اللغوية عنده تتجاذب وتداول أن تبحث عن وسائل تعريفية مختلفة كالإضافة والتخصيص بالكرة وغيرها من الوسائل وهذا اتضح جلياً في خمره "الصهباء" فهو يعرفها كثيراً كما أسلفت بأعلى أدوات التعريف وهي (ال) ووجدناه يصرح بهذا كثيراً في المواضع التي تدل على الاعتراف بالذنب فهو لا يستطيع تركها مثل بيته :

#### وثقت بعفو الله عن كل مسلم فُلست عن الصهباء ما عشت مقصر (103).

وكذلك وجدناه يقرن خمره (الصهباء) المعرفة بالسياقات تدل على نبذ القديم والتالد وكذا يقرنها بالقوة، والشدة التي تناسب ثورته وغضبه على هذه التقاليد فهو يذكر الصهباء كثيراً مع السورة والسنا والضوء ؛ لما عُرف من اقتران الضوء في التراث العربي الإسلامي بسياقات التقديس وغيرها . أيضاً ترجع ظاهرة التعريف إلى ما انتسب للخمر من شهرة وعلو مكانة عظيمة بين سائر البلاد - خاصة - في العصر الحضاري ؛ ودليلنا في هذا ما نقله النويهي عن كبار المثقفين المعاصرين وهو المفكر المشهور الأستاذ (جود) إذ "يعد تذوق الخمر من دلالات التحضر ، ويدعى أن علامات انحلال الحضارة فقدان الذوق الخمرى " (104).

أيضاً يرجع هذا إلى أن الخمر " مقرونة عند الكثيرين من غير المسلمين بالذوق المثقف والحس المهذب والعقل المتحضر " (105) وأبو نواس - كما هو معلوم - تعلق بهذه البلاد غير العربية كثيراً - أمثال الفرس وغيرها من البلاد الأجنبية ويتابع الأستاذ جود كلامه بقوله " إن تذوق الخمر أحد الأذواق الحضارية " (106) فطبيعة العصر الحضاري نفسه وفر لهذه الخمر الظهور والعلن والشهرة والمعرفة أمام الجميع وساعد في هذا - أيضاً - انتشار الأديرة والحانات بكثرة في هذا العصر. وتعظيم أبي نواس لخمره ربما يكون من أهم دلالات التعريف اللفظي ، إذ كان شعور أبي نواس نحو خمره شعور الإجلال والتعظيم؛ فهو يعدها شيئاً نفيساً ، شيئاً جليلاً مبعلاً عزيزاً يجد فيه صفة (العظمة) ؛ ومن ثم فإنه يأتي بكلمة الصهباء في سياقات العظمة فهو "يعدها أثنى شيء في الوجود ، تعلق قيمتها على كل نفيس من المتاع حتى يسخر ممن يعتقد أنه يدفع ثمنها غالباً إذا اشتراها برطل من الذهب " (107) وتجدر الإشارة إلى نقطة مهمة وهي تجلي التراكيب الفعلية في شعر أبي نواس كثيراً؛ وهذا ظهر من خلال استخدامه لأفعال أغلبها تنجح إلى بنية الأمر قبل وصفه لخمره، بينما نجد أن السواد الأعظم من شعر الأعشى ينجح إلى اعتماد التراكيب الاسمية، وهذا ربما يعكس أبعاداً متعددة عند الشعارين حسب معطيات عصرهما:

97 - نفسية أبي نواس ، النويهي، ص 21

98 - ينظر: المفصل في تاريخ العرب، 4 / 665

99 - صورة المائدة ، 90

100 - نفسية أبي نواس ، النويهي ص 12

101 - نفسه ص 17

102 - نفسه ص 17

103 - ديوان أبي نواس ص 683

104 - نفسية أبي نواس ، النويهي ص 22

105 - نفسه ص 21

106 - نفسه ص 23

107 - نفسه ص 17

**فالجملية الاسمية** تعمل – كما هو معلوم عند النحويين و اللغويين – على ترسيخ المعنى و تقريره ، و الثبات و الدوام و الاستمرار . وقد عكست التراكيب الاسمية كل هذه الدلالات **عند الأعشى**؛ فحياة البادية الصحراوية تميزت بالثبات والاحتفاظ بالعادات، و التقاليد والسير على منوال السابقين واقتفاء أثر السابقين ، حيث انتشرت الأصنام وغيرها من الأوثان؛ فأدت هذه الأوثان والأصنام إلى ثبات وجمود حياتهم الحد الذي أدى بهم إلى رفض أي تغيير وتشريع ديني يقول عز وجل ﴿ **وَإِذَا قِيلَ لَهُمُ اتَّبِعُوا مَا أَنْزَلَ اللَّهُ قَالُوا بَلْ نَتَّبِعُ مَا أَلْفَيْنَا عَلَيْهِ آبَاءَنَا أَوَّلُوهُمْ لَوْ كَانُوا آبَاءَهُمْ لَا يَعْقِلُونَ شَيْئًا وَلَا يَهْتَدُونَ** ﴾ (108) ويقول أيضًا جل شأنه واصفًا طبيعتهم ﴿ **وَإِذَا قِيلَ لَهُمُ اتَّبِعُوا مَا أَنْزَلَ اللَّهُ قَالُوا بَلْ نَتَّبِعُ مَا وَجَدْنَا عَلَيْهِ آبَاءَنَا أَوَّلُوهُمْ لَوْ كَانُوا الشَّيْطَانَ يَدْعُوهُمْ إِلَىٰ عَذَابِ السَّعِيرِ** ﴾ (109) .

وبهذا اتسمت حياة الجاهليين بالثبات يقول ابن كثير في تفسير هذه الآية الكريمة " يقول تعالى (وإذا قيل) لهؤلاء الكفرة من المشركين اتبعوا ما أنزل الله على رسوله واتركوا ما أنتم عليه من الضلال والجهل قالوا في جواب ذلك بل نتبع ما ألقىنا أي وجدنا عليه آبائنا أي من عبادة الأصنام والأنداد " (110).

فهؤلاء الجاهليون لا يتبعون إلا الضلال ويستمررون في كفرهم ويقتفون أثر السابقين ويتضح هذا من قوله تعالى لهم " منكرًا عليهم (أولو كان أبائهم) أي الذين يقتدون بهم ويقتفون أثرهم (لا يعقلون شيئًا ولا يهتدون) أي ليس لهم فهم ولا هداية" (111) بل إنهم أيضًا "يتبعون هذه الأصنام التي تتصف بالثبات والجمود فهي لا تعقل وهذه العقول وقتت وتجمدت مثل عقول الدواب التي لا تفقه ما يقال لها بل إذا نعق بها راعيها أي دعاها إلى ما يرشدها لا تفقه ما يقول ولا تفهمه بل إنما تسمع صوته فقط" (112). فهذه سنتهم وحياتهم التي اتسمت بصفتين أساسيتين ، أما الأولى فهي الثبات والجمود والاستمرار في اتباعهم ملة آبائهم في عبادة الأصنام التي لا تعقل ولا تفقه شيئًا. والصفة الثانية هي الاستمرار، و الغي في الضلال والتمادي في الكفر ويتضح هذا من خلال حرف الإضراب الإبطلاي (بل نتبع ما وجدنا) في بداية قولهم وردهم فهم يصرون ويستمررون في هذا الضلال والغي. وربما مظاهر الثبات أيضًا تتجلى في قيام هذا المجتمع على نظام اتباع القبيلة فهي عماد الحياة في البادية" (113). فكان نظام مجتمعهم نفسه مبنياً على " أعراف يجب أن تطاع " (114)، بل نصل إلى أكثر من ذلك مع الأعشى، واتباعه لتقاليد وأعراف قبيلته وانصياعه لقول أبي سفيان بعدم إعلان إسلامه فعندما " سمع بالرسول صلى الله عليه وسلم وانتصاراته وانتشار دعوته رغب في الوفود عليه ومدححه ، وعلمت قريش بذلك فتعرضت له تمنعه وكان مما قاله أبو سفيان بن حرب : إنه ينهاك عن خلال وبحرمها عليك (115) وبعدما عرف الأعشى من أبي سفيان أن رسول الله صلى الله عليه وسلم يجرم الزنا والقمار والربا والخمر " عدل عن وجهته .... معرضًا عن الرسول ودعوته " (116) إذن اتصف الأعشى\_ هو الثاني\_ بطبيعة الجاهليين الثابتة المستمرة في الغي والضلal .

ويدل موقفه في رفضه لإعلان إسلامه؛ إذ " كان وثنيًا مغرّفًا في وثنيته وفي شعره نفسه ما يصور معالم هذه الوثنية .... وطبيعي لمن تكون حياته على هذا النحو من المجون والإثم فيه أن يكون وثنيًا متعمقًا في وثنيته وأن لا يعتنق الإسلام ولا غير الإسلام من الأديان السماوية " (117) .

إذن فالأعشى ينتسب لهذه الصفات التي اتسم بها المجتمع الجاهلي المتبع لوثنية السابقين، وإن كان الأعشى يتميز بقدر من الحضارة في ألفاظه ورقة وعذوبة بيد أن هذا لا يخرج عن دائرة الوثنية المتعصبة في المجتمع الجاهلي الذي استمر في غيه وضلاله ولم يحاول أن يغير من هذه الطبيعة الثابتة التي اتبعها أجداده الذين تميزوا بالسيادة، والرئاسة لهذه القبيلة الحد الذي يجعل من هذه الصفات قيمة أساسية من المجتمع الجاهلي؛ " حيث تنجلي وحدة القبيلة بوجود شخصية عليا يطلق عليها أسماء مختلفة كالأمير ، والرب والرئيس الشيخ " (118).

108 - البقرة/170

109 - لقمان/21

110 - تفسير ابن كثير، م، ص، 179

111 - نفسه ، ص 179

112 - نفسه ، ص 179

وروى ابن اسحق عن محمد بن أبي محمد بن عكرمة أو سعيد بن حبيب عن ابن عباس أنها نزلت في طائفة من اليهود دعاهم رسول الله صلى الله عليه وسلم إلى الإسلام فقالوا بل نتبع ما ألقىنا عليه أبائنا فأنزل الله هذه الآية ثم ضرب لهم تعالى مثلاً – كما قال تعالى ( للذين لا يؤمنون بالأخرة مثل سوء ) فقال ( ومثل الذين كفروا ) أي فيما بينهم من الغي والضلal

113 - تاريخ العرب قبل الإسلام ، ج 4 ، م، ص، 313 ،

114 - العصر الجاهلي شوقي ضيف، ص 313

115 - نفسه ، ص 313

116 - العصر الجاهلي ، شوقي ضيف ص 337

117 - نفسه، ص 388

118 - محاضرات في تاريخ العرب ، ط 3 ، م، ص، 156

وقد استقرت وثبتت حياة الجاهليين في رعي الغنم والإبل \_ لاسيما \_ قبيلة الأعشى وبطونها" ولعل ذلك ما جعل الأعشى يهجو إياداً في بعض شعره بأنها تعتمد على الزراعة " (119)، وأظن أن هذا الهجاء لحياة الزراعة ينبع من طبيعته البدوية وتعوده على حياه الرعي؛ ومن ثم اعتبار الزراعة عادة غير مألوفة عندهم؛ ومن ثم دفعته طبيعته النفسانية التي ألقت تكرر وفعل ثابت إلى نيبذ التغيير كأن يظهر هذا التغيير في حياة الزراعة وغيرها من الأعمال غير المعهودة عندهم . ويقول في أكثر من موضع في ديوانه يهجو فيه حياة الزراعة وغيرها :

ذُرِينِي لِكَ الْوَيْلَاتِ آتِي الْغَوَانِيَا مَتَى كُنْتُ ذَرَاةً أَسْوَقُ السَّوَانِيَا (120).

فهو يذم الزراعة في مقابل حياته التي تعود عليها في عشقه للنساء، ويهجو إياداً في موضع قريب من المعنى السابق يقول :

لسنا كمن جعلت إياد دارها تكريت تنظر حبها أن يحصدا  
جعل الإله طعامنا في مالنا رزقاً تضمنه لنا لن ينفدا  
مثل الهضاب جزارة لسيوفنا وضروعهن لنا الصريح الأجرادا (121).

إن الحاح الأعشى على هجاء حياة الزراعة قد يعكس وعياً نافذاً بطبيعة عصره الثابتة التي تعودت على فعل معين وهو رعي الإبل ؛ لذا فهو يضع عادة رعي الإبل وما تجلبه لهم من خير في مقابل الزراعة، وهو يقف عند عادات وتقاليدها الراسخة وهذا يتضح من خلال رفضه لأي جديد، وأي فعل غير معهود يدخل مجتمعه، بل إن هذه طبيعة الإنسان - بوجه عام - فهو يسخر من أي فعل أو حدث غير معهود، ومألوف لدى مجتمعه ، وهذا الثبات والدوام يتضح من خلال كلمة (لن ينفدا) في الأبيات السابقة . وكل هذه الصفات - مما لا شك فيه - انعكست على لغة الأعشى حينما أورد خمره \_ كثيرًا \_ من خلال الجملة الاسمية التي تتماز بالثبات والدوام؛ ودليلنا في هذا ما جاء في قصة سيدنا إبراهيم يقول عز وجل ﴿ وَلَقَدْ جَاءَتْ رُسُلُنَا إِبْرَاهِيمَ بِالْبَشْرِى قَالُوا سَلَامًا قَالَ سَلَامًا قَالُوا لَيْتَ أَنْ جَاءَ بِعِجْلٍ حَنِيذٍ ﴾ (122).

ويفسر ابن كثير قوله تعالى ( قالوا سلاماً قال سلام ) أي " عليكم قال علماء البيان: هذا أحسن مما حيوه به لأن الرفع يدل على الثبوت والدوام " (123) فسلام سيدنا إبراهيم النابع من الجملة الاسمية أي ( هو سلام ) أي سلام دائم إلى يوم القيامة وهو أفضل وأحسن من تحية الملائكة النابعة من الجملة الفعلية أي ( نسلم سلاماً ) وهذا خير مثال يدعم كلامنا السالف والذي يؤكد أن الجملة الاسمية أوقع في الدلالة من الجملة الفعلية لما تميزت به من الثبات والدوام؛ فهي الأصل والعماد للجملة الفعلية ومن ثم استخدم الأعشى هذه الجملة \_ كثيرًا \_ لتأكيد وصفه لدوام صفة لون الخمر.

فهو لون دائم تنصف به الخمر في الجاهلية فلا يوجد عناصر صناعية أو غيرها من الإضافات التي تميزت بها العصور الحضارية؛ ومن ثم فاللون ثابت ودائم لا يتغير \_إذن\_ فالثبات والدوام من صفات العصر البدائي البدوي الذي لم تدخل التجربة والعناصر المادية في طباعه، وغيرها لإفساد عناصر الطبيعة وتغييرها ومن ثم تغيير لونها . كل هذا الثبات والدوام انعكس بالضرورة على إكثار الشاعر من التراكيب الاسمية التي تعكس أبعاداً اجتماعية بعينها اتصلت بطبيعة العصر الجاهلي. هذا بالإضافة إلى أن الجملة الاسمية تندرج تحت عناصر الجملة البسيطة " وهي المكونة من مسند ومسند إليه يؤدي إلى معنى مستقل سواء بدأت الجملة باسم أو فعل أو وصف " (124). فالأعشى أكثر من استخدام الجملة البسيطة عند استخدامه لوصف الخمر الحمراء، وإن كان يتوسع في بعض ألفاظها عن طريق مكملات الجملة المعهودة عند علماء النحو، ولكنه في نهاية المطاف يكثر من الجملة الاسمية البسيطة على حساب الجمل الفعلية، سواء أكانت جملة فعلية بسيطة أم مركبة وموسعة في بعض الأماكن من الديوان .

119 - العصر الجاهلي ، ص 334

120 - ديوان الأعشى ص 329

السواني ( جمع سانية وهي الناضجة أي الناقة التي يستقى عليها فتحمل الماء )

121 - ديوان الأعشى ص 231

يعلن د. حمد حسين بقوله على البيت " ، (إياد) حراثين أذلاء ، قد أخذوا تكريت دار فهم لا حقون بأرضهم ينتظرون الحصاد ؟ ليس هذا شأننا ، فقد جعل الله طعامنا في الإبل نرحلها حيث نشاء رزقاً لا ينفد . ضخمة كالهضاب نعقرها بسيوفنا للضيفان لا يطردها متروع أو مغير ، ضمنت أعجازها قد درنا أن تفرغ وضمنت ضروعها لنا اللبن خالصاً صافياً .

122 - هود / 69 ( حنيذ : أي مشوى في خد من الأرض)

123 - تفسير ابن كثير، م، ص 389

124 - الجملة العربية ، د. محمد عبادة - دراسة لغوية نحوية - الإسكندرية ت/ 1984 م - ص 147

هذا الاستخدام البسيط للجملة الاسمية ربما قد يعكس بساطة المجتمع الجاهلي الذي لا يعرف إلا رعي الغنم والإبل؛ " فلا حياة مثل حياتهم حياة البساطة" (125) فتجلت عندهم هذه البساطة في الغذاء؛ حيث " كان غذاؤهم فيها بسيطاً ، فقليل من الشعير يكفيهم ، وإذا أضيف التمر واللبن فذلك غذاء رافه " (126). وكذلك تمثلت هذه البساطة في ملابسهم فكان لياهم بسيطاً كغذائهم ، وهو ليس " أكثر من ثوب طويل يضمه في وسطه منطقة وقد تلفه عباءة ، وغطاء للرأس يمسكه عقال" (127).

أما البناء الشعري عند أبي نواس ، فإنه يجنح إلى التراكيب الفعلية التي كانت تسبق وصف لون الخمر، وهذا اتضح من خلال إكثاره من الفعل قبل خمره الصهباء مثل ( اكسر – اسقني – باكر – هاكها – نأخذ – أبدى – لأعطفن- تكرم – نازعته – أخذت بها – فأبدى – سقيتها ...) وكذلك سبقه للمركب الفعلي قبل خمره التي تشبه الدم مثل ( اسقني دمه – تراه داميةً ). وكذلك إتيانه بدال الدم على وزن الفعل مثل ( تدمي ) وسبقه لخمره الكميته بالفعل مثل ( واشربها من كميته – واشرب كميته).

والتراكيب الفعلية بما اختصت به من دلالتها على التجدد والحركة، عكست أبعاداً اجتماعية اتصلت بطبيعة العصر العباسي، وكذلك اتصلت بأبعاد نفسية عند أبي نواس. فالعصر العباسي اتصف بالحراك الاجتماعي الذي تمثل في حركة الفتوحات الإسلامية، وكذلك انتشار الثورات والحركات مثل حركة الزندقة وغيرها من الحركات التي ظهرت في هذا العصر، كما يظهر الحراك في تعاقب الخلفاء العباسيين على الحكم، وتغيرهم واحد تلو الآخر فضلاً عن طبيعية هذا العصر الناتجة من إيمان الخمر وانتشار المجون وغيرها من العادات السيئة؛ "حيث كان المجتمع زاخراً بزنادقة وملاحدة وأناس من ديانات شتى مجوسية وغير مجوسية " (128). هذه العناصر غير العربية التي انتشرت في هذا العصر بشكل كبير، أدت إلى التجرد على الثوابت والتقاليد وهدمها؛ إذ " مضى كثيرون يطلقون لأنفسهم العنان في ارتكاب الأثام متحررين من كل قانون للخلق والعرف والدين" (129).

إذن فالسمة الأساسية في هذا العصر هي التحرر وهدم الأعراف والتقاليد من قبل العناصر غير العربية، وإن كان هناك طائفة الزهاد والعباد التي انتشرت بشكل كبير في هذا المجتمع لكن في المقام نفسه لانستطيع أن نغض الطرف عن تلك الطوائف التي أثرت في ثقافة العصر، أمثال الفرس وغيرها من البلاد الأجنبية وكذلك دور الجواري والقيان في التمهيد إلى إفساد الأخلاق وهدم الأعراف والتقاليد .

وقد تعلق الأعشى بالنساء والقيان ولكن هذه طبيعة عصره، فلم يكن هناك تغيير لعادة أو عرف ، إنما الأمر يختلف في عصر أبي نواس فهو في عصر الخلافة الإسلامية التي تدعو إلى مكارم الأخلاق والحفاظ على التقاليد والأعراف. فهذه العادات من خمر ومجون ونساء تعد خروجاً وتحرراً وتغييراً لكل هذه الأعراف والتقاليد الإسلامية فضلاً عن أن هذه الجواري والقيان كانت من أجناس وشعوب مختلفة ، ولم يكن يشعرون إلا في النادر بشيء من الكرامة ولاكن يصطنعون شيئاً من التحفظ والاحتشام " (130).

وكل هذا أنتج فساداً خلقياً أدى إلى التغيير والتحول السريع في طبيعة المجتمع العباسي " فدفع الفساد الخلفي الذي كان يعيشه القيان والجواري في هذا العصر إلى انتشار الغزل المكشوف الذي لاتصان فيه كرامة المرأة والرجل جميعاً " (131) بل دخل شعراء الفرس بشعرهم الفاحش الذي لا يتماشى مع أعراف الخلافة الإسلامية وتطورت الحياة؛ فلم " يعد العرب هم الذين يستبدون بالشعر مصورين فيه مروءتهم وارتفاعهم بالمرأة عن الصغار والامتهان ، بل مضى شعراء الفرس يستبدون به ... فلم يعرفوا للمرأة حقها من الصيانة والارتفاع عن الفجر الفاجر " (132). وأدى مطيع بن إياس وبشار بن برد وغيرهم من الشعراء دوراً كبيراً في هذا التحرر والإباحية؛ حيث " استحال شعر بشار إلى نداء صارخ للغريزة الجسدية، يندي له جبين الشرف والخلق مما جعل وعاظ بلدته أمثال واصل بن عطاء ومالك بن دينار يصرخون به أن يكف عن غيه " (133) فضلاً عن انتشار أفة أدت إلى هدم كل الثوابت والتحرر من المعتاد، والمألوف إذ " أشاع هؤلاء المجان والخلاء أفة مزرية هي أفة التعلق بالغلتمان المرء ، وكان أول من اشتهر بالغزل فيهم والبة بن الحباب .. ويقال إنه هو الذي يتحمل وزر إفساد أبي نواس " (134).

125 - العصر الجاهلي ،م،س،ص 78

126 - نفسه ص 78

127 - نفسه ص 78

128 - العصر العباسي ، شوقي ضيف ص 17

129 - نفسه ، ص 71

130 - نفسه ، ص 71

131 - نفسه ، ص 72

132 - العصر العباسي ص 72

133 - نفسه ص 72

134 - نفسه ص 73



على أيه حال أدت دخول هذه العادات التي جاء بها الفرس وغيرها من البلاد غير العربية إلى تغيير، وتحول الثوابت والعادات الراسخة في المجتمع؛ أيضاً أدت هذه الطائفة إلى ظهور الشعوبية؛ فكانوا " سبباً في بروز نزعة الشعوبية ... وهي نزعة كانت تقوم على مفاخرة تلك الشعوب – وفي مقدمتها الشعب الفارسي- للعرب، ومفاخرة تستمد من حضارتهم وما كان للعرب فيه من بداوة وحياة خشنة غليظة"(135).

إن فظاهرة الشعوبية أدت دوراً كبيراً في تحول المجتمع، ومحاولة تغييره عن طريق نبذ عادات العرب؛ إذ " كانت أهم مطاعنهم التي وجهوها إلى العرب أنهم كانوا يدؤا رعاة أغنام وإبل ولم يكن لهم ملك ولا حضارة ولا مدنبة ولا معرفة بالعلوم " (136)؛ فكانت لهذه الدعوة المغيرة صدى عند الشعراء\_ لاسيما\_ أبو نواس الذي نحي بشعره بعيداً عن الأعراف، والتقاليد فحاول أن يهدم كل هذه الأعراف والتقاليد، سواء أكانت هذه التقاليد تمثلت في مكونات القصيد، أم في أخلاقيات المجتمع وثوابته فصور هذه عن طريق " دعوته إلى الانصراف عن الحياة الناعمة المترفة وما يتصل بها من النشوة بالخمير والغلو في الشراب والإغراق في اللذات"(137) بيد أننا لا يمكن أن ننسى الزهد وكذلك احتفاظ، وتماسك المجتمع بالقيم الإسلامية فلا فهم من كل ما سبق " أن المجتمع العباسي كان مجتمعاً منحللاً أسلم نفسه للإلحاد والشهوات فالإلحاد والزندقة إنما شاعاً في طبقة محدودة من الناس كان جمهورها الفرس (138)، ولكننا في المقام نفسه لا نستطيع أن ننكر هذه الموبقات التي تعلق بها أبو نواس فأدت إلى تمرده على كل ثابت، وهدمه لكل قديم وبال وتقليده لعادة الفرس؛ إذ " أحب الغلمان وفضل موصلتهم على مواصلة النساء"(139) وعلى الرغم من هذا لا نستطيع أن ننقصه حقه من أن " هذا الرجل الأثم الذي قضى حياته في قرع الكنوس والفاسق بالغلمان كان ذا عاطفة دينية عميقة وذا قدرة بعيدة عن الانتشاء التعبدية العنيف"(140).

وربما يرجع هذا التناقض في نفسيته بين المجون والزهد إلى عقدة الأم؛ فربما أدت هذه العقدة عنده إلى زلزلة نفسيته، وذذبذة عنيفة نتجت عن " اندفاع هستيري لنفسية اختل توازنها فهي تتأرجح تأرجحاً عنيفاً بين الكفتين " (141).

إن أدت هذه النفس المتذبذبة إلى تغيير جذري في حياته، وتجدد مستمر في طباعه أدى به في النهاية إلى ثورته على كل العادات، وهدمه لكل ثابت وراسخ في طبيعة المجتمع؛ فاشتهر بروحه المتمردة الثائرة على كل قديم فهذه الثورة والحراك النفسي انعكس على جملته الفعلية، قبل وصفه لخمير \_ لاسيما\_ خميره الحمراء لتتناسب ثورته وإحساسه الدائم بتدفق الدماء وحركتها، وفورانها في عينه بسبب فعلة أمه ويلاحظ الباحث أن أبا نواس حينما يذكر خميره الصهباء فإنه يقرنها غالباً بالفعل (اسقنى) مثل :

**اسقنى صهباء صرفاً (142).**

**سقيتها صهباء مشمولة (143).**

أما عند وصفه لخميره الكميته فإنه يقرنها بالفعل (اشرب) دائماً مثل :

**واشربها من كميته (144).**

**واشرب كميته مزة (145).**

ولكي نوضح هذه القضية لا بد من متابعة السياقات التي وردت فيها كلمة(شرب وسقى) في القرآن الكريم لتبين أثر الفعلين : فورد الفعل (سقى) في القرآن الكريم بأزمته المختلفة في عدة مواضع مختلفة بعضها يأتي في سياقات الارتواء بمعناه العام سواء أكان هذا الارتواء خاصاً بالإنسان أم بسقى الأغنام(146).

135 - نفسه ص 75

136 - نفسه ص 76

137 - نفسه ص 78

138 - العصر العباسي ص 83

139 - نفسه أبي نواس النويهي، م.س، ص 54

140 - نفسه ، ص 100

141 - نفسة ص 144

142 - ينظر : ديوان أبي نواس ص 58

143 - ينظر : نفسه ص 220

144 - ينظر : نفسه ص 65

145 - ينظر : نفسه ص 681

146 - مثل قوله تعالى ﴿سَقَىٰ لَهُمَا ثُمَّ تَوَلَّىٰ إِلَى الظِّلِّ﴾ القصص / 24

قوله ﴿سَقَاهُمْ رَبُّهُمْ شَرَابًا طَهُورًا﴾ الإنسان / 21

وقوله ﴿قَالَتْ إِنَّ أَبِي يَدْعُوكَ لِيَجْزِيَكَ أَجْرَ مَا سَقَيْتَ لَنَا﴾ القصص / 25

و الآخر يأتي في سياقات الهلاك و شدة العذاب واصفاً معاناة المعذبين و هو يأتي في أغلبه على صيغة البناء لغير فاعله مثل قوله تعالى ﴿وَسُقُوا مَاءً حَمِيمًا فَقَطَّعَ أَمْعَاءَهُمْ﴾ (147) و قوله تعالى ﴿ تَسْقَى مِنْ عَيْنٍ آتِيَةٍ ﴾ (148) و قوله تعالى ﴿مَنْ وَرَأَيْهِ جَهَنَّمُ وَيَسْقَى مِنْ مَاءٍ صَدِيدٍ﴾ (149). و على هذا ورد الفعل (سقى) في القرآن الكريم بدلالتين الأولى مع السقي في معناه العام و الارتواء، و الدلالة الثانية وروده بدلالة وصف شدة العذاب و معاناة المعذبين، أما الفعل (شرب) فورد بأزمته المختلفة في سياقات مع هذا الفعل تميل إلى النعيم و البهجة، و السرور و الجزاء. يقول تعالى ﴿إِنَّ الْأَبْرَارَ يَشْرَبُونَ مِنْ كَأْسٍ كَانَ مِزَاجُهَا كَافُورًا﴾ (150).

و قوله تعالى ﴿عَيْنًا يَشْرَبُ بِهَا الْمُقَرَّبُونَ﴾ (151).

و قوله تعالى ﴿كُلُوا وَاشْرَبُوا هَنِيئًا بِمَا كُنْتُمْ تَعْمَلُونَ﴾ (152).

- و قوله تعالى ﴿كُلُوا وَاشْرَبُوا هَنِيئًا بِمَا كُنْتُمْ تَعْمَلُونَ﴾ (153).

و قوله تعالى ﴿فَكُلِي وَاشْرَبِي وَقَرِّي عَيْنًا﴾ (154).

إذن فالفعل (شرب) بمختلف أزمته لم يرد في سياقات العذاب و الهلاك مثل (الفعل سقى) الذي استخدم مع سياقات العذاب و غيرها، و إن كان " الاسم " يستخدم مع هذه المواضع (155) ولكن الذي يعيننا هنا هو الفعل و ليس الاسم.

وربما يرجع هذا التوحي اللغوي لسياقات بعينها عند أبي نواس، إلى إعلان أن الخمر **الصهباء** في مرحلة أعلى من السكر لدرجة أن شاربها، وحاملها يصل إلى درجة عالية من التخبط؛ فلا يستطيع الشرب وحده، وإنما يريد المساعدة من الطرف الثاني ونديمه في الشرب؛ فالسقي والسقيا "أي يعطيه ما يشرب، والإسقاء أن يجعل له ذلك حتى يتناولوه كيف شاء" (156) فهذا الفعل يعكس معاناة الشاربين من التخبط و عدم المقدرة على الشرب و حدهم، ولكنهم يحتاجون من يسقيهم و دليلنا في هذا يعود إلى شينين الأول متصل بصفة **الصهباء** و الثاني متصل بالسياقات التي جاءت بها كلمة (سقى) غالباً. ويرجع هذا إلى ورود كلمة (**الصهباء**) في سياق الموت وكذلك استخدام فعل (سقى) بدلالة مجازية عن الموت و الفناء و الهلاك، فقد وصف الشعراء الموت بالصهباء أي الشديد كالموت الأحمر" (157). إذن فقد استمدت كلمة (**الصهباء**) مشروعيها للدلالة على القوة و الشدة و السورة من خلال استعمالها مع سياق **الفتك** الذي يؤدي إلى الموت و الهلاك؛ لذا نجد أبا نواس يسبقها بأفعال لتقلل من حدتها و قوتها مثل :

وقوله ﴿أَنفَهَا بَقْرَةٌ لَا تَلْوَلُ تُشِيرُ الْأَرْضَ وَلَا تَسْقِي الْحَرْثَ﴾ البقرة / 71

وقوله ﴿قَالَتَا لَا تَسْقِي حَتَّى يُصْدِرَ الرِّعَاءُ﴾ القصص / 23.

وقوله ﴿وَجَدَ عَلَيْهِ أُمَّةٌ مِّنَ النَّاسِ يَسْتَقُونَ﴾ القصص / 23.

وقوله ﴿وَالَّذِي هُوَ يُطْعِمُنِي وَيَسْقِينِ﴾ الشعراء / 79.

147 - محمد / 15

148 - الغاشية / 5

149 - إبراهيم / 16

150 - سورة الإنسان / 5

151 - سورة المصطفين / 28

152 - سورة الحاقة / 24

153 - سورة الطور / 19

154 - سورة المرسلات / 43

155 - ورد كلمة (شرب) على صيغة الاسم في آيات الشدة و العذاب مثل قوله تعالى ﴿لَهُمْ شَرَابٌ مِّنْ حَمِيمٍ﴾ الأنعام / 70

﴿وَالَّذِينَ كَفَرُوا لَهُمْ شَرَابٌ مِّنْ حَمِيمٍ﴾ يونس / 4

﴿يُعَاثُوا بِمَاءٍ كَأَلْمُهْلِ يَشْوِي الْوُجُوهَ بِئْسَ الشَّرَابُ وَسَاءَتْ مُرْتَقَقًا﴾ الكهف / 29

﴿لَا يَذُوقُونَ فِيهَا بَرْدًا وَلَا شَرَابًا إِلَّا حَمِيمًا وَعَسَاقًا﴾ النبا / 24

وورد الاسم نفسه في مرتين في سياق النعيم

مثل قوله تعالى ﴿بِئْسَاءَ لَذَّةٌ لِلشَّارِبِينَ﴾ الصافات / 46

وقوله ﴿وَأَنهَارٌ مِّنْ حَمْرٍ لَّذَّةٌ لِلشَّارِبِينَ﴾ محمد / 15

156 - المفردات في غريب القرآن، للراغب الأصفهاني، م، ص، 235

157 - ينظر: لسان العرب

- واكسر بمائك سورة الصهباء (158).

- اكسر بمائك سورة الصهباء (159).

أو بفعل (دارها)

مثل أل ادارها بالماء حتى تلبنها \* فلن تكرم الصهباء حتى تهينها (160).

أو سبقها بأفعال تدل على التصارع لتعكس تقاتل المقاتلين مثل :

- نازعتة صهباء كرخية (161).

إذن فالفعل "اسقى" تناسب دلالياً مع سياقات الخمر الصهباء الشديدة سريعة الإسكار؛ فهو يقرنها بأفعال أغلبها تدل على الأمر لتتناسب سرعة الفعل الشديد الحاد ولكل هذا تعتمد الشعراء استخدام الفعل (سقى) غالباً في سياقات الموت والهلاك مجازاً . ونكتفي بإيراد بعض النماذج – من الشعر العربي – لتؤكد كلامنا السالف من

اتصال الفعل (سقى) بسياق الهلاك والفتك الذي يؤدي إلى الموت :

يقول الأعشى :

- ثم أسقاهم على نغد العي \* ش فأروى ذنوب فمحال (162)

أي سقاهم كأس الموت مسفوحاً ، حين نفذت الأجال " (163) ؛ فكلمة (سقى) ومشتقاتها اتصلت بسياق الهلاك وشدة الفتك والشديد؛ وهذا أدى إلى وصف الموت بالصهابي الشديد؛ فربما تنبه أبو نواس إلى هذه النقطة وقرن هذا الفعل مع كلمة الصهباء في أغلب أبياته، فهو يقرن غالباً الفعل (سقى) بالخمر الشديدة ذات الحدة والقوة وهي الخمر الصهباء، فهي مثل الموت الذي يسلب الأرواح والعقول يقول طرفه بن العبد في ديوانه :

قد بيعت الأمر العظيم صغيرة حتى تظل له الدماء تصيب

والظلم فرق بين حيي وانسل بكر تساقبها المنايا تغلب (164).

أيضاً تتجلى الجملة الفعلية الدالة على التجدد والتغير في مظهر آخر اتصل بالعصر العباسي وهو انتشار العلوم وازدهار الحضارة؛ فالتغير والحضارة صنوان لا يفترقان؛ فالتغيير هو دعامة أساسية للحضارة والمدنية، ومن أهم مظاهر هذه الحدثة انتشار حركة الترجمات لاسيما الكتب الخاصة بالعلوم والكيمياء فقد " أذكى الإسلام جذوة المعرفة في نفوس العرب إذ دفعهم دفعا قويا إلى العلم والتعلم" (165). فهذا العصر عصر الحضارة الإسلامية التي أثرت في شتى مناحي الحياة فنهض التعليم حينئذ نهضة واسعة. (166) فجاء القرآن الكريم يدعو العقل إلى التأمل والتدبر فأدى إلى الحراك العقلي وعدم الثبات والتجمد ومن هذه الآيات قوله تعالى ﴿سُئِرِيهِمْ آيَاتِنَا فِي الْأَفَاقِ وَفِي أَنْفُسِهِمْ حَتَّىٰ يَتَبَيَّنَ لَهُمْ أَنَّهُ الْحَقُّ أَوَلَمْ يَكْفِ بِرَبِّكَ أَنَّهُ عَلَىٰ كُلِّ شَيْءٍ شَهِيدٌ﴾ (167) وقوله جل شانه ﴿أَفَلَا يَتَذَكَّرُونَ الْقُرْآنَ أَمْ عَلَىٰ قُلُوبٍ أَقْفَالُهَا﴾ (168).

إذن أدى القرآن الكريم دوراً كبيراً في تحريك العقول للتدبر في آيات الله عزوجل والسعي إلى المعرفة، مما أدى إلى الحراك المعرفي في مجالات شتى في الحياة فظهرت العلوم المتنوعة وبرز العلماء والأدباء الذين نوعوا معارفهم تنوعاً واسعاً.... أخذين بطرف من كل لون من ألوان المعرفة حتى أصبحوا يشبهون الصحفيين المعاصرين الذين يستطيعون أن يتحدثوا حديثاً شائقاً في كل صور المعرفة والثقافة (169). فإذا كانت بعض من طوائف الفرس مهدت للمجون لهدم الثوابت والأخلاق

158 - ينظر : ديوان أبي نواس ص 704

159 - ينظر : نفسه ص 702

160 - ينظر : نفسه ص 20

161 - ينظر : نفسه ص 25

162 - ديوان الأعشى ص 11

(الذنوب) : الدلو المملوء ماء ، محال : مصبوب ضربه مثلاً للموت .

163 - ينظر : شرح د. محمد حسين ص 10

164 - ديوان طرفه بن العبد ، تحقيق د. علي الجندي ، مكتبة الأنجلو المصرية ص 72

165 - كتاب رثاء الأبناء في الشعر العربي ، لصالح مخيمر مكتبة المنار ص 89

166 - ينظر:العصر العباسي ، شوقي ضيف ص 98

167 - فصلت / 53

168 - محمد / 24

169 - العصر العباسي ، ص 101

والدعوى إلى التغيير والتحرر ، فإن " للبرامكة فضلاً عظيماً في إنكفاء الترجمة حينئذ فقد شجعوا بكل ما استطاعوا على نقل الذخائر النفيسة إلى العربية من الرومية واليونانية والفارسية والهندية " (170) فغلب التغيير والتجديد لعناصر المجتمع بشكل ملحوظ في هذا العصر العباسي على أن أهم عنصر أسهم في هذه التغييرات التي طرأت على المجتمع ، هو بزوغ ظاهرة التجربة المبنية على تغيير الفرضيات العلمية إذا ما شهد الواقع بصدق هذا ، زيادة عن علم الصناعة حيث أسهم العالم الكبير جابر بن حيان " فأرسى هذا العلم على دعائم التجربة وخلف فيه كثيراً من النظريات ... مما كان له أكبر الأثر في نهضة الأبحاث الكيميائية بديارهم " (171).

فالتجربة وظهور الكيمياء القائمة على أساس التحويل وتغيير العناصر كل هذا أسهم في إدخال عناصر مختلفة للون الخمر ، فلم يعد لونها ثابتاً كما كان فيما قبل إنما أدت هذه العناصر الصناعية ، والمادية إلى التغيير من حين إلى حين حسب فرضيات البحث العلمي و الرجوع للواقع ، من حيث صدق القضية وكذبها حسب التجربة ، كل هذه العناصر أدت إلى شيوع ظاهرة التغيير والتجديد المستمر في عناصر الطبيعة فكان من الطبيعي أن يتأثر أبو نواس بهذه العناصر الحضارية "فغرق في حضارة عصره المادية وفي آثامها وخطاياها " (172) فكل هذه التغييرات والتجديدات التي ظهرت في المجتمع العباسي انعكست على لغته فجاء البناء الشعري عنده ينجح إلى التراكيب الفعلية قبل وصفه لخمرة؛ ليدل بذلك على تغيير لون الخمر وحركاتها وكذا التفاعلات الكيميائية التي تحدث في لون الخمر وتغيره وكل هذا ناسبته الجملة الفعلية . وبذلك تسجل هذه التراكيب مظهرًا أساسيًا تأصل وعد مكوناً رئيساً من عناصر المجتمع الحضاري المادي .

ومن حيث بساطة الجملة وتعقيدها ، فإن جملة أبي نواس كانت معقدة مركبة ومتداخلة ومتشابهة في كثير من الأحيان ، فهو إذا ما قيس بالأعشى فإننا نجده يكثر من الجملة المركبة والمتشابهة وهذه الجملة المركبة تعكس ثقافة مجتمعة المركبة من مختلف الثقافات ومن شتى بقاع الأرض فانتشرت الثقافة الفارسية والرومية ، والهندية واليونانية فضلاً عن تعدد أصناف الجوارح من " سنديات وحشيات وفارسيات وخراسانيات وتركيات وروميات وصفليات " (173).

أيضاً تجدر الإشارة إلى طبيعة الجملة المركبة التي تعتمد بشكل أساسي على أسلوب الشرط أو ما يقوم مقامه الذي يتصف بالانتقال من المقدمات إلى النتيجة والجزاء ، فهذه الظاهرة قد تعكس أيضاً بزوغ علم المنطق وانتشاره بشكل كبير في هذا العصر الذي يعتمد هذه الظاهرة بشكل أساسي ، فضلاً عن قيام التجربة وفرضيات البحث العلمي على الانتقال من المقدمات إلى النتائج ، وهذا تناسبه الجملة الشرطية التي تبني حكماً على وجود حكم ، أو تمنع آخر لامتناع شرطه .

170 - نفسه ص 112

171 - نفسه، ص 116

172 - العصر العباسي ص 226

173 - العصر العباسي ص 89

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- كتاب رثاء الأبناء في الشعر العربي ، لصالح مخيمر مكتبة المنار ص 89



ISSN: 2754-5601 (Online)

ISSN: 2754-5598 (Print)

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