

Investigation and Analysis of Arar's Poetry

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Abstract

1. General Introduction

Wahbi al-Tal whose pen name is Arar was born in 1899 in Irbid city in the north of Jordan, in a family involved in cultural activities. In that time, the Arab world was in cultural isolation and immersed in silence, pain, seclusion and backwardness. It was subordinate to the Ottoman Empire and on the verge of decline and demolition. His father was a educated Jordanian and Arar learned Turkish language which was the official language in education in that period. He was also familiar with Persian language which was taught at that time (al-Tal, 1957, p. 49). He got his title from Arar Ibn Amro Ibn sha'as al-Asdi who was a poet of the era of ignorance (Bekar, 1990, p. 31). Arar's poetry consists of themes such as love, attention to the women, win and drunkenness, being and nothingness, life and death, debauchery and pleasures, repentance, committed lyrics and resistance. Defamiliarization is one of the significant features of his poetry which has been employed in a variety of ways including the addition of rules, transgression in rhymes, elegant imagery, new combination, cohesion and harmony.

2. Theoretical Framework

Addition of rules unlike deviation (from the norm) is not deviation from rules of language, but it is exercising additional rules on the rules of norm language. Addition of rules can be investigated and classified according to harmony in phonetic, lexical, grammatical, and analytical levels of phonetic harmony and lexical harmony. In this research, Mostafa Wahbi al-Tal's poetry that is one instance of the

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defamiliarization practices, would be analyzed and investigated. Besides the discussion about addition of rules, this article seeks to answer this question: How much addition of rules could make foregrounding in Arar's poetry and what is his goal of this literary approach?

This research is based on the hypothesis that Arar has missed rhythms of prosody and phonetic harmony in some of the odes.

2-1 Review of the Literature

Upon exploring the history of the study, no essays regarding the criticism of Arar's poetry were discovered; however, a number of essays about the poet himself have been found including:

- "عرار: شعريته التجريبية لا شعريته الذاكره" by Ibrahim Khalil,
- "Epistemological origins of Arar" by Ziyad Al-Zaabi,
- "The efforts of Arar, the great Jordanian poet, within the realm of Persian literature" by Bassam Ali Rababe'e,
- "The influences of the Sage of Neyshabur upon Arar, the great poet of Jordan" by Bassam Ali Rababe'e.
- "اللغة و الأسلوب في شعر عرار" by Mahmoud Al-Sammarah,
- And "وجوه تأثر مصطفى وهبي التل (عرار) بعمر الخيام النيسابوري" by Behrooz Ghorbanzadeh.

2-2 The scope and focus of research

The focus of this study is different from the aim of this research. The present study is a literary research on the addition of rules by the aforementioned poet. It is worth noting that findings of this research are gained through the examination of his poems (divan) called the *Asyat Valley yabs*.

3. Methodology

This study investigates addition of rule practices based on the theories of formality in an analytical-descriptive method.

4. Discussion results

Defamiliarization made by addition of rules and deviation cause foregrounding in Arar's poetry and this research achieved the following findings in this regard:

4-1 Phonetic and lexical harmonies are part of the most important features of addition of rules. Using these harmonies, the poet has done habit breaking in the field of addition of rules. Of course using deviation and addition of rules in Wahbi al-Tal's poetry were very effective on Arar and in this way, he has been able to bring foregrounding to his words in the eyes of audiences.

4-2 The element of repetition is one of the most important musical features of Arar's poetry which has made his poem's music twofolds and has given his poetry a certain coherence. Repetition has much frequency in his poem and appears in a variety forms such as phoneme, word and sentence repetitions.

4-3 Given the harmony between rhythm and content and between rhythm and words, the poet was keen on modernism in rhythm and deviation from poetic metres,

and about transgression in rhymes. One can also point to enter pantastichs in his poem.

4-4 He uses the following sound and fricative continuity in his poetry to express feelings like vitality, happiness, complain, sadness, and transfer them to the audience, and these lead to the poem foregrounding and musicality.

4-5 Derivative pun has the highest frequency in Arar's poetry.

4-6 Breaking the syntactic or verbal rules and ignoring them along with combining words or vocabulary association is pleasing for him, in fact, the language he uses is literary. The audience will notice a new message and Arar's speech causes defamiliarization.

5. General Conclusion

Addition of rules is one of the significant features of Arar's poetry which can be observed in form of harmonies (phonetic, lexical and grammatical), deviations, innovation and revival in a number of rhythms of prosody, attention to coherence and harmony in poetry, and transgression in rhyme.

Keywords: Addition of rules, Phonetic harmony, Lexical harmony, Arar