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The Phenomena of Intonation and Paronomasia in the Poetry of al-Ḥusayn ibn al-Ḥajjāj al-Nīlī (D. 391 AH)

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ABSTRACT: This research investigates selected phonetic features that significantly shape the reception of literary texts and enhance the clarity of their message. The study focuses on intonation and paronomasia in the poetry of al-Ḥusayn ibn al-Ḥajjāj al-Baghdādī, revealing the poet's exceptional linguistic mastery. Through deliberate use of the linguistic tools available to him, he was able to convey emotions ranging from joy and sorrow to praise, blame, and reproach, thereby engaging deeply with human sentiment. The findings emphasize that Arabic expresses meaning not only through vocabulary but also through vocal modulation, gestures, and stylistic variation aligned with the speaker's intent. Furthermore, the richness of Arabic vocabulary surpasses that of other languages, in which even similar words acquire distinct nuances through contextual usage, making context the most reliable guide to meaning.

INTRODUCTION

In the name of God, and prayers and peace be upon the best of those who spoke the language of the *ḍād*, who broadened its cradle: Muḥammad, the guiding Prophet, and his pure and glorious family.

The analysis and understanding of any literary text require attention to all the linguistic matters that help to direct the understanding of that text in keeping with the writer's intentions and aims. Among the most important of these matters are the two phenomena of intonation (*tanghīm*) and paronomasia (*jināS*). Studies, ancient and modern, have shown that these two phenomena clearly affect the understanding and analysis of a text in accordance with what the writer intends: for every occasion its fitting speech. When the poet chooses resonant sounds for praise, martial enthusiasm and anger, or soft, whispered sounds for amatory verse and reproach, he does so neither arbitrarily nor spontaneously; rather, the occasion calls for it.

The same is true when he selects words that are similar and close to one another: his aim is to attract attention and to set the listener's mind searching for the poet's purposes.

This study has been undertaken to identify the two phenomena of intonation and paronomasia, their definitions, and the views of the ancients and the moderns concerning them; then the divisions of paronomasia and the definition of each division; and to take applied samples from the poetry of Ibn al-Ḥajjāj in order to ascertain their effect in poetry and the significance they impart, which helps in understanding the text. The study is divided into two main axes. The first is intonation, in language and in technical usage, with applied examples from Ibn al-Ḥajjāj's poetry and an account of how the poet managed to employ this phonetic art through his use of certain rhetorical devices that assist it. The second is paronomasia, in language and in technical usage, its types and the limits of each type, likewise applied through samples from Ibn al-Ḥajjāj's poetry.

The researcher drew on a number of sources and references, among them: *al-ʿAyn*, *Lisān al-ʿArab*, al-Jāḥiẓ's *al-Ḥayawān*, *Sirr al-faṣāḥa*, *al-Ṣināʿatayn*, *al-Lugha al-ʿarabiyya maʿnāhā wa-mabnāhā*, *ʿIlm al-badīʿ*, *ʿIlm al-lugha*, and others.

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The method followed in writing the study is the descriptive-analytical method: I cite the verse and then examine it in light of the rhetorical arts the poet employed to convey his intent.

Praise be to God, first and last.

Intonation and Paronomasia

First: Intonation (*al-tanghīm*)

The aim of every speaker is to convey a message; the speaker therefore tends to deploy every available means of communication in order to attain that aim. Vocal expression alone is not sufficient to draw the picture the speaker wishes to convey to the listener; other factors help to clarify it, among them gesturing with the hand, nodding the head, and altering facial features while speaking. The most important of these factors is the variation of the level of the voice between rising, falling and levelling, which is called intonation (*tanghīm*). If we consider this concept in the lexicons, we find Ibn Manẓūr treating it under the root *n-gh-m*, where he says: "*Naghm*: the sonority of a word and the beauty of the voice in recitation and elsewhere; it is the beauty of the *naghma*."[1] The author of *al-Lisān* thus understands intonation as beauty of voice, excellence of delivery, and refinement of expression, whether in speech or in recitation.

As a technical term, intonation is "the rise and fall of the voice during speech,"[2] or "the phonetic frame in which a sentence is uttered in context."[3] Dr. Kamāl Bishr, for his part, makes it synonymous with music, saying: "Intonation, in technical usage, is the music of speech; when speech is delivered it is clothed in musical hues that differ from music only in the degree of harmony and concord among the internal tones."[4]

Vocal variation, or intonation, has a profound effect in reaching the human soul. Those who have written on the psychology of music hold that the human soul is instinctively inclined toward speech whose endings repeat particular syllables, which facilitates its repetition and engenders satisfaction with and reassurance toward that speech.[5]

Perhaps the most important feature of Arabic is its delightful musical dimension, which the Arab savors and finds familiar, and which eludes others. Musical meters, phonic harmony, and the congruence of the timbre, tones and rhythm of sounds are what most other languages lack. Consequently, rendering an Arabic text, especially a literary one, into another language causes it to lose its splendor, its eloquence and the significance that the Arab perceives. The predecessors recognized this long ago; al-Jāḥiẓ (d. 255 AH) says in this regard: "If the wisdom of the Arabs were translated, that miraculous quality, namely meter, would be lost; and even if they translated it, they would find in its meanings nothing that the non-Arabs have not mentioned in their books."[6]

The best evidence for the musicality of the Arabic language, and for the Arab's inclination toward rhythmic, melodic speech, is what has come down to us of the legacy of the ancients. Beyond their poetry, we find that their prose, too, was clothed in the most splendid hues of eloquence and clarity, such as rhymed prose (*saj'*) and the like, which made it more effective and more enduring. Examples include the rhymed prose of the soothsayers, and the orations and testamentary counsels of the pre-Islamic era. For instance, we find Quss ibn Sāʿida al-Iyādī saying in one of his orations: "O people, listen and understand: whoever lives, dies; whoever dies, is lost; and all that is to come will come. A dark night, a sky of constellations, seas that surge, stars that shine, light and darkness, righteousness and sins …"[7] The orator in this oration, and in similar rhymed speech, inclined to rhymed prose only in order to create a melodic atmosphere that would be more effective upon the listeners and strike them more forcefully, so that their souls would be prepared to receive the meanings put before them.

[1] Ibn Manẓūr, *Lisān al-ʿArab*, entry "n-gh-m": 12/590.
[2] Tammām Ḥassān, *Manāhij al-baḥth fī al-lugha*: 164.
[3] Tammām Ḥassān, *al-Lugha al-ʿarabiyya maʿnāhā wa-mabnāhā*: 226.
[4] Kamāl Bishr, *ʿIlm al-aṣwāt*: 533.
[5] See: Ibrāhīm Anīs, *Mūsīqā al-shiʿr*: 9.
[6] al-Jāḥiẓ, *al-Ḥayawān*: 1/53.
[7] Ibn al-Jawzī, *al-Muntaẓam fī tārīkh al-umam wa-l-mulūk*: 2/299.

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Another indication of the musicality of Arabic is those expressions that carry no meaning other than what is called coupling (*muzāwaja*) or linguistic pairing, for example: *ḥasan basan*, *qabiḥ shaqiḥ*, *shayṭān layṭān*, and *ʿifrīt nifrīt*.[8] The second word in each of these expressions has no meaning and is not used on its own; it is brought in to reinforce the structure of what precedes it and to make it easier to memorize and recall, through the rhymed correspondence between the two. In such expressions we perceive the sweetness of utterance, the stimulation of ingenuity, and the smoothness of delivery. How much more so, then, when the speech is metrical and rhymed! It undoubtedly becomes more beautiful, more tender and sweeter. For this reason we find many master poets inclined toward such rhetorical embellishments in order to endow their poetic texts with a striking aesthetic and musical quality, especially our poet Ibn al-Ḥajjāj, who very often inclines toward the musicality of language through the use of various kinds of the arts of *badīʿ*. An example is his verse in the meter *majzūʾ al-ramal*:

A downpour from the clouds, a lion in the fray—a mountain of glory, an ocean of generosity.

I speak incessantly of my love for him—with all people as my witnesses,

In my rising and my descending, in my standing and my sitting.

A downpour from the rain-cloud, a lion in war, a mountain of glory, a sea of generosity;

I rave in my love for him, with the people as my witnesses,

in my ascent and my descent, in my standing and my sitting.[9]

This melodic cadence and musical delight that we notice in the verses arise only from the poet's skillful handling of the rhetorical devices, and of the science of *badīʿ* in particular. The arrangement of the clauses and their equality in length and meter has lent the verse an attractive aesthetic and rhythmic quality; this is what is called "good division" (*ḥusn al-taqsīm*) or "balance" (*al-muwāzana*). Balance is "that the first hemistich and the second hemistich of a verse be equal in their words in meter. Speech thereby gains grace and luster; its cause is moderation, because moderation is what is sought in all things. When the cadences of speech are balanced, they fall upon the soul with approval, and there is no dispute about this because of its obviousness."[10] The musical sense contained in the verse is plain to all, so much so that one who recites it can hardly restrain himself from waving his hand or moving his head in delight at its rhythm.

We also notice another rhetorical device in the third verse, which enriched the verse with a melodic, rhythmic breath through the agreement of its words in meter and rhyme: antithesis (*ṭibāq*), which is the combination of opposites in the verse, the poet mentioning a thing and its opposite.[11] Here it is a positive nominal antithesis, in his words: *ṣuʿūdī* (my ascent), *nuzūlī* (my descent), *qiyāmī* (my standing), *quʿūdī* (my sitting).

In addition to these embellishments, the poet chose for them a suitable meter, *majzūʾ al-ramal*, whose feet are: *fāʿilātun, fāʿilātun / fāʿilātun, fāʿilātun*. It is a meter marked by a harmonious, delightful rhythm, distinguished by tenderness and fluency; for this reason the Andalusians played with it in every manner and derived from it the varieties of the *muwashshaḥāt*.[12] The poet combined all these matters so that the verses of the poem came like an artistic painting whose words dance and whose meanings are made clear, serving the purpose Ibn al-Ḥajjāj intended, namely the praise of the vizier Ibn al-ʿAmīd.

In another place he says, in the meter *al-khafīf*:

Resolute in purpose, like a finely crafted blade; radiant of countenance, like the luminous crescent moon.

Perfect in prudence, just in his governance over us; possessing a keen intellect and a decisive approach to all affairs.

Resolute in purpose like the gilded sword, radiant of face like the shining crescent;

[8]See: Ibn Manẓūr, *Lisān al-ʿArab*: 8/32.
[9]Ibn al-Ḥajjāj, *Dīwān*: 1/478.
[10]Ibn al-Athīr, *al-Mathal al-sāʾir*: 291.
[11]See: Aḥmad al-Hāshimī, *Jawāhir al-balāgha*: 303.
[12]See: Ghāzī Yamūt, *Buḥūr al-shiʿr al-ʿarabī*: 131.

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perfect in prudence, just in judgment among us, piercing in opinion, effective in management.[13]

The repetition of the active participle in the two verses (*māḍī*, *mushriq*, *munīr*, *kāmil*, *ʿādil*, *thāqib*, *nāfidh*) lent them a distinctive musical rhythm. We observe an ornament of *badīʿ* marked by a melodious musical tune, namely *tarṣīʿ* (internal parallelism), which corresponds to rhymed prose (*sajʿ*) in prose speech, in which, as Qudāma ibn Jaʿfar puts it, "the endings of the parts in the verse are made to follow a rhymed pattern, or something like it, or to be of one morphological class."[14] The agreement of the final parts of *al-ʿazm*, *al-ḥazm*, *al-ḥukm*, and of *kāmil* and *ʿādil*, together with the agreement of the words of the two verses in morphological class (verbal nouns and active participles), has endowed the two verses with a splendor and musical beauty that could not be achieved without these rhetorical embellishments, making them easy to recite, to listen to and to memorize.

If we look closely at the syllables of the words of the second verse, we find agreement among them: each of *kāmil*, *ʿādil*, *thāqib* and *nāfidh* consists of three syllables, one open medium syllable and two open short syllables (*kā* – CVV / *mi* – CV / *l(u)* – CV). This consistent sequence of silent and vowelled positions is what gave the verse a distinctive melodic tune, because "intonation is a complex set of vocal performance, with the stresses, phonetic pauses, and the regular sequence of silences (*sukūnāt*) and vowels (*ḥarakāt*) by which speech is produced and meaning is distinguished."[15] This musical cadence is owed to the poet's excellence and skillful handling of the rhetorical devices, and to his use of these successive, congruent syllables, which made his poetic text an artistic painting that delights the ears with its meanings and melodies.

We find him also saying elsewhere, in the meter *al-ṭawīl*:

O son of him for whom the sun was made to return—after its zenith had passed at the time of the call to prayer—

You have revived among us a tradition of the house of Ali, embracing its restoration and its renewal with all your being.

Were it not for you, what is forbidden would not have been barred to us; and were it not for you, what is lawful would not have been made clear and accessible to us.

O son of him for whom the sun was turned back, after its decline had marked the time of the call to prayer;

you revived among us an ʿAlid tradition, whose renewal and reception have come to be yours;

were it not for you, its forbidden would not have been barred to us, and were it not for you, its permitted would not have reached us pure.[16]

In this passage, too, we see that Ibn al-Ḥajjāj excelled to the utmost. He does not hesitate to pack his verses with ornaments of *badīʿ* that clothe them in a beautiful artistic garment, in addition to the linguistic and historical learning that he deploys well in metrical, rhymed speech. The first verse opens with a vocative particle for a distant addressee, which suggests the distance in rank between him and that Hāshimite lord whom he praises; he also embeds in the verse a historical event, namely the story of the return of the sun, which is evidence of the breadth of his linguistic and historical culture.

Then comes the second verse, and no sooner is it read than the captivating musical breath that *tarṣīʿ* brings becomes apparent, through the agreement of some of the words within the verse in meter and rhyme. In the two words *istiʾnāfuhā* and *iqtibāluhā* we see the melodic tune that draws the listener and holds him to the meaning the poet wishes to convey.

As for the third verse, Ibn al-Ḥajjāj employed in it more than one device of *badīʿ*, so that the verse appears like a musical piece that is chanted and sung. We find the repetition of the particle *lawlā* in the first and second hemistichs, then the combination of opposites, this antithesis occurring in verbs, particles and nouns: *lam yuḥẓar* and *lam yakhluṣ*; *ʿalaynā* and *ilaynā*; *ḥalāluhā* and *ḥarāmuhā*. After that he draws attention to another device of *badīʿ*, namely *taṣrīʿ*, by which the end of the first hemistich and the end of the second hemistich agree in meter and rhyme. Poets most often use this device at the openings of poems, which adds

[13] *Dīwān*: 2/406.
[14] Qudāma ibn Jaʿfar, *Naqd al-shiʿr*: 11.
[15] ʿIṣām Tammām ʿAbd al-Ḥamīd, *ʿAnāṣir al-tashkīl al-tanghīmī fī al-lugha al-ʿarabiyya*: 19.
[16] *Dīwān*: 3/496–497.

a musical and rhythmic dimension that strengthens the poem's effect on the recipient, and poets may also use *taṣrīʿ* to bring out the beauty of the text through its music and rhythm.[17] This is what Ibn al-Ḥajjāj attended to in the body of the poem (*ḥalāluhā* and *ḥarāmuhā*), intending thereby to display a melodic tune that would spare the listener boredom and weariness at a single uniform pace in his poem. This type of *badīʿ* also makes the verse easy and smooth to memorize, thanks to its melodic rhythm, which is what every poet seeks; and it points to the breadth of the poet's capacity and his mastery of the varieties of speech.[18]

From what has been mentioned, which is only a drop from a flood, we infer that this mastery of the instruments of poetry that we see in Ibn al-Ḥajjāj's poetry is available only to one who has entered the subtleties of the language by its widest doors and mastered its vocabulary, until he excelled, surpassed and benefited in these linguistic arts. Perhaps he did not attain the fame of such luminaries among the poets as Abū al-Ṭayyib, Abū Tammām and their like because of his school, or the course he followed, of obscenity and frivolity.

Second: Paronomasia (*al-jināś*)

Jins is a kind of a thing or one of its varieties, and it is applied to people, birds and things.[19]

As a technical term, it is a verbal art of *badīʿ*, meaning "that two words agree in some respect and differ in meaning."[20] The respects of the two words are four: the number of letters, their types, their forms (vocalization) and their order. On the basis of these respects the types of paronomasia are determined. If the two words agree in "the types of the letters, their numbers, their forms and their order,"[21] the paronomasia is homogeneous or complete; if one respect differs, it becomes heterogeneous or incomplete paronomasia. This is what the books of rhetoric state: "It is that in which the two words differ in one or more of the four matters mentioned above."[22]

Since the poets' first aim in composing verse is to convey their ideas, emotions and feelings in the fullest and most complete manner, they resorted to the rhetorical devices to attain that aim, and paronomasia received a large share of the poets' attention, because "paronomasia has a clear effect in arousing the soul and activating the mind to grasp what is intended by the two similar words, and this is more apt to fix and confirm it in the mind once it is known … The similarity of the words of paronomasia creates in the hearing an inclination toward it, for the soul longs to hear a single word when it carries two meanings, and yearns to extract the two meanings contained in that word."[23] Despite its merit in confirming and fixing what is intended, and in lending the text a melodious musical dimension, scholars accepted it only when it came spontaneously and naturally, without affectation or artifice, that is, when the context called for it and the meaning required it.[24]

Paronomasia has several types. We shall present some of what Ibn al-Ḥajjāj used in his poetry, stating the definitions of the types and giving examples of them. Among what he used in his poetry is **complete paronomasia** (*al-jināś al-tāmm*), whose definition has been given above, namely the agreement of the two words in the four respects. It appears in his verse in the meter *mukhallaʿ al-basīṭ*:

Come, pour me the forbidden intoxicating drink—on the first Saturday of the month of Muharram.

*Come, pour me the forbidden (*muḥarram*) intoxicant, on the first Saturday of (*al-*)Muḥarram.*[25]

We see the paronomasia in the two words *al-muḥarram* at the end (*ḍarb*) of the verse and in its rhyme. The word *al-muḥarram* in the first hemistich is the passive participle of the verb *ḥarrama*, here meaning the prohibited or forbidden, as the noun it qualifies,

[17]See: Ibn Sinān al-Khafājī, *Sirr al-faṣāḥa*: 188.
[18]See: Ibn al-Athīr, *al-Mathal al-sāʾir*: 258.
[19]See: Ibn Fāris, *Maqāyīs al-lugha*: 1/386.
[20]al-ʿAlawī, *al-Ṭirāz*: 2/185.
[21]al-Qazwīnī, *al-Īḍāḥ fī ʿulūm al-balāgha*: 354.
[22]Aḥmad Muḥammad Qāsim and Muḥyī al-Dīn Dīb, *ʿUlūm al-balāgha*: 116.
[23]Muḥammad Abū Sitta al-Shaḥḥāt, *Dirāsāt manhajiyya fī ʿilm al-badīʿ*: 220.
[24]See: Ibn Sinān al-Khafājī, *Sirr al-faṣāḥa*: 193.
[25]*Dīwān*: 4/193.

the intoxicant, shows. As for *al-Muḥarram* in the second hemistich, it is one of the sacred months in which God forbade fighting, and which the Arabs called "the month of God" in veneration of it.[26] The poet succeeded in using this art of *badiʿ* in both hemistichs, having managed to harmonize the internal rhythm brought by the paronomasia with the external rhythm produced by the rhyme.

Another example of complete paronomasia in his *Dīwān* is his verse in the meter *al-khafīf*:

And you are a person who holds a place—within my gaze, deep inside the very pupil of my eye.

*And you are a person (*insān*) who has a place in my sight, within the pupil (*insān*) of its eye.*[27]

By the word *insān* in the first hemistich the poet meant the person or man whom he addresses, as indicated by the declarative statement, the address, and the statement of his standing with Ibn al-Ḥajjāj. As for *insān* in the second hemistich, he meant by it the pupil of the eye;[28] the locative *fī* ("in") is the best proof of the poet's meaning and intention, since nothing is inside the eye but the pupil. Perhaps the poet's skill emerges clearly in his use of this art of *badiʿ*, because the recipient, as soon as he hears the repetition of two words, becomes alert and his mind is engaged, and he sets about searching for the links between these two similar words and the relation between them, which is what the poet seeks in order to confirm his intent and fix it in the listener's mind.

Among the varieties of paronomasia found in Ibn al-Ḥajjāj's poetry is **altered paronomasia** (*al-jinās al-muḥarraf*), "in which the two words are identical in letters and differ in vowels,"[29] as in his verse in the meter *al-khafīf*:

Her injustice is a darkness upon me, yet my resolve remains—even were she to offer me molten dross to drink, I would not utter a word of protest.

*Her injustice is darkness upon me, and my resolve: had she made me drink molten brass (*muhlan*), I would not have said, "Gently (*mahlan*)!"*[30]

The paronomasia occurs between the two words *muhlan* and *mahlan*. The difference in the vowel of the first letter of the two words led to a difference in their meanings: *muhl* means "molten copper, and it is also said to mean pus,"[31] while *mahl*, with *fatḥa*, means gentleness, calm and deliberation.[32] Through this correspondence we can clearly discern the emphatic dimension that the similarity between the two words brought to what the poet wished to express, in addition to the musical rhythm that it produced.

Another example is his verse in the meter *al-khafīf*:

Across barren plains they fly like doves—rushing headlong toward the encounter with death.

*Upon sleek-coated steeds that fly like doves (*ḥamām*), hastening to the arrival of fated death (*ḥimām*).*[33]

We find the paronomasia between the two words *al-ḥamām* and *al-ḥimām*. The difference in the form of the letters of the two words led to a difference in their meanings. The first means the dove, the clue being the description of the sleek steeds as flying; the other means "the decree of death and its fate."[34] The paronomasia helped to bring the picture of these horsemen closer: they charge upon their enemies as though riding on the backs of birds in their speed, so as to bring their enemies to death and annihilation.

[26] See: Ibn Manẓūr, *Lisān al-ʿArab*: 12/121.
[27] *Dīwān*: 4/219.
[28] See: Ibn Manẓūr, *Lisān al-ʿArab*: 1/26.
[29] Aḥmad Muḥammad Qāsim, *ʿIlm al-balāgha*: 118.
[30] *Dīwān*: 4/40.
[31] al-Khalīl, *al-ʿAyn*: 4/57.
[32] See: Ibn Manẓūr, *Lisān al-ʿArab*: 11/633.
[33] *Dīwān*: 4/95.
[34] Ibn Manẓūr, *Lisān al-ʿArab*: 12/151.

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Among the types of paronomasia that Ibn al-Ḥajjāj employed in his poetry is **defective paronomasia** (*al-jināṣ al-nāqiṣ*), which refers to the two words differing in the number of letters, one word exceeding the other in its letters.[35] An example is his verse in the meter *al-wāfir*:

O my Master, listen to what I have to say—for I am far from being averse to union with You.

*O my lord, listen to my words (*maqālī*), for I do not loathe (*qālī*) union with you.*[36]

We see defective paronomasia between the two words *maqāli* and *qāli*, the second lacking the letter *mīm*. The loss of the *mim* resulted in a difference in their meanings despite their considerable closeness in form. The first means "my speech" or "my talk," as indicated by the verb of listening that precedes it, whereas the second (*qālin*) means hatred and intense loathing;[37] he means to say that he does not dislike or hate union with the prince.

In addition to the musical resonance and melodic dimension with which this paronomasia adorned the verse, it has a great effect in drawing attention and awakening thought to the meaning the poet is aiming at, namely preparing the prince's mind and ear to accept the poet's wish to draw near to him and connect with him.

Among the forms of paronomasia found in his poetry as well is **remote paronomasia** (*jināṣ al-laḥiq*), a type of incomplete paronomasia, meaning "that in which the two letters are distant in point of articulation."[38] An example is his verse in the meter *al-sarīʿ*:

Praise be to God; blessings have arrived, and with their arrival, adversities have departed.

*Praise be to God: blessings (*al-niʿam*) have come, and with their coming retributions (*al-niqam*) have departed.*[39]

The paronomasia occurs in the two words *al-niʿam* and *al-niqam*, and it is remote paronomasia, since the points of articulation of the two differing letters are distant: the *ʿayn* is a pharyngeal letter (*ḥalqi*), and the *qāf* is an uvular letter (*lahawi*).[40] Even so, the two noticeably helped to fulfil the purpose on the semantic side, and the musical side, of the meaning the poet wished to convey to the recipient.

Also from him, in the meter *al-sarīʿ*:

Drink, and heed no critic—neither the wise among them, nor the fool.

*Drink, and heed neither a blamer (*ʿādhil*), nor a sensible man (*ʿāqil*) among them, nor an ignorant one.*[41]

We see the contrast between *ʿādhil* and *ʿāqil* in the *dhāl* and the *qāf*, two letters distant in point of articulation: the *dhāl* is a dental letter and the *qāf* an uvular letter.[42] The difference between the points of articulation of the *dhāl* and the *qāf* led to a difference in the rhythmic range and the degree of sharpness of the two active-participle forms: the *qāf* is a strong (stop) letter, whereas the *dhāl* is characterized by laxity (frication). This variety of rhythm contributes greatly to the musicality of the verse in a way that serves the meaning.

Among the types of incomplete paronomasia that the poet cited in his *Dīwān* is **approximate paronomasia** (*jināṣ al-muḍāriʿ*), "in which the two letters where the difference occurs are close in point of articulation."[43] An example is his verse in the meter *al-khafīf*:

[35] See: ʿAbd al-ʿAzīz ʿAtīq, *ʿIlm al-badīʿ*: 206.
[36] *Dīwān*: 4/15.
[37] See: Ibn Manẓūr, *Lisān al-ʿArab*: 15/198.
[38] ʿAbd al-ʿAzīz ʿAtīq, *ʿIlm al-badīʿ*: 205.
[39] *Dīwān*: 4/133.
[40] See: Ḥātim Ṣāliḥ al-Ḍāmin, *ʿIlm al-lugha*: 54.
[41] *Dīwān*: 4/38.
[42] See: Ḥātim Ṣāliḥ al-Ḍāmin, *ʿIlm al-lugha*: 54.
[43] ʿAbd al-ʿAzīz ʿAtīq, *ʿIlm al-badīʿ*: 205.

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With every step he takes, tears flow from his eyes—and well they should, for such tears have every right to fall.

*Whenever he travels (*sāra*), the tears of his eye-corners flow (*sāla*), and it is right for his tears to flow.*[44]

This type occurs in the two words *sāra* and *sāla*; the *rāʾ* and the *lām* are both alveolar, voiced letters.[45] As a result of this art of *badiʿ*, we see the musical effect with which the verse is clothed at the level of internal rhythm, in addition to the semantic effect gained from the repetition of most of the letters of the word to confirm what is meant, to draw the listener's attention and awaken his mind to contemplate the verse until he reaches the meaning the poet is aiming at.

Among the paronomasia occurring in his poetry is what is called **derivational paronomasia** (*al-jinās al-ishtiqāqī*), which the scholars of rhetoric counted as a kind of paronomasia. Al-Sakkākī (d. 626 AH) said: "Often joined to paronomasia are two words that go back to one origin in derivation,"[46] as in his verse in the meter *al-khafīf*:

O you who have departed—would that I had died instead, before the day they set out and chose to leave!

*O departing one (*al-rāḥil*), would that I had died, and that he had not intended, on the day they set out, departure (*raḥīlan*).*[47]

If we reflect on this verse, we find that the poet produced an internal rhythm through the repetition of two words that differ in form but go back to one linguistic root. The rhythm of the active participle *rāḥil* suggests the occurrence of the event once, as an attribute of performing the act, confirmed by the vocative; then in the second hemistich the poet returns to the same root to derive from it an assimilated adjective (*ṣifa mushabbaha*) on the pattern *faʿīl*, namely *raḥīl*, to point to the pain of longing that overcame him at the loss of the one he laments.

The use of these two words gave the verse a high rhythm suited to the purpose he intended: the presence of the long vowel (the *alif*) in *rāḥil*, and of the long vowel (the *yāʾ*) in *raḥīl*, gave the poet room to prolong the voice in order to show his grief and longing for the one he mourns.

Also from him, in the meter *al-khafīf*:

They finalized their plan collectively by night—for some matters are firmly settled, while others remain loose and unraveled.

*They concluded their affair by night, all together; and of affairs, some are firmly twined (*mubram*) and some loosely spun (*saḥīl*).*[48]

The paronomasia occurs between the two words *abramū* and *mubram*. This agreement between the two words in the linguistic root, namely *abrama*, lent the meaning a sense of emphasis, in addition to the internal rhythm: the rhythm of the verb *abramū* confirms that the event actually took place and points to its importance, while the rhythm of the passive participle *mubram* suggests the continuation of that event and its stability. The credit for these semantic and musical meanings belongs to that ornament of *badiʿ* called **derivational paronomasia**.

It must be noted that, judging by the examples cited, the poet did not introduce paronomasia into his poetry in an affected or artificial manner; rather, the context in which it appears called for it. In this way he was able to employ paronomasia in its fullest and most beautiful forms: to awaken the mind and stir thought at the level of meaning, and to generate a rhythm with a musical resonance that delights the recipient and fixes the intended meaning in the listener's mind.

[44] *Dīwān*: 4/46.
[45] See: Ḥātim al-Ḍāmin, *ʿIlm al-lugha*: 54.
[46] al-Sakkākī, *Miftāḥ al-ʿulūm*: 43.
[47] *Dīwān*: 4/45.
[48] *Dīwān*: 4/48.

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