REPETITION IN ENGLISH AND ARABIC :

A CONTRASTIVE STUDY

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1-Introduction

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

The study aims at:

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

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

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

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

The study will be limited to:

2. Verbal linguistic repetition, with no concern about narrative repetition of events, situations, scenes, and behaviours.
2-The Concept of Repetition

2-1 In English

Several scholars have defined repetition from similar or different perspectives: Cudden (1982:564) defines it as “an essential unifying element in nearly all poetry and much prose”. Gray (1984:172) defines it as “a vital part of the language of literature both in verse and prose”. Professor Hawthorn’s definition (2000:301) is: “a key means whereby the technical rate of redundancy is increased in a work”.

Yet, there is no such a comprehensive definition of repetition in the technical sense i.e. a definition that covers all its types and levels. All the definitions found in the specialistic dictionaries – the linguistic and the literary ones – like the above ones, are almost functional definitions i.e. defining repetition with regard to its functions or its role in language. Therefore, repetition could inductively be defined as the recurrence of some unit of language in form, in content, or in both, usually for some more or less purposes. Repetition is a phenomenon deep-rooted in language. Kane (1983:305) points out that repetition was so much favoured by Greek and Roman rhetoricians who developed an elaborate set of terms – about two dozens – to distinguish various patterns of repetition which are still alive and employed by modern rhetoricians. Moreover, the language of the divine books (e.g. the Glorious Quran and the Holy Bible) is remarkable for a heavy use of repetition, which is a very noteworthy phenomenon that attracted so many researchers.

Language is valued other than for its usefulness for imparting information or meanings; repetition may convey no new information, but it has an aesthetic force and works on the reader in complex ways (Hawthorn, 2000:297). Often, repetition is not without some significance: even when it is artificial, repetition is regarded as “one of the fundamental devices of art” (Beckson and Gans, 1961:172). Moreover, repetition is described as a vital part of language in general, and of the rhetorical language especially, due to the fact that it involves any unit of a text such as sounds, morphemes, words, phrases, and sentences as well.

Repetition is a phenomenon that had attracted the attention of nearly all people who had been studying language in general e.g. critics, rhetoricians, linguists, grammarians…etc. However, most grammarians such as Quirk et al. (1985) refer to
repetition by the term ‘reinforcement’. Others, such as Halliday and Hasan (1976) prefer the term ‘reiteration’, whereas Knowles (1979) uses ‘iteration’. In this study, the term ‘repetition’ would be used for the sake of more consistency. Above all, it is the area of not only grammarians, but also of rhetoricians.

2-2 In Arabic

The Arabic equivalent for the English term ‘repetition’ is either ‘التكرير’ , both of which indicate hyperbole and multiplication (السجلاسي، 1980:476) ‘التكرير’ whereas ‘التكرار’ is the infinitive from the noun ‘التكرار’ except that ‘التكرار’ is more common and preferable.

In fact, there are several definitions of repetition in Arabic: ‘أُصش١’ (1963:Vol.2/375) defines it as the recurrence of an utterance for the sake of emphasizing a description, a praise, a satire, a magnification, or a threatening. ‘أُذٗ٢’ (1969: Vol.3/345) defines it as the reiteration of one utterance or more in form and meaning for a particular purpose. ‘اُغ٤ٞط٢’ defines repetition as the renewing of an utterance, which serves as a sort of emphasis (السجلاسي، 1966:vol.3/619). A further definition is that of ‘اُغغِٔبع٢’ (1980:476) who defines repetition as the iteration of a single utterance or a single meaning in speech, either in number or in type, twice or more.

Repetition in Arabic is an inherent feature of the language: ‘ابن فارس’ (1963:176) states that repetition is one of the norms of the Arabs. This Arabic norm is as old as poetry itself; more likely, it is as old as language itself, for the oldest manuscripts of Arabic (such as the poems of the first Arab pre-islamic poets, like ‘امرو القيس’ and ‘المهليل بن ربيعة’ contained a considerable amount of repetition at all levels of language: sounds, morphemes, words, phrases, and clauses.

Repetition had been a distinct feature of Arabic: it was an art of which poets and writers were so fond that there could hardly be anyone who is unaware of repeating some or another word in his poetry or prose, and whenever their – the Arabs’ – speech is considered, it would be found characterized as such i.e. being (, 1969:95-6). That is why the Glorious Quran, which represents the repetitive
inimitable rhetoric and whose language is characterized by an obvious and continual use of a captivating miraculous repetition, was – and is – never disapproved or ill-favoured by the Arabs, since this particular characteristic – i.e. repetition – was not at all strange to them (الطيب, 1970: Vol.2/ 496). Interestingly, it is this characterized use of repetition in the Glorious Quran that attracted the first writers and researchers of Arabic, especially those specialized in the Quranic studies: this, eventually, led to studying repetition in general.

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

2-3 Comparison

Generally, all English and Arab scholars who defined repetition agree on the basic principle that repetition is the recurrence of some linguistic unit. As well, it is agreed upon that repetition is essential and plays a great role in literature. Moreover, in both languages, it is grammarians and rhetoricians who mostly tackled repetition. However, English scholars who dealt with repetition commonly lean toward functional definitions i.e. defining repetition by referring to one or more of its functions with little regard to the form i.e. types or levels. Arab scholars were a little more comprehensive in their definitions. On the other hand, although it is agreed upon in both languages that repetition plays an essential role in literature, repetition is not regarded as an inherent distinctive feature of English as it is in Arabic: repetition has not been a major norm of English or so a predominant feature that characterized a great portion of its literature as it has continually been in Arabic. In addition, most
studies of repetition in Arabic were greatly shoved and, in fact, reasoned by the Glorious Quran which is characterized by a heavy use of repetition and has always been regarded as the holy inimitable rhetoric, that is why repetition in Arabic is also tackled by the explicators of the Glorious Quran and writers of the Quranic inimitability: this particular property of Arabic is almost missing in English. English had no such heavenly book full of repetition which could have affected it; the Holy Bible – though full of repetition – is not an original English tongue, therefore it could not make that great difference and effect to the language. What is more, the original mother tongue of the Holy Bible is Hebrew which is an Eastern language; such language is very likely to have aspects which are somehow strange to English which is a western language: repetition may, possibly, be one of these aspects .

3- The Semantic Level

3-1 In English

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

1-Semantic Repetition

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

1.1. Synonymy

Synonymy means “sameness of meaning” (Palmer, 1981:88). Synonyms are words whose meaning is the same – or almost the same. This is a common phenomenon in language and, thus, a common form of semantic repetition; the following extract from Lincoln Steffen’s ‘Autobiography’ (Watt, 1957:77-8) could serve as an example:

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

Here, as it seems, the writer uses four synonymous expressions: ‘empty’, ‘hung
limp’, ‘not a thing in it’, and ‘under and around it – nothing’ in order to reinforce the idea of emptiness.

However, a noteworthy matter is that there is almost no exact synonymy: there are very little words that have exactly the same meaning. Moreover, though certain words could be synonymous, they are such only in certain contexts, not in all other contexts (Palmer, 1981:88-93).

1.2. Paraphrasing

Paraphrasing can be defined as “the recurrence of content with a change of expression” (Beaugrande and Dressler, 1981:58), that is, “a restatement of an idea in such a way as to retain the meaning while changing the form” (Thrall and Hibbard, 1960:340). In a sense, thus, it resembles synonymy except that a paraphrase, as it seems, may be slightly less strict in the 'sameness’ of meaning, and that one of the two sides in a paraphrase – usually the paraphrasing side – is often longer than the other one – i.e. the paraphrased side:

2- **I had never seen a murderer …the decent symbol which indemnifies the taker of life.** (Beaugrande and Dressler, 1981:58)

1.3. Reflexive Pronouns

Reflexive pronouns are nine in number: myself, yourself, himself, herself, itself, oneself, ourselves, yourselves, and themselves. The reflexive pronoun is coreferential with some preceding noun. Yet, this would not suffice for these pronouns to formulate a semantic repetition: as well, they should be omissible from their sentences without doing almost any syntactic damage for them. Therefore, only the emphatic use of the reflexive pronouns is a proper occurrence of semantic repetition. Such pronouns are added to sentences “for the sake of emphasis; generally, to point out a contrast (Eckersley and Eckersley, 1960:122-6), meaning “that person /thing and nobody /nothing else” (Swan, 1995:485):

3- **It’s quicker if you do it yourself.**

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

5-- **I’ll go and see the president himself if I have to.**

6- **The manageress spoke to me herself.**

(ibid)

2. Formal Repetition
By ‘formal’ repetition it is meant the recurrence of form i.e. repeating some unit of language – mostly a word – just in form, that is, with a different meaning or referent. When some word is said to be repeated, it is usually meant that it is a repetition with the same meaning and referent. In this respect, Hatim and Mason (1990:199) think that it must be a repetition with the same meaning and referent. Therefore, formal repetition might not be treated as a real repetition that affects the text. Yet, the matter may not be so positive: Halliday and Hasan (1976:282) argue that a word could recur with a different referent, yet still said to be repeated, and affects the text:

7-Why does this little boy have to wriggle all the time? Other boys don’t wriggle. Here, ‘boy’ is not coreferential with ‘boys’, yet it is – as Halliday and Hasan emphasize – an instance of effective repetition (or ‘reiteration’ as they call it), and still obviously attains coherence within the utterance.

One common literary device that well illustrates formal repetition is known as ‘pun’ which is defined as “a play on words” (Gray, 1984:168). For each pun, there might be either a single occurrence of a word, or a recurrence of that word: the recurrence is particularly what concerns this study (i.e. repetition). Moreover, a pun may have its origin in either ‘polysemy’, ‘homophony’, or ‘homonymy’ (Leech, 1969:209-11) as illustrated below.

2.1. Polysemic Pun
This type occurs when one polysemic word (i.e. having various dissimilar senses) recurs with two dissimilar senses (ibid: 209-14):

8- In the base court? Base court, where kings grow base To come at traitor’s calls and do them grace.
[Shakespeare’s ‘Richard II’, III.iii]
Here, the first and second ‘base’ are used in the sense of ‘low down’, whereas the third one is used in the sense of ‘morally and socially contemptible’ (ibid:214).

2.2. Homophonic Pun
It occurs when words spelt differently but pronounced alike are used wittily to convey different senses (ibid:210-1):

9- I am too sore enpierced with his shaftTo soar with his light feathers, and so
2.3. Homonymic Pun

It occurs when distinct words spelt and pronounced alike are used (ibid: 209-10). An example of this pun is taken to extremes in a piece of dialogue from Shakespeare’s ‘Richard II’:

Surrey thou liest. 10- FITZWATER: Dishonourable boy!
That lie shall so heave in my sword,
That it shall render vengeance and revenge,
Till thou the lie - giver and that lie do lie
In earth as quiet as thy father’s skull.

[IV. i]

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

3. Full Repetition

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

O, now, for ever 11-

Farewell the tranquil mind, farewell content!
Farewell the plumed troop and the big wars
That make ambition virtue! O, farewell!
Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstances of glorious war!

[Shakespeare’s ‘Othello’]

12- Tyger, Tyger, burning bright,
   In the forests of the night
13- Because I don’t hope to turn again

Because I don’t hope,
Because I don’t hope to turn,
Because I don’t hope to know again
Because I don’t think,
Because I know I shall not know.  

[T.S. Eliot]

3-2 In Arabic

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

1. Semantic Repetition

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

1.1. Expressions of Semantic Repetition

There are a limited set of semantically repetitive words that are used mainly to serve emphasis. Such expressions are seven major ones: ‘نفس’, ‘عين’, ‘كل’, ‘كلنا’, ‘كل’, ‘اجمع’, ‘اكتحن’, and four minor ones: ‘امعة’, ‘عامه’, and (السويدي, 1975:Vol.3/136-9). Expressions of semantic repetition follow the emphasized element, and are inflected according to the syntactic status of that element (such as number, gender …etc) (be added to a pronoun which is also in agreement with the syntactic status of the emphasized element (ibid):

- 14- (وَإِنَّ جِهلٍٓمُ لَمْ يَعْلَمُهُمْ أَجْمَعِينَ) (الحُجّر/٣٢) - 
- صّفحتُ الوالي نَفْسِه.
- 15-
- 16- جَالِسَتْ الْوَلَاةَ أَعْيَنُهُمْ.
- أَبْحَثُ الْوَلِيدِينَ.
- 17-كلُّهُمْ.
- 18-
- أَطْغَتْ الْجُدْتِينَ كَلَّتَنِهِمْ.
- وَصَلَّ الأَوْلَادَ كَلَّتَنِهِمْ.
- 19-
- غَرَّتَ الْعَصَافِرَ جِمِيعَهَا.
- 20-
- خَضِرَ الجَيْشُ عَامَّهُ.[ibid:391-4]

The minor expressions of semantic repetition are not added to any pronoun.
(whether or not it is in accordance with the emphasized utterance) (ibid: 404). In addition, such expressions cannot occur alone: they should – according to most grammarians – be preceded by 'أٞغ' (ibid: 403). However, there is a fixed order for these expressions if they accumulate in one sentence (ibid: 404):

- 'سافر' the word كَلَّ أَجْمَع أَكْتَعَ أَبْصَع أَبْتَعَ 22
- 'without' 'أٞغ' cannot come directly after 'أٞغ', 'أٞغ' and 'أٞغ'. Moreover, in between (ibid: 403). The major expressions of semantic repetition also have a fixed order when they accumulate (ibid): 'الا١ضِب٢أَحَب١اَه*number, in particular the odd numbers, are also considered as expressions of semantic repetition (ibid: 398):

- 23 - مَرَزَّتُ بالأخوان ثَلَاثِهِمْ.
- 24 - جَاءَ الْقُوْمُ خَمْسَةُ عَشَرَهُمْ.

1.2. الإضاح بعد الابهام

' wherein an overall expression is introduced then 'الاط٘بة' This is one form of 'الا١ضِب٢أَحَب١اَه' (1980: 231-360). 'الا١ضِب٢أَحَب١اَه' (الحجر/6)

- 25 - ((وُقِضَتْنِا مُلَيِّهُ تَلَکَّ الْأَمْرُ أَنَّ ذَهْبَ هُؤُلاء مَفْطَعُ مَضْبُح٤ِٖنَّ))

'darab هؤلاء مقطوع' is later expounded in the clause 'الا١ضِب٢أَحَب١اَه' (ibid): 'الا١ضِب٢أَحَب١اَه' is the realm of 'الا١ضِب٢أَحَب١اَه'. One form of 'الا١ضِب٢أَحَب١اَه' 'الا١ضِب٢أَحَب١اَه' is specified with 'الرجل' Here, the overall word 'الا١ضِب٢أَحَب١اَه' 'الا١ضِب٢أَحَب١اَه' is known as 'الا١ضِب٢أَحَب١اَه' 'الا١ضِب٢أَحَب١اَه' the same person. Another form of 'الا١ضِب٢أَحَب١اَه' dual utterance expounded in two utterances comes at the second part of a speech or a line of poetry (ibid):

- 26 - نَبَغَ الزَّجَلُ مَحْمَدْ.

' and both words refer to 'الرجل' Here, the overall word 'الا١ضِب٢أَحَب١اَه' 'الا١ضِب٢أَحَب١اَه' is known as 'الا١ضِب٢أَحَب١اَه' the same person. Another form of 'الا١ضِب٢أَحَب١اَه' dual utterance expounded in two utterances comes at the second part of a speech or a line of poetry (ibid):

- 27 - يِبَشَّبُ ابن آدم وِتَبَشَّبِّب مَعَ خَصْلَتَانِ: الْحَرَّصُ وَطُولُ الْأَمْلِ.

- 28 - إِذَا أَبَو قَأَبِسِم جَاءَتْ لَناُ نَبْدَةُ لَمْ يُحْمَدَ الأَجْوَادُ: الْبُخَرُ وَالْمُطْرِ وَإِنْ أَضَاءَتْ لَنَا أنْوَارُ غَرُبِهِ تَضَعُّلُ النَّيْرَانِ: النَّشْمَ وَالْقَمْرَ.[ابن الرومي]

1.3. ذِكرُ الخاص بعد العام

' in which a superordinate word (i.e. having several 'الاط٘بة') occurs coupled with one or more of its specific hyponyms by means of the 'i.e. and') usually for the sake of adding more peculiarity 'الإضاح بعد الابهام.
to the specific hyponym(s) (ibid:233):

\[\text{his: this would add some peculiarity to it (i.e. to} \]

Unlike 1.3, here the specific hyponym comes first in speech, conjuncted with ‘(i.e. ‘and’), usually for the sake of indicating generality, with some peculiarity for the specific (ibid: 234):

\[\text{Here, the clause ‘}\]

1.5. Synonymy

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

\[\text{Here, ‘}\]

1.6. Paraphrasing

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

\[\text{Here, ‘}\]

2. Formal Repetition

Formal repetition is the recurrence of only form, without a collocating repetition of meaning. This phenomenon is quite common in Arabic, and is usually more or less purposes. The commonest used intentionally by writers for some
form of formal repetition is "ءَغٗبٗ" (also called "ءَغٗبٗغ٘خ" and "ءَغٗبٗ٤ظ") which is five main types, each of which forms a sub-type of formal repetition, as illustrated below.

2.1. This type occurs when utterances are similar in the letters’ type, number, order, and manner of the diacritical marks (ibid: 1986:217).

- 36. فَبٔعَ اٌُّغِ١شَحَ ٌٍُّغِ١شحِ ئر ثَذَد ٍَعٛاءُ ُِؾعٍخم وَٕجؼ ِ إٌّبثؼ اُصِزبٕ اُغجذ١

Here, the first "ءَغٗبٗ" is a proper noun, whereas the second refers to horses.

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

- 37. ((وَٚ٠َََْٛ رَمَُُٛ اٌغَّبعَخُ ٠ُمْغُُِ اٌُّْغْشَُِِْٛ َِب ٌَجِضُٛا غَ١ْشَ عَبعَخٍ))

- 38. اللهِب ِبدَ َِٓ وَشََُ اٌضِّبُْ فأُّٗ              ٠َؾ١ب ٌذٜ ٠َؾ١ٝ ثٓ ِ عجذِ

Here, both the first and second "ءَغٗبٗ" are of the same part of speech – nouns.

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

- 39. - ما مات من كَرُم الرَّمَانِ فإَنَهُ يَحْيَا لَدَى يَحْيِي بن. عَبِد اللَّه ٍَيَحِيِي ٍَيَحِيِي

Here, both the first and second "ءَغٗبٗ" are of different parts of speech.

2.1.3. It occurs when one of the repeated elements is composed of more than one word (ibid: 318). This type is of further three sub-types:

- a- The word "ءَغٗبٗ" is that wherein one of the repeated elements is composed of one word and a part of another (ibid):

- 40. ٌذٜ ٠َؾ١ٝ ثٓ ِ عجذِ ُِـٍَمبُٖ
more words with the same script as the other element (ibid):

- It is that wherein one of the elements of repetition is composed of two or more words, with a script different from the other element (ibid):

انّ-لا تغرضن على الرّجال. فصيّدة
فمنى عرّضت الشّعر غير مهذب
عذّة منك وساساً تهدى بها

[المطوّعي]

Sometimes, both elements are composed of two or more words: this is the most pleasant and palatable, and the hardest type of

انّ- وإن تغرس الإنسان تّجنّ الثّمار من مغار سعود لا مغارن عود [أين الصفي]

2.2. 

' that occurs when the elements of repetition differ in only the number of letters (السّيد, 1986: 219):

- يَفْتَالُون من أَيْدِ غَواصِ غَواصٍ تّصوّل بأَسِيَافِ قِوّمٍ قَواصِبٍ [إِبَو نَمَّام]

- جَدِيدٌ الْبَيْنِ تَّثْثُ الصَّفَا وَالصَّفَائِحَ [البحتري]

2.3. 

It is another main type of ' 

It occurs when the two elements of repetition differ in only the type of the letters (النافس)

2.3.1. 'لَحَاق' 

It occurs when the two elements of repetition differ in one letter for each, but the two letters – of both elements – are similar or the same articulationally i.e. having a similar or the same place of articulation (السّيد, 1986: 219):

- وَهُمّ يَنْهَونَ عَنّهُ وَيِتَأَوْنُ عَنّهُ [النافس]

Here, the 'اّه' and 'يّنّون' in ‘هُمّ’ and ‘يّتّأَوْنُ’ have a similar place of articulation. ‘اّه’ in ‘هُمّ’ and ‘يّتّأَوْنُ’ in ‘هُمّ’ and ‘يّتّأَوْنُ’ have a similar place of articulation.

2.3.2. 'لَحَاق' 

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

Here, the first element of repetition is composed of two distinct words: 'مَلَّثبُ قِبّلَ في تّهدّبها
عذّة منك وساساً تهدى بها

[المطوّعي]

Sometimes, both elements are composed of two or more words: this is the most pleasant and palatable, and the hardest type of

انّ- وإن تغرس الإنسان تّجنّ الثّمار من مغار سعود لا مغارن عود [أين الصفي]

2.2. 

' that occurs when the elements of repetition differ in only the number of letters (السّيد, 1986: 219):

- يَفْتَالُون من أَيْدِ غَواصِ غَواصٍ تّصوّل بأَسِيَافِ قِوّمٍ قَواصِبٍ [إِبَو نَمَّام]

- جَدِيدٌ الْبَيْنِ تَّثْثُ الصَّفَا وَالصَّفَائِحَ [البحتري]

2.3. 

It is another main type of ' 

It occurs when the two elements of repetition differ in only the type of the letters (النافس)

2.3.1. 'لَحَاق' 

It occurs when the two elements of repetition differ in one letter for each, but the two letters – of both elements – are similar or the same articulationally i.e. having a similar or the same place of articulation (السّيد, 1986: 219):

- وَهُمّ يَنْهَونَ عَنّهُ وَيِتَأَوْنُ عَنّهُ [النافس]

Here, the 'اّه' and 'يّنّون' in ‘هُمّ’ and ‘يّتّأَوْنُ’ have a similar place of articulation. ‘اّه’ in ‘هُمّ’ and ‘يّتّأَوْنُ’ in ‘هُمّ’ and ‘يّتّأَوْنُ’ have a similar place of articulation.

2.3.2. 'لَحَاق' 

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

Here, the first element of repetition is composed of two distinct words: 'مَلَّثبُ قِبّلَ في تّهدّبها
عذّة منك وساساً تهدى بها

[المطوّعي]
Unlike "أُضبسع" – the two letters – of both words – are not the same or at least similar regarding the place of articulation (ibid):

47 - ("كُن شهيِّ يُغَرُّ حين يُغَرُّ، والعلم يُغَرُّ حين يُغَرُّ") [الإمام علي بن أبي طالب (عليه السلام)]

48 - ("يفغزُ بَنزر، ينفغزُ فيغزُ") Here, the 'ن' in 'بنزر' is not similar in the place of articulation to the 'ن' in 'فيغزُ'.

49 - ("لا يُذكَر الرُّمَل إلا حُنُ مُغَتربَ لِه يَذِي الرَّمَل أُوْاطنَ وأُوْاطنَ") [الشريف الرضي]

50 - ("لا يُذكَر الرُّمَل إلا حُنُ مُغَتربَ لِه يَذِي الرَّمَل أُوْاطنَ وأُوْاطنَ") Here also, the 'ن' in 'أُوْاطنَ' is not similar in the place of articulation to the 'ن' in 'أُوْاطنَ'.

2.4. المقلوب

It is the fourth main type of 'النُجاس'. This type is of further two types: In only the order of letters (differ قلب الكل’ and قلب البعض.

2.4.1. قلب الكل

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

51 - ("لا تَمْحَبُ النَّافثُ الأذِمَاء مُحْجِر أَلْدَاءْهُ.

2.4.2. قلب البعض

This type occurs when some of the letters of one of the two elements are reversed on the other (ibid: 221) as in:

52 - ("ولَقَد أَرَسَلْنَا فِيهِم مُنذِرِينَ، فَانظُرْ كَيْفَ كَانَ عَاقِبَةَ المُنذِرِينَ") (الصحافة/ 2/37-38)

53 - ("ولَقَد أَرَسَلْنَا فِيهِم مُنذِرِينَ، فَانظُرْ كَيْفَ كَانَ عَاقِبَةَ المُنذِرِينَ") Here, ‘المنذِرِين’ and ‘المنذِرِين’ differ in only the diacritical marks of the letter 'ب’.

3. Full Repetition

It is the third type of repetition wherein utterances are repeated in both form and meaning. Full repetition is the commonest type of repetition in Arabic, and most of the patterns of repetition – except those of the phonological level – are of this particular type:
3-3 Comparison

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

1. Semantic Repetition

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

A- Synonymy

This form of semantic repetition is shared by both languages. Furthermore, what is called ‘hendiadis’ in English synonymy is also present in Arabic, though not as a distinguished set of a separate term nor is it connected especially with the legal register as in English; example of such expressions in Arabic are: ‘لا ٣ؼذ ٝلا ٣ؾص٠’, ‘٣ذ ٝ أُغبػذح’, ‘٣زٜذّد ٝ ٣زٞػذ’, and ‘لا يعد ولا يحصى.’

B- Paraphrasing

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

C- Reflexive Pronouns vs. Expressions of Semantic Repetition

Expressions of semantic repetition are an Arabic form of semantic repetition which is only partially resembled by the English reflexive pronouns. Such English ‘ٗلظ’ and, maybe, ‘٤ٖında’ pronouns may best be compared to only ‘expressions of semantic repetition; all other expressions, including those of number, have no equivalents within the English reflexive pronouns, i.e. in the sense which attains semantic repetition. However, such Arabic expressions, together with the English reflexive pronouns, are all basically used to serve emphasis.
Such an Arabic form of semantic repetition, as a distinguished pattern, has no equivalent in English, though it may take a similar form:

56- The rumour that Jane is dead is untrue.

Here, the overall expression ‘the rumour’ is later expounded in ‘Jane is dead’; this is similar to ‘ذكر العام بعد الابهام: ذكر الخاص بعد العام.

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

2. Formal Repetition

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

A- Polysemic Pun

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

B- Homophonic pun

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

C- Homonymic Pun vs.

\(\text{ён гр ёз} \) in Arabic; such an English homonymic pun is partially similar to ‘\(\text{ён гр ёз}\), of which homonymic Arabic pattern is of three types: ‘\\(\text{ён гр ёз}\)’ which forms a pun is comparable to the first two, while the third (i.e. ‘ grafical wittiness is wholly missing in the graphic of English, let alone its further three sub-types.

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

E- This further Arabic scheme is also wholly missing in English, let alone its
further sub-types.

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

3. Full Repetition

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

4. The Phonological Level

4-1 In English

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

1. Alliteration

It is a figure of speech in which consonants at the beginning of words, or stressed syllables, are repeated (Cudden, 1982:27).

57- Time drives the flocks from field to fold

When rivers rage and rocks grow cold
And Philomel becometh dumb –

The rest complains of care to come

[Sir Walter Raleph’s ‘The Lady’s Prudent Answer to her Love’]

58- After life’s fitful fever he sleeps well. [Shakespeare’s ‘Macbeth’, III. Ii

2. Assonance

This is known as the “similarity in sound between vowels followed by different consonants in two or more stressed syllables” (Thrall and Hibbard, 1960:37). Therefore, it is the vowel equivalent of alliteration.

59- The Lotos blooms below the barren peak:

The Lotos blows by every winding Creek:
All day the wind breathes low with mellow tone

Thro’ every hollow cave and alley lone,

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

[Tennyson’s Lotos-Eaters]

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

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

[Shelley’s sonnet ’England in 1819’]

3. Rhyme

Rhyme is usually defined as “the repetition of similar or duplicate sounds at regular intervals” (Beckson and Ganz, 1961: 175). Verse has not always made use of rhyme – ‘blank’ and ‘free’ verse have no rhyme. In fact, some poets (e.g. Milton) have spoken against it, yet, rhyme is “one of the most striking and obvious differences between verse and prose, and the most easily identified common aspect of English versification” (Gray, 1984: 175). However, in English, there are many types of rhyme, having various patterns of sounds repetition, each with one distinct label or more, distinguished on the basis of various criteria, the commonest of these criteria are: position, and number of syllables. In below are the commonest types of rhyme.

3.1. End-Rhyme

This rhyme is also called ‘final’, ‘full’, ‘true’, ‘complete’, or ‘perfect’ rhyme and is defined as that in which “the final accented vowels of the rhyming verse and all succeeding sounds are identical while preceding sounds are different” (Beckson and Ganz, 1961:176). This is the commonest rhyme:

61- The Modest Rose puts forth a thorn,
The humble sheep a threatening horn; [Blake’s ‘The Lilly’]

3.2. Rich Rhyme

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

62- The hooly blistful martir for to seke,

That hem hath holpen when that they were seeke,
The prologue of Chaucer’s ‘The Canterbury Tales’

3.3. Half-Rhyme

This rhyme is also called ‘consonance’ or ‘slant’, ‘near’, ‘oblique’, ‘approximate’, ‘imperfect’, inexact’, or ‘embryonic’ rhyme and is defined as that in which “the final consonant sound of an accented syllable is repeated without the correspondence of the vowel sound” (Cudden, 1982:300):

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

Pope’s ‘An Essay on Criticism’

3.4. Internal Rhyme

It is also called the ‘leonine’ rhyme and occurs when “two or more words rhyme within a single line of verse” (ibid: 332):

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

W.S Gilbert’s libretto for ‘Patience’

3.5. Pararhyme

This type of rhyme occurs when “the consonants both before and after different vowels are identical” (Beckson and Ganz, 1961:177):

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

Wilfred Owen’s ‘Strange Meeting’

3.6. Masculine Rhyme

It is also called ‘male’ or ‘single’ rhyme, and occurs when “the correspondence of sound is restricted to the final accented [i.e. stressed] syllable” (Thrall and Hibbard, 1960: 419):

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

Herrick’s ‘To the Virgin’

3.7. Feminine Rhyme
This rhyme is also called ‘female’ or ‘double’ rhyme and occurs when the correspondence of sound is in two respective syllables, the second of which is unaccented (i.e. unstressed) (Gray, 1984:175) as in the rhyme words ‘flying’ and ‘dying’ in the previous example.

3.8. Triple Rhyme

It is that where “the correspondence of sound lies in three consecutive syllables” (Thrall and Hibbard, 1960:419):

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

[Byron’s ‘Don Juan’]

However, it is noteworthy to observe that there are various schemes of rhyme (or rhyme schemes): a rhyme scheme is the way rhyme is arranged in a unit of verse. The rhyme scheme of a poem may be an essential aspect of its structure (Gray, 1984:176): sonnets, especially, are remarkable for distinct rhyme schemes, and it is on the basis of this latter (i.e. rhyme scheme) that we have sonnets that are Petrarchan, Spenserian, Shakespearean... etc.

4-2 In Arabic

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

١. القافية

’ is a sound or a group of sounds at the end of lines of poetry which listeners expect to recur at regular intervals (extend from the last sound of the line back to the first vowelless one that precedes it, together with the diacritical mark of the letter preceding this vowelless: ‘

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is the commonest feature of the Arabic poetry; the Arabic poems, in general, are supposed to abide by only one 'هبك٤خ' (i.e. the same end-sound(s)) even if a poem is so long to have hundreds of lines or more. However, there are two common types of the Arabic poetry which are not committed to the above order of 'هبك٤خ', free, and the blank.

2. السجع

It is also called 'اُوبك٤خ', and occurs when prosaic utterances resemble in the last sound(s) (اُوضٝ٣٘٢, 1989:393) as in "(اُشعٍٞ ٓؾٔذ فٍٝ الله عٍ١ٗ ٚآٌٗ ٚعٍُ" saying to his grandson "الإٓبّ اُؾغٖ (عٍ١ٗ اٌغلاَ)". Many researchers of the history of the Arabic literature argue that 'اُغغغ' is the oldest form of poetry, for, simply, 'اُغغغ' of priests, which was originally used for mystical purposes, was the basis for the Arabic poetry. 'اُغغغ' is a predominant feature of the Glorious Quran, though some writers (especially "الأشبػشح") insist on terming 'اُغغغ' of the Glorious Quran as 'اُلبصِخ' in order to distinguish it and deem it far above the common 'عغغغرافصلته' of the normal writings (ٔ-ٗ) (الاخلاؿ/ٔ-ٗ).

3. التصريع

It occurs when the two hemistiches of a line are rhymed (الكوثر/١/٣-٩)

4. الترصيع

Aya Sahab خذ علم المحبة عنهم وإني وجدت الخب علمًا قيمي [إليا أبو ماضي]

\[\text{Al-Taqawi}\]
occurs when each word of the first hemistich rhymes with another of the second one (\textit{التمييز})

\begin{itemize}
  \item 75- فحريج جميرة سيفه للمعثدي ورحوي جميرة سيفه للمعثدي (ابن النبهان)
  \item 76- كم رضعوا كلما من ذر لفظهم كم أبدوا حكما في سرب علمهم
\end{itemize}

[الشيخ عز الدين الموصلي]

5. التسميط

It occurs when a line is composed of four parts, the first three of which are rhymed together so as to differ – in rhyme – from the fourth rhyme-part (\textit{التشابه})

\begin{itemize}
  \item 77- وتلك هيكلة خود مبتلة صفراء زغبنة في منصب سنم سود ثوابيها بيض
  \item 78- مختض ضرائبها صيفت على الكرم (أبو صخر الهذلي)
\end{itemize}

6. التشبيه

It occurs when each hemistich of a line is divided into two parts rhymed (\textit{المتباين})

\begin{itemize}
  \item 79- الله مرتقب في الله مرتقب
  \item 80- تذير مختصم بالله مرتقب
\end{itemize}

7. ما لا يستحي بالانعكاس

\begin{itemize}
  \item 81- وهو كلّ موزدتة تدوم لكلّ هول وهنل كلّ موزدتة تدوم (القاضي الازهري)
\end{itemize}

This scheme of reverse repetition is described as being arduous and, as a result, rare (\textit{المستوى})

4-3 Comparison

The phonological level is present in both languages, each with a set of patterns of sound repetition which may or may not have equivalents in the other language, as illustrated below.

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

\[ \text{مَكِّرُ مَفْرَّ مَنْقِبٍ مَدِيرٍ مَنْعَاً} \]

[Amr al-Qays]

**B- Assonance**

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

\[ \text{وَنَحْنُ الْحَاكِمُونَ إِذَا أَطْعَنَا} \]
\[ \text{وَنَحْنُ الْمَسْكِنُونَ لَمْ سَكْنَنَا} \]
\[ \text{وَكَانَ الْأَيْسَرِينَ بَنُو أَبِيناً} \]

[Umro bin Kathroom]

**C- Rhyme vs.**

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

Interestingly, the English two types of poetry which are not committed to rhyme \( \text{الْحَر} \) i.e. free and blank verses are fully comparable to the Arabic two types \( \text{الْحَر} \)
1- End-Rhyme

This type of English rhyme might best be compared to 'اُوبك٤خ' in Arabic with the difference in the system of sound repetition between rhyme and 'اُوبك٤خ'.

2- Rich Rhyme

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

3- Half-Rhyme

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

4- Internal Rhyme vs. 

This English rhyme type is a good comparable of 'اُزصش٣غ' in Arabic; the two patterns are almost identical, except perhaps that the form of the poetic line differs in the two languages; the Arabic line is normally composed of two hemistiches, whereas the English one is of only one.

5- Pararhyme

As a distinguished pattern, such type of English rhyme is missing in Arabic. However, the notion of pararhyme is not impossible in the Arabic graphical system; words beginning and ending with the same consonants with different vowels in 'اُوبك٤خ', yet, as rhyme words of 'اُوبك٤خ', 'قول', 'قيل', and 'قال', together are quite common, such as 'اُوبك٤خ', yet, as rhyme words of respective lines, such words are rare.

6- Masculine and Feminine Rhymes

Distinguished on the basis of stress i.e. on whether or not the final syllable is stressed, those two types of English rhyme are missing in Arabic for, simply, such a criterion is not applied to 'اُوبك٤خ' in Arabic. 

7- Triple Rhyme

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

- يَقُرُّ بَعْنيَنَآ أَنْ سُهِيلِ بِدَا لِبَا
  بِراَبِيَّةٍ اَنْئِي مُقِّيَمْ لِنِبَالِيَا
  [مالك بن الريب]

- اَقْوُلْ لِأَصْحَابِي اَرْفَعُونِي فَأَتْنِي
  وَيَأَصِحَابِي رَحْلِي ذَنَا الْمُوَثُ فَانْظَلَا

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

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

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

5-The Morphological Level

5-1 In English

 Morphology is usually defined as “the branch of grammar which studies the structure or forms of words, primarily through the use of the morpheme construct” (Crystal, 1997:244). The main area of morphology is, then, morphemes and single words: a word could be one morpheme – the smallest meaningful unit of language – or more than one. Morphemes are of two types: bound and free, and these two, in addition to the single words, will be dealt with insofar as they are a subject of repetition.

1. Bound Morphemes

A bound morpheme is one that is “incapable of standing alone as a word” (Brown and Miller, 1980:176). However, although affixes are not the only type of bound morphemes, they are the only common type with regard to repetition. Moreover, affixes are of three types: prefixes, infixes, and suffixes, yet, only the latter could be found naturally repetitive in language: instances of the other two types are rare. There is one recognized type of bound-morpheme repetition which is known as ‘homoioteleuton’, and is defined as “the repetition of the same derivational or inflectional ending on different words” (Leech, 1969:82)

85- Not for these I raise

The song of thanks and praise;

But for those obstinate questionings
Of sense and outward things,
Fallings from as, vanishings,
Blank misgivings of creature
Moving about a world not realized…

[Wordsworth’s ‘Ode: Intimations of Immortality’]

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

2. Free Morphemes
A free morpheme is one “that can stand alone as a word” (Brown and Miller, 1980:176). In effect, however, a free morpheme is not always a word in itself: it may combine with other morphemes to form a single word – therefore, the word would be given a sub-title in itself.
Affixes are further subdivided into two types: ‘inflectional’ which comprise: plural morphemes; possessive {'s}; {-s}; present participle {-ing}; past {-ed} and past participle {-en}; comparative {-er}; and superlative {-est}, and ‘derivational’ affixes, comprising all other affixes (Stageberg, 1981:92-4). There are two patterns of free-morpheme repetition, as illustrated below.

2.1. Polyptoton
This is defined as “the repetition of a word with varying grammatical inflections” (Leech, 1969:82). This means that the repeated element is a free morpheme attached to varying inflectional suffixes i.e. the same word is repeated but in various grammatical forms:

87- And singing still dost soar, and soaring ever singest.
[Shelly’s ‘To a Shylark’]

2.2. Paregmenon
This is defined as the repetition of “words of one root” (Shipley et al. 1955:339). This means that the repeated element is a free morpheme attached to varying derivational morphemes i.e. the same free morpheme is repeated in different words:

88- The Greeks are strong, and skilful to their strength,
Fierce to their skill, and to their fierceness valiant;
[Shakespeare’s ‘Troilus and Cressida’, I. i]

3. The Word

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

3.1. Anaphora

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

89- How long shall I be patient? Ah how long
   Shall tender duty make me suffer wrong?
   Not Gloucester’s death, nor Hereford’s banishment,
   Nor Gaunt’s rebukes, nor England’s private wrongs,
   The prevention of poor Bolingbroke
   About his marriage, nor my own disgrace,
   Have ever made me sour my patient cheek
   Or bend one wrinkle on my Sovereign’s face.
[Shakespeare’s ‘Richard II’, II. i]

90- Dead, your majesty. Dead, my lords and gentleman. Dead, Right Reverends and Rong Reverends of every order. Dead, men and women born with heavenly compassion in your hearts.
[Charles Dickens’ ‘Bleak House’, Chapter 47]

3.2. Epistrophe

It is also called ‘epiphora’ and is defined as the repetition of a word at the end
of a line or a clause (Leech, 1969:81). This type could also include phrase repetition.

Therefore, epistrophe is, in a sense, the opposite of anaphora:

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

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

3.3. Symploce

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

92- Those who sharpen the tooth of the dog, meaning Death
    Those who glitter with the glory of the humming bird, meaning Death
    Those who sit in the stye of contentment, meaning Death
    Those who sutter the ecstacy of animals, meaning Death

[T.S Eliot’s ‘Marina’]

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

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

3.4. Epanados

This is defined as that in which a word is repeated at the beginning and middle, or at the middle and end of a line or clause (Cudden, 1982:224):

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

[Sir Philip Sidney’s ‘Arcadia’]
3.5. Anadiplosis
It is also called ‘epandiplosis’ and is defined as a repetition whereby the last word of one line or clause is repeated at the beginning of the next one (Leech, 1969:81):

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

Forlorn, the very word is like a bell
To toll me back from thee to my sole self!
[Keat’s ‘Ode to a Nightingale’]

96- Labor and Care are rewarded with success, success produces confidence, confidence relaxes industry, and negligence ruins the repetition which diligence had raised.
[Dr Johnson’s ‘Rambler’, No.21]

3.6. Epanalepsis
This is defined as the recurrence of a word at the beginning and end of a line or clause (Corbett, 1956:436):

97- Blood hath bought blood, and blows have answer’d blows:
    Strength matched with strength, and power confronted power
[Shakespeare’s ‘King John’, ІІ. і]

3.7. Epizeuxis
This is known as the repetition of a word (or a phrase) without any break at all (Chapman, 1973:80). Leech (1969:77) calls this pattern of repetition also ‘immediate’ repetition i.e. repetition of words without others between them:

98- And when he falls, he falls like Lucifer
    Never to hope again
[Shakespeare’s ‘Henry VIII’, ІІІ. іі]

5-2 In Arabic
The area of morphology is single words and parts of words (i.e. morphemes). A word could be one morpheme or more than one. The morphological classification and terminology of English will be applied to Arabic (for the sake of consistency). Thus,
the division of morphemes into bound and free will be followed since, for both types, there are natural repetitive manifestations in Arabic. Single words, however, will be given a distinct sub-title.

1. Bound Morphemes

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

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

1. Imperfective Prefix

 here, the imperfective prefix {يفرخون} recurs in "خجض", "خجض", "ضا", "را", and "غفح".

2. Infix

Here, the infix {ا} recurs in: "قب", "قب", "شف", "شف", "ش", and "شف".

Moreover, the feminine plural suffix {اد} recurs in: "شاه", "شاه", "شب", "شب", "شب", and "شب".

2. Free Morphemes

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

2.1. Repetition with Inflectional Morphemes

Free morphemes could recur attached to various inflectional morphemes, though not in the sense of a distinguished pattern:
Here, both of ‘الطبيب’ and ‘الخبيث’ are attached once to the accusative masculine -هن، and a -ون}, once another to the indicative masculine plural suffix { ين -plural suffix { } are -ات}, and and { ين -هن -ات}: both { -هن، { -هن، -هن} \attribution{جنسان المشتاق}.}

2.2. Repetition with Derivational Morphemes

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

2.2.1. The Cognate Accusative

It is defined as an infinitive derived from a preceding verb (الانصاري:224) -((كلم الله موسى تكلمها)) (النساء 4، 1963:224):

\( 
\text{is an infinitive derived from the verb ‘كلم’ which is a free morpheme.} 
\)

2.2.2. عَبْط الاؽزمبق

This pattern occurs when two words that are derivationally similar come in an utterance (السيد:221، 1986)

\( 
\text{كانوا كمن ظن السراب شربا} 
\)

\( 
\text{منمأه، منمأه} 
\)

which are derivatives.\( 
\text{منمأه، منمأه} 
\)

Here, ‘

3. The Word

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

3.1. The Words’ Morphological Forms

There are a set of morphological forms on the manner of which words are formed: such forms could intentionally be repeated for some purpose. There are two \( 
\text{المماثلة،} 
\)

3.1.1. الموازنة

\( 
\text{occurs when the final words of two or more clauses or of both} 
\)

hemistiches of a line resemble in the morphological form without being rhymed (الجريدي:43:1951, 1969)
This pattern occurs when all or most of the words of a clause, or one hemistich, have the same morphological forms as those of another clause, or the other hemistich, without necessarily being rhymed (ibid:44); this means that both clauses or hemistiches have the same syntactic structure, since words of the same morphological form are normally of the same part of speech:

((وَإِذَا الْجَبَلُ سَيْرَتُ، وَإِذَا الْعَشَاءُ غَطَّتُ، وَإِذَا الْوُحُوْشُ خَشَرَتُ، وَإِذَا الْبَخَرُ)

سَجَرَتُ، وَإِذَا الْتَّفَوْنُ زُوَّجُتُ

(التكوير/3-7)

106- وَ أَفْرَخَ فَمَا يَلْقَى لَسْنَكَ هَادِمَ

وَأَمَرَخَ فَمَا يَلْقَى لْبَذَّكَ ثَالِمَ

فَإِذَا سَخْوَتْ فَإِنْ

سِبْكَ عَرْضَ

وَإِذَا سَنَطَوْتْ فَإِنْ سَيْفَكَ عَارِمُ

فِلَذَكَ تَخْشَى مِنْ فَنَاكَ مَطَاعُ

وَلَذَكَ تَخْشَى مِنْ قَرَأَكَ مَطَاعُ

[الباهرزي]

(words are not at all necessary to repeat as in the two examples above.

3.2. The Words

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

ال кудكي

3.2.1. 

ُرَدُّ الأَعْجَازُ عَلَى الْصِّدْرَةَ، عَلَى الْعَجَازُ عَلَى الْصِّدْرَةَ، عَلَى الْعَجَازُ عَلَى الْصِّدْرَةَ

It is also called "سِدَّ الْعَجَازُ عَلَى الْصِّدْرَةَ" and occurs in prose when a word recurs at the beginning and end of an utterance wherein it is either a full repetition (i.e. of form and meaning) or formal repetition (i.e. from one stem, or seemingly one (''), or that the two words are

(الدنغاس/3:94)

106- (وَتُخْشِيُ النَّاسَ وَاللَّهُ أَحْقَ أنْ تَخْشَىُ

(الإحراز/3)

Here, it is a case of full repetition of`

-108: سَائِلُ الْلَّهِمَّ يَرْجِعُ وَدِمْهَا سَائِلُ.

Here, it is a case of formal repetition of`

109- ((مَسَّتْهُمُ الْخَافِرُ إِذَّ كَانَ غَفَّارًا) (نُوحَ/10)

هُمْ أَسْتَغْفُرُوا، وَيَرْجِعُوا وَدِمْهَا سَائِلُ.

Here, `اَلْخَافِرُ إِذَّ كَانَ غَفَّارًا

-110- ((فَأَلَّهُمُ لَعْمَلُكُمْ مَنْ الْقَالِينَ) (الرُّبَيعَة/188)
Here, "لبي" and "اٌمبٌٓ" are seemingly from one stem – they are not indeed (ibid).

In verse, however, each of the four types of ‘اُزصذ٣ش’ above could occur in four different positions of a line: one element of repetition is constantly at the end of the second hemistich (i.e. at the end of the line) and the other element could either be at of the first hemistich, in the middle of it, at its end, or at the beginning the beginning as a (ibid). The ultimate outcome is sixteen cases of repetition (of the second hemistich ‘اُزصذ٣ش’ – by the four positions each type result of multiplying the four types – of ‘اُزصذ٣ش’ could occur at the line. Below are four examples of full repetition, in the above four positions:

11 ٔاعَّـبيُ ٘ـزا اٌـغَـضاي ِعِـؾـشم           ٠ـب ؽَـجّـزا رانَ اٌـغـّـبيُ
11 ٕعثش الأٗذُغ٢

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

- 115 - دَعبٟٔ ِِٓ َِلاِِىُّب عَفب٘بً         فَذاعٟ اٌؾَّٛق ِ لَجٍَىُّب دَ
- 116 - أَِّـَـٍـزُـُٙـُ صُـَُّ رَـأَِّـٍَـزُـُٙـُ           فـَلاػَ ٌـٟ أَْ ٌَ١ظَ ف١ُٙب مَش٠جب
- 117 - مَشائِتُ أَثـذَعـزَٙـب فٟ اٌـغَّـّب           ػ ِ فٍََغٕب ٔشٜ ٌَهَ ف١ٙب مَش٠جب
- 118 - أَِّـَـٍـزُـُٙـُ صُـَُّ رَـأَِّـٍَـزُـُٙـُ           فـَلاػَ ٌـٟ أَْ ٌَ١ظَ ف١ُٙب مَش٠جب

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

191 - ضرانَبَ أبدعُها في السَّما حَ فلسنا نرى لك فيها ضرِبا [البحيري]
192 - يقول لي اَتْنَظَرْ زَمَّنا وَ من لي بَنْنَ الْمَوْتُ يَنْتَظُر اَنْتَظَارِ [أبو فراس]
193 - قَدْع الْوُعْدِ فَمَا وَعِيدَ ضَارِي أَطْنَبُ أَجْنَبَةَ الْذَّبَابَ يَضِبَر [أبو فراس]
194 - ولكَنَّي فِي ذَا الزَّمَّانِ وَ أُهْلِي غَرْبَ وَ أَفْعَالِي لَيْدِي غَرَابَب [أبو فراس]

The further following four illustrations are from the type whose elements are seemingly from one stem, in the four positions too:
This type, also called "مَسْرَاطُ الأَهْشَاف," occurs when a line or a clause starts with the final word of its preceding line or clause (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ)

It occurs when the first hemistich of a line, or the first part of a clause, comprises three distinct nouns, and, in the second hemistich or part of the clause, an attribute for these nouns is repeated in the same number – i.e. thrice (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ)

The three attributes may not be for preceding three nouns but for a collective or a plural word: (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ)

It occurs when, in some utterance, a word occurs connected with one sense, then the same word recurs in that utterance connected with (an)other sense(s) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ)

Here, each of the three ‘٥٤’ is connected with a distinct word: (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ Fِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ Fِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ)

Here, too, each of ‘٥٤’ is connected with a distinct word: (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ Fِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ Fِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ Wِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ Wِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ)

It occurs when a word occurring in the first hemistich of a line, or in the first part of a clause, recurs in the second hemistich, or part of the clause, either in itself or in a derivative of it (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ Fِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ Fِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ Wِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ Wِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ) (اللهُُّ ُٔٛسُ اٌغََّّبَٚادِ َٚالأَْسْكِ َِضًَُ ُٔٛسِِٖ وَِّؾْىَبحٍ فِ١َٙب ِِقْجَبػم اٌِّْقْجَبػُ فِٟ صُعَبعَخٍ اٌضُّعَبعَخُ وَ)
3.2.6. المزدواجة

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

Here, “اًض١ذ” and “اصبخذ” are coupled by the word “ُظّ” which is attached to both words and, as such, is repeated.

3.2.7. الإبطاء

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

لا يُخْفَض الَّزْقُ فِي آرَض. أَلْمُ بِهَا وَ لَا يَضُلُّ عَلَى مُصِبَّاجِهَا السَّاهِرِ [النَّابِيَة]

3.2.8. المشاركة

It is also called ‘ وُاَضِعُ البَيْتِ فِي خُرَسَاء مُظْلِمَةٍ تَتْمِيدُ الْيَعْرَابُ لا يَسَرُّ بِهَا السَّارِي [النَّابِيَة]’ and occurs when a poet uses a word connected originally or conventionally – with two distinct senses (or referents) and so, the addressee catches the unintended sense, therefore the poet repeats (for the sake of
فَأَذِ اَذٗ٢ جَّجذِ وًَُّ لَق١ـشحٍ          ئٌَِـَّٟ َٚ
ٌـَُْ رَـعٍـَُْ ثِزانَ اٌمَقبئِـشُ                 عََٕ١ذُ لَق١شادِ
اٌؾِغبي ٌََُِْٚ أَسِدْ          لِقبسَ اٌخُوب ؽَشّْ إٌِّغبءِ اٌجَؾبرِش
ًض٤ش ػضّح

Here, " هص٤شح (i.e. "the short") is quite commonly used to mean "هص٤شح اُطٍٞ (ٖٓ اُ٘غبء) (i.e. "the short woman"), while it is intended here to mean – as the poet makes clear – "أُوصٞسح ك٢ اُؾغبٍ (i.e. "women wearing anklets") (اُغ٤ذ, 1986:273).

ٌٚٛ أَّْ لَ١ْغبً، لَـ١ْظَ ع١لاَْ أَلْغََّذْ      عٍٝ اٌؾَّّظ ِ ٌَُْ رُوٍِْعْ عٍَ١هَ ؽِغب
ثَٙب

Here, too, the poet repeats "ه٤ظ" in order to make it clear that it is "ه٤ظ ػ٤لإ" which is intended here, not any other "ه٤ظ."

3.2.9. المشاكلة

It occurs when one sense is referred to by the expression of another by virtue of closeness – in uttering – between the two senses (الهاشمي:(262:226)
((وَجزاء سيِّّة سيِّّة مِئَْلِّها)) (الشورى/04)
(393-139)

ٌََّٟ خُقٛفب
لبٌٛا الْزَشِػْ ؽَ١ئبً ٔغُذْ ٌهَ هَجْخَـُٗ             لٍُذُ اهجَخٛا ٌٟ عُجَّخ ًٚلَّ١قب
اثٞ اُشهٔغ

Here, the second "ع٤ئخ" is apparently used to refer to "اُغضاء" (i.e. "penalty") by virtue of closeness – in uttering – between this sense (i.e. "اُغضاء") which is referred to by the second "ع٤ئخ" – and the first "ع٤ئخ" (i.e. "cooking") in "اطجخٞا ُ٢" is used to refer to "اُخ٤بطخ" (i.e. "tailoring") because of closeness – in uttering – between the two words (ibid).

3.2.10.المراجعة

', and occurs when the speaker tells what happened to him to (an)other person(s) in the form of question-and-response and its various forms: قال,1969:Vol. 3/50) that is why recurrence is in the word (المدني; فُقِتَتْ: أُفْٕضِلْ من حافِٚ وَ منطِٚل
[الصاحب بن عباد]
It is also known as "اُزٞش٣غ" and "اُزٞش٤ؼ" and depends on basing "اُوبك٤خ" on various words (which is of Persian origin) wherein each line of a quatrain is composed of four words; if the quatrain is put within a table composed of sixteen squares (as in below), each square comprising a word, then the quatrain could be read vertically (i.e. from top to bottom) as well as horizontally (i.e. from right to left) (ibid):

<table>
<thead>
<tr>
<th>ريب‌ب</th>
<th>غزال</th>
<th>سباه</th>
<th>فوادي</th>
</tr>
</thead>
<tbody>
<tr>
<td>رطيب</td>
<td>كفص</td>
<td>بقد</td>
<td>سباه</td>
</tr>
<tr>
<td>عجيب</td>
<td>جناء</td>
<td>غزال</td>
<td>غشيم</td>
</tr>
<tr>
<td>خبيب</td>
<td>غشيم</td>
<td>رطيب</td>
<td>ريبد</td>
</tr>
</tbody>
</table>

It is known as the creation of a distinction between two things of one sort: if the two things are denoted by the same word, repetition, then, has occurred (ibid:284)

In this Quranic verse, the two persons denoted by the \{ and \} in "اُخِن ("creation") then are differentiated as to this very thing (i.e. creation), in that one is created out of "اُ٘بس ("fire") and the other is created out of "اُط٤ٖ ("clay").
It occurs when speech is based on negating something then affirming it or recommending something then disrecommending it (اٌّبئذح), thus, the word denoting that thing would recur:

٘ٗٔ - (اٌّبئذح/اٌّبئذح) - (فَلاَ رَخْؾَُُْْٛ٘ َٚاخْؾَِْْٛ))

5-3 Comparison

This level is shared by both English and Arabic. However, the English morphological system is not exactly the same as or even similar to that of Arabic. In Arabic (like other Semitic languages such as Hebrew) “words may be formed by modifying the root itself internally and not simply by the concatenation (i.e. linking together) of affixes and roots [like what happens in English]” (Katamba, 1993: 163). So, English is – with a few exceptions – a cocatenative language i.e. its morphemes, in forming words, are attached one after the other; Arabic normally is noncocatenative, for “infixing and modification of the root, rather than the stringing together of morphemes’ is the norm” (ibid). Here, ‘infixing’ is not limited to the common sense of adding a distinct morpheme to the middle of a word to form another. Rather, it is used in the wider sense of generally the word-formation processes happening inside words to form others, for in Arabic it may not often be possible to segment words simply into distinct morphemes as in English where it is normally possible. Nevertheless, it is still possible to apply segmentation to Arabic words though to a quite limited extent. However, for the sake of consistency, this level is similarly divided, in both languages, into a number of sub-levels, as illustrated below.

A- Bound Morphemes

This sub-level is common in both languages. It is also common that affixes are the only commonly repetitive type of bound morphemes. However, of the affix three types (i.e. prefix, infix, and suffix) only the suffix could occur naturally repetitive in English, whereas in Arabic all three types are naturally commonly repetitive. Additionally, the suffix in English is repetitive in the sense of a distinguished pattern, namely ‘homoio teleuton’ whereas in Arabic it is not, nor are the prefix and infix.

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

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

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

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

1- The Words’ Morphological Forms
‘ا’ is an Arabic peculiarity ;it is المماثلة‘الموازنة’ and so ‘eccentric to the morphology of English wherein words have no whatsoever sets of morphological formats on the manner of which they are formed.

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

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

b- Epistrophe vs. 
لاَ ب٣طبء
The English pattern ‘epistrophe’ is almost similar to ‘لاَ ب٣طبء’ in Arabic except, maybe, that epistrophe is mostly prosaic whereas ‘لاَ ب٣طبء’ is only poetic.

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

d- Anadiplosis vs. 
الاطشاف
The English scheme ‘anadiplosis’ and the Arabic ‘الاطشاف’ are exactly the same.

e- Epizeuxis
This English scheme has no Arabic equivalent, though example of which are common in Arabic, may be more common than in English, for this succession—without- break of utterances – in ‘epizeuxis’ – is particularly what most Arabic grammarians necessitate in Arabic emphatic repetition (الزبيدي، 1966: vol. 3/519).

f- Epamalepsis; Epanados vs. 
The English pattern ‘epamalepsis’ is similar to a part of the Arabic ‘الاطشاف’ namely to the first prosaic and poetic cases where words occur at the beginning and end of a clause (in prose) or a line (in poetry). On the other hand, ‘epanados’, the other; all poetic positions (except the 

- محمد درويش
first) to the case of full repetition – in ‘اُزصذ٣ش’ – could be compared to one part of epanados, in particular that wherein repetition occurs at the middle and end of a line or clause; the other part, wherein words occur at the beginning and middle of a line or ‘اُزصذ٣ش’ or any other Arabic pattern, though ‘اُزصذ٣ش’ clause, is, as a pattern, missing in ‘اُزصذ٣ش’ examples for it could be found:

\[
\begin{align*}
فَ & 
\text{غبقُ اٌَّٟ اٌعُشفَ غَ١شَ ُِىَذَّسٍ} \\
\text{عُمذُ اٌ١ِٗ اٌؾّىشَ غ١شَ ُِغَّغَُ ِ} \\
\end{align*}
\]

149

One more form of ‘اُزصذ٣ش’ is that of ‘اُغ٘بط’; this form, in its diverse poetic positions (except perhaps the first), could occur in English but not as a distinguished scheme (see example no.10, specifically the word ‘lie’ in the fifth line). A third form is that wherein the repeated words are derived of one stem; the positions (except the first) of such case are also resembled in English, though not in a ‘اُزصذ٣ش’ distinguished scheme (see example no.89 and 90). The fourth case of ‘اُزصذ٣ش’, the repeated words are seemingly of one stem, is missing in English. However, a noteworthy matter is that, in most points of similarity between English and Arabic, the Arabic side is more elaborate, mostly consisting of three various positions (throughout both hemistiches) vis-à-vis one in English; this is obviously owing to the two-hemistich system in the Arabic poetry, a thing which is missing in the English poetry.

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

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

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

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

[Herbert’s ‘The Church’].

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

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

[Herbert’s ‘Justice’].

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

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

6- The Syntactic Level

6-1 In English

Syntax “deals with rules governing the combination of words in sentences” (Crystal, 1997:249). Thus, syntax deals with larger-than-word linguistic units; such units are either grammatical structures or word strings as illustrated below.

1. The Structure

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

1.1. Parallelism

Parallelism is known as “similarity of grammatical structures” (Sledd, 1959:291). This definition of parallelism is generally agreed upon by most rhetoricians and writers of literary dictionaries (e.g. Cudden (1982), Thrall and Hibbard (1960), and Gray (1984)) and some grammarians (e.g. Sledd (1959)). However, some critics (e.g. Hopkins and Jacobson (from Culler, 1975)) and some grammarians (e.g. Leech (1969)) argue that parallelism, in its widest sense, means ‘regularity’ in language and, thus, includes all patterns of repetition at all levels. Therefore, for Leech (and some others), parallelism in this study means what they call ‘syntactic’ parallelism. However, parallelism is one of the basic principles of grammar...
and rhetoric, where equivalent ideas or things are set forth in coordinate – or semi-coordinate – structures (Corbett, 1965:429). It is not, in any way, necessary that words are repeated in the parallelistic structures in order for them to be regarded such (ibid):

152- If you prick us, do we not bleed? if you trickle us, do we not laugh? if you poison us, do you not die? and if you wrong us, shall we not revenge?  
[Shakespeare’s ‘The Merchant of Venice’, III.i]

153- He spake me fair, this other gave me strokes:  
He promised life, this other threatened death:  
He won my love, this other conquered me:  
And sooth to say, I yield myself to both  
[Kyd’s ‘Spanish Tragedy’, I.ii]

154- If of Dryden’s fire the blaze is brighter, of Pope’s the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.  
[Dr Johnson’s ‘Life of Pope’ (1781)]

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

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

1.2. Antimetabole

It is also called ‘antistrophe’ and is known as a scheme where words are reversely repeated in parallel structures (ibid: 437-8). This means that, not only is the structure repeated, but also the words reversely:

156- What is Hecuba to him, or he to Hecuba  
That he should weep for her? [Shakespeare’s ‘Hamlet’, II.ii]

157- One should eat to live, not live to eat. [Moliere’s ‘L’ Avare’]

2. Word-Strings

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

2.1. The Phrase

A phrase is usually defined as a group of words which does not contain a finite verb and does not have a subject-predicate structure (Richards et al, 1985:39). A phrase contains more than a word; it is larger than a word and smaller than a clause or sentence. Phrases are of several types e.g. ‘adverbal’, ‘adjectival’, ‘prepositional’ …etc. Phrases could be commonly found repetitive in language:

158- Lorenzo: ... in such a night

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

Jessica: In such a night

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

Lorenzo: In such a night

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

Jessica: In such a night

Medea gathered the enclanted herbs

That did renew old Æson.

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

159- When I was a child, I spoke like a child, I thought like a child, I reasoned like a child … [Saint Paul]

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

160- Was it for this you took such constant care

The bodkin, comb, and essence to prepare?
For this your locks in paper durance bound?
For this with fort’ring iron wreath’d around?
For this with fillets strain’d your tender head,
And bravely bore the double loads of lead!

2.2. The Clause
This covers both the ‘clause’ and ‘sentence’ since the difference between those
two terms is little. A clause is defined as “a group of words which form a grammatical
unit and which contain a subject and a finite verb” (Richards et al, 1985:39) which
makes it similar to the simple sentence.
In fact, a clause – though never a phrase – could quite often be a full sentence
e.g. “I hurried home” (ibid). Moreover, some schools of grammar (e.g.
Transformational Generative Grammar) “make no formal distinction between clauses
and sentences” (Crystal, 1997:62). There are three common patterns of repetition, as
illustrated below.

2.2.1. Refrain
A refrain is “a line or lines repeated at intervals during a poem, usually at the
end of each stanza” (Beckson and Gans, 1961: 171). It could also be part of a line or
even a word (Gray, 1984: 171). Though sometimes it undergoes slight modification, a
refrain is very often an exact repetition as in the tragic ballad ‘The Cruel Brother’ in
bellow:

161- A gentleman came oure the sea,
   Fine flowers in the valley
   And he has courted ladies three
   With the light green and the yellow
   ……………………………..
   Now does she neither sigh nor groan:
   Fine flowers in the valley
   She lies aneath yon marble stone
   With the light green and the yellow.

However, refrains in songs, wherein the audience is expected to join in, are
2.2.2. Repetend

This term is sometimes used a synonym for refrain, but the two terms are more often distinguished; “where a refrain appears without alteration at regular intervals, a repetend is often varied and does not appear at any predetermined point” (Beckson and Ganz, 1961:172):

162- “I fear thee ancient Mariner!
   I fear the thy skinny hand!
   And thou art long, and lank, and brown,
   As is the ribbed sea sand
   ………………………
   I fear thee and thy glittering eye,
   And thy skinny hand, so brown.” –
   Fear not, fear not, thou Wedding Guest!
   This body dropt not down.

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

2.2.3. Incremental Repetition

This form of repetition is found frequently in the ballad. In this scheme, a stanza repeats a preceding one with variation but adds something to advance the story (Thrall and Hibbard, 1960:238-9). Incremental repetition is a rhetorical device of the ballad form, and has been widely used in ballads for hundreds of years (Cudden, 1982:327). A nice example is in a popular British ballad called ‘Lord Randal’:

163- “O where ha you been, Lord Randal, my son?
   And where ha you been, my handsome young man?”
   “I ha been at the greenwood; mother, mak my bed soon,
   For I’m wearied wi hunting, and fain wad lie down.”
   ……………………………
   “An wha met ye there, Lord Randal, my son?
   An wha met ye there, my hansome young man?”
   “O I met wi my true-love; mother, mak my bed soon,
   For I’m wearied wi hunting, and fain wad lie down”.

…...
“And what did she give you, Lord Randal, my son?
And what did she give you, my handsome young man?”

“Eels fried in a pan; mother, mak my bed soon,
For I’m wearied wi hunting, and fain wad lie down.”

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

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

[Sir Winston Churchill]

6-2 In Arabic

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

1. The Structure

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

1.1. ‘التوازي’

It is defined as the similarity of structures with difference of meanings (i.e. words) (1997:259)

165- فيها عين جارية، فيها سُرّ رفعة، وأَوْباً مَّفْلَوَحة، ونمارق مُصْفَوْفة، وزرافيّ مُبْتُوعة، أفلا يَنظرون إلى الأَبِي كَيِّف خُلُفت، وإلى السَّماء كَيِّف رَفعت، وإلى الجَبَل كَيِّف نَصْبَت، وإلى الأَرْض كَيِّف سَطَحَت (الغاشية/12-2020)

- فَأَمَّا مِن أَعْطى وَأَلْقى، وصَدِقَ بَالْخَصْنَى، فَسَنِسَّرَةَ لِلسَّنْرَى، وَأَمَّا مِن بَخْل

- ١٦٦٦-

واسْتَقَّى وَكَتَب بِالْخَصْنَى، فَسَنِسَّرَةَ لِلسَّنْرَى (الليل/5-101)

However, it is argued that ‘التوازي’
levels i.e. sounds, morphemes, words, phrases, and clauses (الحياتي, 2004:15). In

to avoid.

1.2. Also called the "عكس" occurs when some utterance is repeated with the order of its words reversed (الحیاتی, 2001:239): repeating an utterance – with its words reversed – means repeating its structure as well:

((глядان اللّٓل في الفِنَّاء لبُقص النَّهار فِي الفِنَّاء وَتُخْرَج الحيٌّ من الميّتٍ))

167

وَتُمْرَح الميّتٌ من الحيٍّ)

(ال عمران/۲۷)

168- إذا أمّرّتْ منهم ومنك سنحابا فوابِّلهم طُيّ و طنِّك وابن

[المنتبی]

2. Word-Strings

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

2.1. The Phrase

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

قد شربنا بِكَأس موت زلال.

ما سماعنا بِمثله في الخوالي

[الحارث بن عباد]

وَهَل يُمْنَ مِن كَانَ فِي الْعَصِرِ الْخَالِّي

وَهَل يُمْنَ الَّذِي أَعْمَلَ مَخْلَدً

وَهَل يُمْنَ مِن كَانَ أَحْدَثُ عَهْدَهِ

[المرو القيس]

167- كِم لِلمنزل مِنْ عامِ وَمِن زَمْنِ لِلأَّل أَسِمَاءَ بِالْقَفْقِينَ فَالْرَّكْنِ

2.2. The Clause

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

2.2.1. رئشاس الأؽوبس

It is a poetic form of repetition. It occurs in poetry whose lines consist each of two hemistiches. ‘means the repetition of the first hemistich of a line intermittingly repeats the first hemistich of the first line thrice throughout one of his long poems:

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

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

In response, —the killer of—composes a poem whose first hemistich of the first line is repeated thirty-nine times (ibid:31).

2.2.2. اٌزخ١١ش

It is also a poetic form of repetition in which one or more lines are fully
The poem of "القصيدة" consists of a quatrain repeated more than once, with changing only the rhyme-word in each repetition:

17

فَعَعَمْ أَمْنُّ أَمْنِّي فِي عَظَمٍ
نَآرَ تَأَجَّجَ في عَظَمٍ
جَسَدَ تَقًّبَةَ الأَكْفَفَ
أمَا أَنَا فَكَمَا غُلْمتَ
فِهْلَ لِوُصَّلِكَ مِنْ دُوَامٍ
فُؤُولِ لِطَيْفِكَ يَتَّنْثَي
عَنْ مَضْجِعٍ عَنْ الْهُجَوَّع
فَعَعَمْ أَمْنُّ أَمْنِّي فِي عَظَمٍ
نَآرَ تَأَجَّجَ في عَظَمٍ
جَسَدَ تَقًّبَةَ الأَكْفَفَ
أمَا أَنَا فَكَمَا غُلْمتَ
فِهْلَ لِوُصَّلِكَ مِنْ دُوَامٍ
فُؤُولِ لِطَيْفِكَ يَتَّنْثَي
عَنْ مَضْجِعٍ عَنْ الْهُجَوَّع

2.2.3. Also referred to by "اللازم الشعري" (1988:132), this pattern is defined as the repetition of a word or a clause at the end of each stanza:

17

هَلْ أَنَا خُرْ تَّلَيْقَ أَمْ أُسَبِّرَ فِي فَيَوْدُ
هَلْ أَنَا قَائِدُ نَفْسِي فِي حَيَّيْنِ أَمْ مُقْوَدُ
أَتَمَنَّى أَنْثِي أَدْرِي وَلِكِنْ
لا أَذْرِي

أَجْدِدَ أَمْ قَدِيمُ أَنَا فِي هَذَا الْوَجْحُود
هُلْ أَنَا خُرْ تَّلَيْقَ أَمْ أُسَبِّرَ فِي فَيَوْدُ
هَلْ أَنَا قَائِدُ نَفْسِي فِي حَيَّيْنِ أَمْ مُقْوَدُ
أَتَمَنَّى أَنْثِي أَدْرِي وَلِكِنْ
لا أَذْرِي

[إِلْيَاسِ أبو ماض١]}
Sometimes, the whole poetic line at the beginning of the stanza is repeated

\[ اُ٣بط، 1988:132: \]

\[ سُوُٓ ثَ١زـٟ ؽَغَـــشْ فَبعْقِـفٟ ٠ب سِ٠ـــبػْ َٚأزـَـؾِتْ ٠ب غُ١ُـــَْٛ َٚاعْجَـــؾٟ ٠ب غُ١ُـــَْٛ َٚالْقِـفٟ ٠ب سُعُـــٛدْ ٌَغذُ أَخؾَٝ خَوَـــشْ عَمفُ ثَ١زـــٟ ؽَذ٠ــــذْ سُوُٓ ثَ١زـٟ ؽَغَـــشْ \]

\[ من سراجي الضنين أَعزَِّـذُّ اٌجَقَــــشْ وـٍَُّّـب اٌٍ١ـــًُ عــــبءْ ِٚأٌَّٙـــبسُ أْزَؾَـــــشْ فَبخْزـَـفٟ ٠ب ُٔغُـــــَْٛ َٚأْوَــفِئْ ٠ب لََّــــــشْ ِِٓ عِشاعٟ اٌنَئ١ًْ أعْزَِّـــذُّ اٌجَقَــــــشْ ]

Repetition in "رٌشاس اُزوغ٤ْ" could also occur at the beginnings of successive stanzas (الملانكة:1967:251).

\[ وكُّنَا اَثْنِينَ فِي حَشْبِ مَنْ مَنْفَرِجٍ اَثْنِينَ كُّنَا فِي زَرْحَ السُّوَقُ كَانَتَ بَيْنَا صَدَفَتْ وَأَزْمَةُ وَأَمْكَةُ وَأَلَفَ مِنْ الأَسْمَاء 問َلَفْ مِنْ الأَمَوَاتِ وَالأَحْيَاء كُّنَا اَثْنِينَ مُشْتَعَلٌَينَ مَقْتَرَبٌَينَ وَانْعَفَدْ خُوَلَتْ بَيْنَا وَانْعَفَدْ أَكْفَتْ صَدَفَةُ كَانَتَ وَكُّنَا اَثْنِينَ مُلْتَقِينَ مَفْتَرِقٍَينَ ]
In certain other cases, the repeated clause in 'تكرار التقسم', undergoing a slight modification each time it recurs so as to avoid monotony (ibid):

- 180-

أَغَّصَتُ أَغَّصَتُ أَغْنَتُ ٌَْٓ أؽْزًََِّ اٌغُشػَ اٌغّبفِشْ

عُشػم لَذْ َِشَّ َِغبءَ الأِْظ ِعٍٝ لٍَجٟ

عُشػم ٠َغْضُُِ وبٌٍّ١ً ِاٌُّعْزُُِ فٟ لٍَجٟ

٠َغْضُُِ أعَْٛدَ وبٌِٕمّْخِ فٟ فِىشِ صبئِشْ

عُشػم ٌَُْ ٠َعْشِفْ ئٔغبْم لَجٍٟ ِِضٍَْٗ

ٌَْٓ ٠َؾىَٛ لٍَتم ثِؾَشٌّٞ ثَعْذٞ ِِضٍَْٗ

اٌظٍَُّّخُ فٟ أِْغٟ اٌَّوِّْٛٞ أؽَغَّزُْٗ

ََِٚنَذْ رَِّٙظُ فٟ فَّْذِ اٌٍّ١ً ِ: َِٓ ِاٌغبِٟٔ

ؽَزّٝ الأثَذِ٠َّخُ َٚا٢فبقُ أؽَغَّزُْٗ

َٚرَٕبعٝ، ٌَُْ ٠َعْجَأ، ٌَُْ ٠َْٕزَجِِٗ اٌغبِٟٔ

أغْنَتُ أغْنَتُ ٌٍِغُشػ ِاٌُّخْزٍَِظ ِ اٌؾّبوِٟ أغْنَتُ

عَ١ُغَ

ُّٓ ِِعَٟ اٌقّجشُ اٌَّزثٛػُ اٌُّشْرَعِؼُ

عَزُغَُّٓ َِعَٟ اٌزّوشٜ عَزَضٛسُ َٚلا َِْٙشَةْ

لا َِْٙشَةَ ِِْٓ عُشػ ِلَذْ َِشَّ عٍٝ لٍَجٟ

ٔبصن اٌّلائىخ

\(رٌشاس اُزوغ٤ْ\)

is more suitable to poems whose general theme could be divided into several items than to those poems which have correlated, well-knit themes, and whose general unity contradicts the nature of ‘تكرار التقسم’. (ibid: 253).’  

2.2.4. 

It is one form of ‘الإط٘بة, and occurs when a complete clause – whether prosaic or poetic
6-3 Comparison

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

A- The Structure

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

1- Parallelism vs. التوازي

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

2- Antimetabole vs. العكس

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

**B- Word- Strings**

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

**1- Phrase**

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

**2- Clause**

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

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

- **التخیر b- Incremental Repetition vs.**
  
  ' in Arabic; in both, a stanza recurs with slight variation. However, variation in incremental repetition usually includes several words or clauses from whichever part of the stanza, whereas in ‘التخیر’ variation is usually limited to a single word a line (often the rhyme word). Moreover, incremental repetition usually involves a stanza; in ‘التخیر’ it may be a stanza or more or less.

- **c- Repetend**

Such an English scheme, as a pattern, is missing in Arabic, though examples are available:
This Arabic pattern is totally missing in English, for the two-hemistich system on which such pattern is based is eccentric to the English poetry.

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

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

7- Conclusions

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

1. Repetition is a phenomenon common in both English and Arabic.
2. A comprehensive definition of repetition based on formal as well as functional basis is missing in English while present in Arabic.
3. Repetition has an essential role in the literature of both languages. However, it had been a conspicuous distinctive feature of Arabic, characterizing the majority of its literature, an extreme which is not true of English.
4. Most studies of repetition in Arabic are inspired and reasoned by the Glorious Quran (whose mother tongue is Arabic) for this heavenly book, full of repetition, had always been regarded as the divine miraculous rhetoric; English, on the other hand, is not affected to a similar extent by the Holy Bible which,
though full of repetition, is not an original English manuscript.

5. Repetition in both languages is of three main types: semantic, formal, and full. Semantic repetition (recurrence of only meaning) is more elaborate in Arabic, taking forms which are either missing in English (such as “ذكر النصائح بعد العام” and “ذكر العام بعد النصائح”) or more elaborate than in English (such as Arabic expressions of semantic repetition vis-à-vis English reflexive pronouns). The Arabic “الإيضاح بعد الإبهام” as a scheme, is missing in English, though examples are available in it.

6. As for formal repetition (the recurrence of only form), it is common in both languages, though in Arabic, represented by “الجنس” , it is much more elaborate in that it takes five main schemes, some are of further sub-types, hence: “التام” (different), “الناقش” (connected), “المستوى” (level), “المعلم” (teaching) and “المماثل” (similar) vis-à-vis three types of pun (which stands for English formal repetition) with no sub-types: ‘homophonic’, ‘polysemic’, and ‘homonymic’. Excepting homonymic pun and “الجنس التام”, all the above patterns of formal repetition are unique in favour of their languages.

7. Full repetition (recurrence of form and meaning together), in both languages, is commoner than the semantic and formal, and is the type that is mostly intended in the levels and functions of repetition in general.

8. In addition to the semantic level, repetition, in both English and Arabic, is of three main levels: phonological, morphological, and syntactic, each with possible sub-levels and/or a set of schemes. In English, the phonological level is of three schemes; ‘alliteration’, ‘assonance’, and ‘rhyme’, the latter is of eight types: ‘end’, ‘rich’, ‘half’, ‘internal’, ‘pararhyme’, ‘masculine’, ‘feminine’ and ‘triple’. In Arabic, it is of seven types; “التصريف”, “الجواب”, “السائر”, “الاقتباس”, “الفيصل”, “المعلوم” and “المكمل”. “التصريف” is similar to rhyme, namely to the end- rhyme, as is “التصريف” to internal rhyme; alliteration, assonance, and triple rhyme, as distinguished patterns, are missing in Arabic, though examples of them are common in it (Arabic examples of assonance may be much more common than in English); all the other five types of rhyme are
completely missing in Arabic as are all the other five Arabic patterns in English. In summary, then, the phonological level is almost similarly common in both languages, each with the same number of common and unique patterns.

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

10. At the syntactic level, repetition in both English and Arabic is of two types; structure (comprising English ‘parallelism’ and ‘antimetabole’ which are the same as Arabic ‘التشابه’ and ‘التنازلي’ and ‘العكس’ respectively) and word-strings which
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المجلة

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