Stylistic Analysis of Indoctrination in English and Arabic Didactic Poetry

تحليل أسلوبي للوعظ في الشعر التعليمي في اللغة العربية و الإنكليزية

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ABSTRACT

The research explores indoctrination within English and Arabic didactic poetry from a stylistic perspective, focusing on two poems of Rudyard Kipling`s *If* in English and *Al Mua`llaqa* of the pre-Islamic poet Zuhair Ibn Abi Salma in Arabic. Peter Verdonk's (2002) model is adopted this study. The study aims to explore the linguistic intricacies employed by these poets to sendindoctrinative messages and manifest moral lessons within this didactic text type. By concentrating on the indoctrination component of Verdonk's(2002) model, the research attempts to explore how linguistic choices contribute to the persuasive and instructional aspects of these poems. The study reveals that the English poem has a higher lexical density and reliance on verbs of indoctrinative illocution while the Arabic poem has a higher number of nouns to convey indoctrination as a process. It can also be seen that both poems provide indoctrination on how to deal with life's obstacles and make moral choices. Indoctrination is presented following distinct cultural viewpoints and with various degrees of centering on thematic development.

المستخلص

يتناول البحث الموعظة في الشعر التعليمي الإنجليزي والعربي من منظور أسلوبي، مع التركيز على قصيدتين من قصيدة "إذا" لرودیارد كيبلينغRudyard Kiplingفي اللغة الإنكليزية والمعلقات للشاعر الجاهلي زهير بن أبي سلمى في اللغة العربية. وقد تم تبنت الدراسة الحالية نموذج بيتر فيردونك Peter Verdonk's (2002). تهدف الدراسة الحالية إلى استكشاف التعقيدات اللغوية التي استخدمها هؤلاء الشعراء لإرسال رسائل موعظة وإظهار دروس أخلاقية ضمن هذا النوع من النص التعليمي. ومن خلال التركيز على عنصر الوعظ في نموذج فيردونك (2002)، يحاول البحث استكشاف كيفية مساهمة الاختيارات اللغوية في الجوانب المقنعة والتعليمية لهذه القصائد. وتكشف الدراسة أن القصيدة الإنجليزية لديها كثافة معجمية أعلى واعتمادها على أفعال الوعظ ، في حين أن القصيدة العربية لديها عدد أكبر من الأسماء لنقل الوعظ كعملية. ويمكن أيضًا ملاحظة أن كلا القصيدتين توفران الوعظ حول كيفية التعامل مع عقبات

الحياة واتخاذ الخيارات الأخلاقية. يتم تقديم الوعظ باتباع وجهات نظر مجتمعية متميزة وبدرجات مختلفة من التركيز على التطوير الموضوعي

الكلمات المفتاحية : الموعظة , الشعر التعليمي , شعر المعلقات

INTRODUCTION

Stylistics is the domain through which it can be possible to identify the aesthetics and tone of language. Especially with reference to literature, style is a very relevant concept as it is the manner through which a literary text manifests its beauty. An attentive location to the field of stylistics is remarked by Toolan, (2014, pp. 30-31) who upholds that

> "doing stylistics is basically the participation in an ongoing discourse, which has its reflections on the various language functions in our cultures and its exerted attempts to revise and renew our common understanding of language forms and functions".

Toolan affirms that stylistics is far-off from being "objective, definitive and rigorous", owing to the view that not merely literary discourses are differently contextualized and differently explained, but also "language is endlessly potentially variable in forms and functions, languages are not finally codes, and human beings are not machines for processing those not-codes". (2014, p.31)

Trask (1999, p.197) states that stylistics refers to the analysis of the artistic practices of languages, in particular, the literary use of language. The linguistic tradition in Europe has always viewed the analysis of the merely mechanical aspects of language as associated with the analysis of its artistic aspects; as in the contributions of Roman Jakobson (i.e., poetics), one of the founders and leading linguists of Prague school. Within the middle of the 20th century, Jakobson added both to "theoretical linguistics and to the critical examination of literary works" (ibid).

According to Simpson (2004, p.2), stylistics is described as a way of textual understanding wherein a certain language is presented a primary location. Allocating such a location for language in stylistic analysis is stimulated by the idea that "the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text" (ibid).

Turning to didactic poetry, it is crucial first to present the idea of the original doctrine of didacticism. Didacticism is a type of philosophy that focuses on instructional and informative qualities in literature and art, in addition to design (Repp, 2012, p.271). Eventually, Schuler and Fitch (1983, p.4) state that this type of poetry serves as a powerful medium for projecting ideologies and moral doctrines. It can be seen that this genre has a very unique features that makes it different from the other poetry types.

As for the Arabic didactic poetry, it can be said that Arabic wisdom literature is a type of literature popular in the ancient near east. It consists of phrases by teachers and sages with the aim of teaching and guiding virtue, principles, morals and divine commands. Although this literary genre adopts the same method of narrated stories and legends, it has spread in written texts. Wisdom literature is very similar to the literary genre called "Mirrors of Princes," which has a long history in Western and Islamic Renaissance literature. In classical antiquity, Hesiod's prescriptive Greek poetry, specifically his poetic work "Works and Days," is a source of knowledge, as is the wisdom literature of Babylonian, Egypt and India. Pre-Islamic Arabic literature is full of many poems filled with expressions of wisdom, including the poems of the poet Zuhair bin Abi Salma (520-609 before Islam). (Internet source)

This study explores the aesthetic aspects of indoctrination in two didactic poems written in Arabic and English. The research looks at the writings of Zuhair Ibn Abi Salma Al Mu`allaqa and Rudyard Kipling (If). The study makes use of Peter Verdonk's (2002) model, which provides a comprehensive framework for analyzing stylistic components in literary works. The study attempts to distinguish the unique strategies manipulated by both Kipling and Zuhair Ibn Abi Salama in indoctrinating the readers via traversing linguistic and cultural landscapes and eventually promoting a strict comprehension of the relationship between language, genre function and the cultural environment.

Although didactic poetry has been a subject of literary analysis, a noticeable gap in understanding the specific stylistic mechanisms employed in the indoctrination process within this genre is persistent, especially in the works of Rudyard Kipling and the pre-Islamic poet Zuhair Ibn Abi Salma. It is clear that there is a need for a comprehensive investigation

of these poets' didactic poems using Peter Verdonk's model. The study also targets hindering a thorough examination of how linguistic choices convey the indoctrinative aspects of their verse. This research attempts to address this gap by the application of Verdonk's (2002) model to explore the sensitive interplay between language and indoctrination in English and Arabic didactic poems.

Regarding the research questions, the following enquiries should be addressed: first, how does Rudyard Kipling manipulate language in his English didactic poetry to convey indoctrination, Second, according to Peter Verdonk's perspective, how does Zuhair Ibn Abi Salma use Arabic language features in his didactic poetry to present and convey indoctrinative messages? Thirdly, what role do linguistic and cultural elements play in the stylistic differences between the indoctrination in Zuhair Ibn Abi Salma's Arabic didactic poetry and Rudyard Kipling's English didactic poetry? Lastly, how well does Peter Verdonk's model unravel the different approaches manipulated by Zuhair Ibn Abi Salma and Rudyard Kipling to influence and guide his readers via didactic poetry?

PREVIOUS STUDIES

In this section some relevant works are presented to show the significance of our study. For instance, A. J. Arberry (1959). "Classical Persian Literature." This famous work covers various aspects of classical Persian literature, including poetry. It provides insights into the didactic elements present in Persian poetry. Moreover, Adnan Haydar and Michael Beard (1986). "Nineteenth-Century Arabic Poetry: Theories of Pen and Sword." explore 19th-century Arabic poetry, delving into the stylistic elements and didactic functions of the poetry of this period. Roger Allen (1998). "The Arabic Literary Heritage: The Development of Its Genres and Criticism." Allen's comprehensive work discusses the development of Arabic literary genres, shedding light on the didactic aspects of Arabic poetry throughout history. Jaroslav Stetkevych (2010) as well. "The Poetry of Reminiscence in the Classical Arabic Nasib: The Zephyrs of Najd." The poetry of classical Arabic by Stetkevych explores issues like nostalgia. It offers thorough(although not pedagogical) information about the language and stylistic features of Arabic poetry. Stetkevych, Suzanne Pinckney (2003). "The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual." The poetics and rituals of pre-Islamic Arabic poetry are searched in Stetkevych's work. It can offer a more comprehensive comprehension of the linguistic and cultural components of Arabic poetry traditions. Within Arabic *Poetics in the Golden Age,* James T. Monroe, (2014) highlights a number of stylistic features and the instructional purposes of Arabic poetry. From the information provided above, it is clear that the study is distinct in both its theme and its effort to close this gap in the relevant literature.

METHODOLOGY

The study takes the above mentioned poems as the data of analysis. They relatively have a similar length and are of the same genre. The elements involved in stylistic analysis are those taken from the insights of Verdonk (2002, p.3-4) who maintains that style is the manner or way through which meaning is conveyed, and that style is persistent in everyday life in   abstract and concrete realizations as in language and buildings respectively. In this model style in language can be realized via lexical grammatical and figurative choices. The analysis takes the three elements as the tool to explore indoctrination stylistically.

THE ANALYTICAL PART

In this part the English and Arabic poems under analysis are analyzed qualitatively and quantitatively using insights from the adopted model of Verdonk (2002).

The Analysis of "If—" by Rudyard Kipling:

"If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,

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And yet don't look too good, nor talk too wise:
If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:
If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'
If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!"

The repetition of the anaphoric reference "If" at the beginning of each stanza is just one instance of the various rhetorical devices used in the poem. Conditional statements are highlighted in this anaphoric style, directing the reader in and driving contemplation of different situations. Parallelism: Kipling presents a number of conditions and virtues using parallel structures. This has the persuasive and rhythmic effect of highlighting the significance of each virtue. Kipling also stresses the significance of keeping particular traits in the face of misfortune by contrasting difficulties with virtues.

In terms of language and tone, the general tone in the poem is uplifting and supportive and eventually positive. Kipling uses language that inspires and encourages, creating a feeling of strength in the face of adversity.

Moreover, the poet employs formal language, using outdated pronouns like "thou" and "thy," which enhances the poem's didactic and timeless aspect and strengthens its argumentative meaning.

In addition to the appeal for reason and emotion, the poet also manipulates pathos or emotionally charged elements. Kipling provokes strong feelings on part of the reader via presenting everyone's struggles and experiential-related situations. The poet uses the conditional clause again, as if he is offering universal guidance.

Taking the poem's logical framework, the poet also appeals to logos. Kipling makes a well-reasoned case for the qualities and actions that promote achievement and personal development.

When addressing the reader directly or in the second person ("you"), the apostrophic mode is clearly indicated. As a result, the advice feels more personalized and direct to the reader, which strengthens its persuasive power.

It can also be seen that the poet's sense of motivation is also clear, especially in his persuasion to the reader to take action. Kipling gives the poem a motivating quality by urging the reader to aspire to the listed qualities and actions.

The examination sheds light on the ways in which Kipling uses persuasive techniques in "If—" to communicate a set of moral precepts and encourage the reader to grow as a person and be resilient.

Rudyard Kipling, makes an interesting subject for stylistic analysis that focuses on indoctrination. The poet uses a variety of rhetorical strategies to provoke the reader's interest and inspiration, building up a persuasive argument that

gives eternal wisdom. The deliberate use of anaphora, especially the way the conditional "If" is repeated at the beginning of each stanza, creates a rhythmic pattern that invites the reader to engage in a reflective conversation. Kipling makes a strong case for the importance of virtues and their observance through his deft use of parallelism.

The Analysis of Zuhair Ibn Abi Salam Al Mu`allaqa:

ومَن لم يُصانِعْ في أمورٍ كثيرةٍ

يُضرَّسْ بأنيابٍ ويُوطَأ بمَنسِمِ

ومَن يَجعلِ المعروفَ مِن دون عِرضِه

يَفِرْهُ ومَن لا يتَّقِ الشَّتَمَ يُشتَمِ

ومَن يكُ ذا فَضْلٍ فيَبخَلْ بفَضلِه

على قومِهِ يُسْتَغْنَ عنه ويُذمَمِ

ومَن يُوفِ لا يُذمَمْ

ومَن يُهدَ قَلبُهُ

"And whoever does not excel in many matters

 He is crushed with fangs and trampled with a breeze

 And who does good without offering it?

 He flees, and he who does not fear insults will be reviled

He who is virtuous is stingy with his bounty

He will be dispensed with by his people and vilified

And whoever pays it will not be blamed

 And whoever guides his heart

To the one who is confident in righteousness, he does not hesitate

And whoever fears the causes of death will attain it

And if he reaches the heavens with a ladder

And whoever bestows favor on people other than those who do not deserve it

His praise becomes a rebuke and regret

And whoever disobeys the edges of the glass, he will

 He obeys the Awali, and every one of them is installed

 And whoever does not distance himself from his cistern with his weapon

 He will be destroyed, and whoever does not oppress people will be oppressed

 He who estranges considers his friend an enemy

 Whoever does not honor himself will not be honored

And no matter how much a person has of creation

 And if he thinks it is hidden from people, it will be known

 And whoever you see who is silent admires you

Increase or decrease in speaking

A boy's tongue is half and half is his heart

All that remained was the image of flesh and blood"

إلى مُطمئنّ البِرّ لا يَتَجَمْجَمِ

ومَن هاب أسبابَ المَنايا يَنَلْنَهُ

وإن يَرقَ أسباب السماءِ بسُلَّمِ

ومَن يَجعل المعروف في غير أهلِه

يَكُن حَمدُه ذمًّا عليه ويَندَمِ

ومَن يَعصِ أطرافَ الزِّجاج فإنه

يُطيع العوالي رُكِّبَتْ كلَّ لهذَمِ

ومَن لم يَذُدْ عن حَوضِهِ بسِلاحِهِ

يُهدَّم ومَن لا يَظلِمِ الناس يُظلَمِ

ومَن يَغتربْ يَحسِب عدوًّا صديقَه

ومَن لا يُكرِّمْ نفسَه لا يُكرَّمِ

ومهما تَكُن عندَ امرئٍ مِن خَليقةٍ

وإن خالَها تَخفى على الناس تُعلَمِ

وكائنْ تَرى مِن صامِتٍ لك مُعجِبٍ

زيادَتُهُ أو نَقصُهُ في التكلُّمِ

لسانُ الفتى نِصفٌ ونِصفٌ فؤادُهُ

فلم يَبْقَ إلا صورةُ اللحمِ والدمِ

This poem's main theme is the range of moral principles and human behaviors. It makes use of indoctrination, persuasion, and moral behavior as themes. The verse's words express a collection of rules and observations regarding good and bad career.

In terms of driving the readers` minds, the poem implies that people who reject particular values and beliefs are similar to people who have not been "fabricated" or "manufactured" in a various ways. This suggests that a set of ideals or conduct that everyone should follow are existent.

The poem advocates for positive virtues, such as promoting goodness ("المعروف") and discouraging wrongdoing ("الشتمْ"). This can be seen as an attempt to persuade individuals to engage in virtuous actions and avoid negative behaviors.

Lines like "وَمَن يُوفِ لا يُذمَمْ" (and whomever pardons is not condemned) employ contrast to drive the reader to follow virtues that result in praise rather than condemnation.

The poet uses persuasive language to promote moral behavior, outlining a set of guidelines that, if adhered to, would produce favorable results and social peace.

Phrases like "ويُوطَأ بمَنسِمِ" (and is trampled upon by sharp teeth) and "يُطيع العوالي رُكِّبَتْ كلَّ لهذَمِ" (obeys the lofty, he is made a step for every humiliation) are prime examples of the usage of metaphors. These metaphors effectively illustrate the severe penalties and subservient character of some actions.

In "لسانُ الفتى نِصفٌ ونِصفٌ فؤادُهُ" (the youth's speech is half, and his heart is half), personification is also evident. The dual nature of a person's expression and feelings is shown by this personification of the tongue and the heart.

In lines like "وَمَن لَم يَذُدْ عَن حَوضِهِ بسِلاحِهِ يُهدَّمْ" (and whomever does not protect his pool with his sword will be annihilated), the poet describes in a vivid way the situation. This can emphasize the value of defending one's interests by provoking a feeling of defense and protection.

"وَمَن يَجعل المعروف في غير أهلِه يَكُن حَمدُه ذمًّا عليه ويَندَمْ" (and whomever makes kindness to strangers his habit, his praise turns shame upon him and he regrets) uses an exaggerating language. The negative effects of departing from society norms are focused upon by this hyperbole.

Turning to the poem's overall mood, it is clear that the poem also contains the consequences of acts while making observations about how people behave. For instance, people who are kind with their favors could encounter ingratitude, and people who pursue attention might come under fire. The poet helps people navigate their actions and relationships by offering insights into the effects of particular acts.

The poem provides a moral framework that helps people manage their lives and this reflects the poem's recurring references to cultural and ethical norms, which are reflections of the society context. It's also evident that a strong focus is placed on upholding one's own dignity, being away from harming others, and making decisions that are consistent with larger ethical and cultural expectations. This poem acts as a moral guide, discussing ethical behavior, persuasion, and mind driving. It warns about vices and their consequences and promotes adherence to social standards and virtues.

The poet presents a set of values and rules for moral behavior in an authoritative manner. A sense of moral instruction is conveyed through the use of imperatives and direct declarations. One gets the impression that the wording is circumspect, admonishing against particular actions and foretelling dire consequences for anyone who stray from the expected values. The reader becomes more alert and vigilant as a result.

The poem expresses obedience and conformity with symbolic imagery, such as "أطرافَ الزّجاج" (edges of glass). The idea of glass suggests brittleness and the results of deviating from established routes

"صورةُ اللحمِ والدمِ" (the image of flesh and blood) is an example of descriptive imagery that vividly depicts the essence of a person. The significance of character and interior attributes is emphasized by this illustration.

Qualitative contrastive analysis

In this section, the two poems are analyzed qualitatively with respect to indoctrination.

The English poetry "If—" focuses on character traits and attributes that help create a robust, well-rounded person. Perseverance, humility, self-control, and the capacity to overcome obstacles are among the themes. It provides guidance on how to remain honorable and composed in a variety of life circumstances.

The meaning of the Arabic poem is expressed through the use of strong imagery, metaphorical language, and direct address. The authoritative and foreboding tone leads the reader through a list of required behaviors and virtues.

The tone of Kipling's poem If is contemplative and thoughtful. It provides advice on overcoming obstacles in life through a sequence of conditional sentences ("If you can..."). The style is more reflective and the language is simple.

The poetry, which has its roots in Arabic cultural traditions, captures social mores and conventions. It presumes a common cultural understanding and speaks directly to the reader. The ideas and the cultural setting in which the poem was composed are intertwined.

Written in a Western setting, Kipling's poem highlights personal qualities that cut across cultural divides. The guidance is less firmly anchored in a particular cultural or socioeconomic context and therefore more broadly applicable.

The poem in Arabic offers a set of rules for moral behavior that fit within the parameters of social norms. It conveys a sense of duty to the community and adherence to accepted standards.

Kipling's poetry is more concerned with the qualities and resiliency of the individual. It promotes independence, tenacity, and upholding moral principles in the face of difficulty.

This Arabic poem's mental style is reminiscent to Rudyard Kipling's "If—," with strong imagery, a commanding tone, straightforward and instructive language, and a formal structure. The use of rhetorical tropes adds to the poem's persuasive quality, and the thoughtful language invites the reader to consider their actions and their consequences.

Quantitative contrastive analysis

In this section, the two poems are contrasted statistically based on the adopted model i.e. Verdonk (2008). The quantification of all the stylistically relevant devices is done following the *Analyze My Writing Program* in which each fill poem is scanned and skimmed for how indoctrination is manifested and conveyed to the reader throughout the poems taking into consideration the sociocultural context.

Figure (1) the total mean frequencies of lexical categories
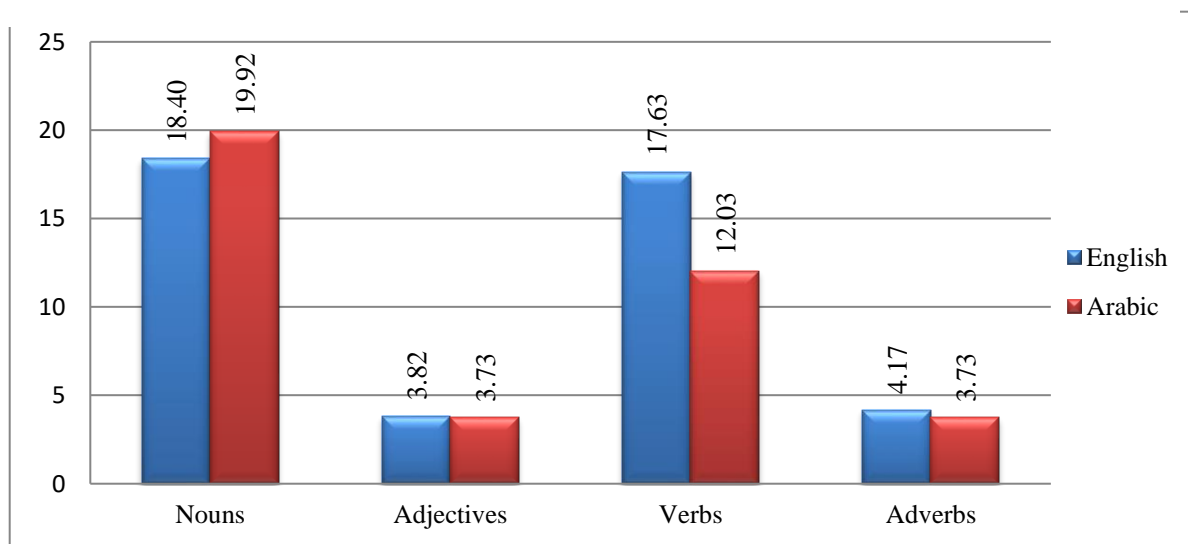
As shown in figure (1) the Arabic didactic poem shows higher frequency with respect to the category of nouns while the English didactic poem shows a higher frequency with respect to verbs. The two categories of adjectives and adverbs show a relatively close level of frequency; hence there is insignificant difference. It should also be highlighted that the statistically based stylistic analysis is central to the exploration of the overall indoctrinative mood of the poems under analysis.
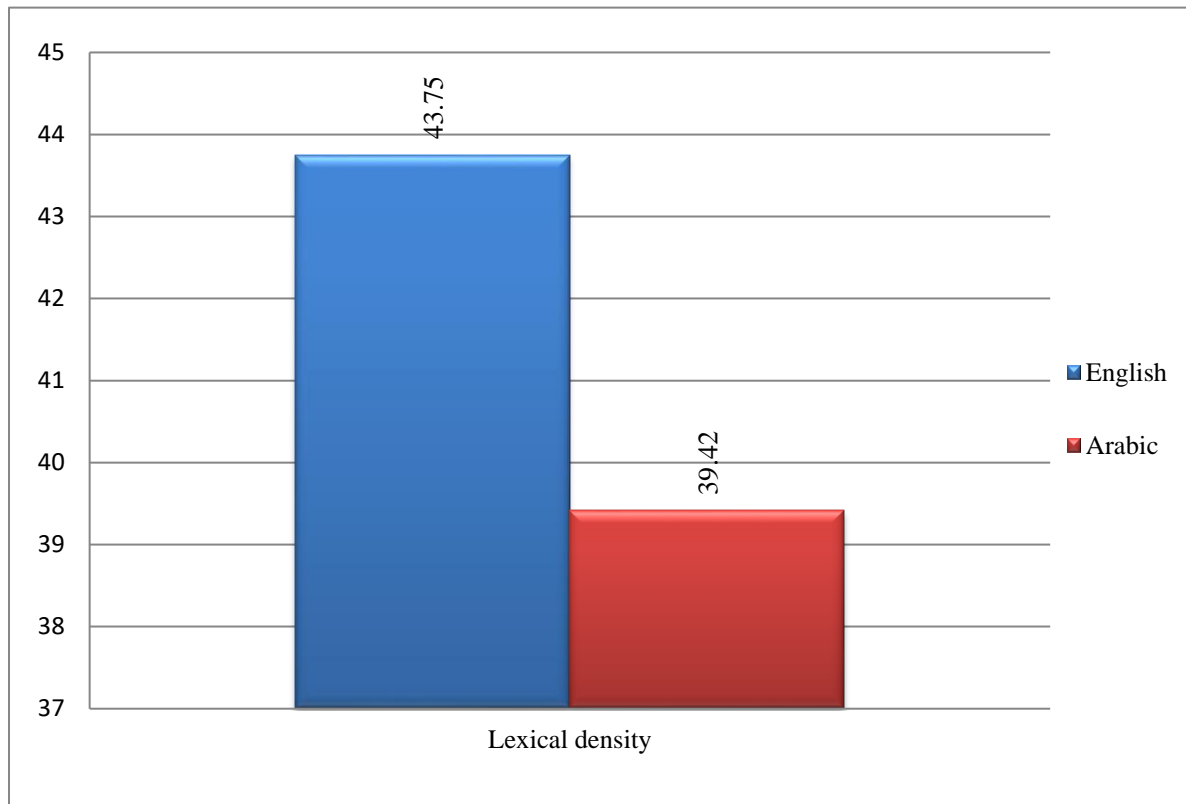

Figure (2) lexical density in the English and Arabic didactic poems

According to figure (2) the English didactic poem shows a higher lexical density than the Arabic one, 43.75 for the former and 39.42 for the latter.

CONCLUSION

Following the qulai-quanti mixed method analysis, the English poem has a higher lexical density and reliance on verbs of indoctrinative illocution while the Arabic poem has a higher number of nouns to convey indoctrination as a process. It can also be seen that the poems provide indoctrinate how to deal with life's delays and teach the way to make moral choices. The two poems do this from distinct cultural viewpoints. The Arabic poetry emphasizes community and conformity to social norms, while Kipling's "If—" is more centered on individualistic qualities and resiliency.

Kipling addresses the reader directly in order to establish a personal rapport and strengthen his argument. The poem's complex strategy of persuasion is highlighted by its use of both pathos and logos, or appeals to emotion and reason. Beyond rhetorical tactics, "If—" has motivational components as well, urging readers to aspire to the stated values and face life's obstacles head-on. Overall, Kipling's stylistic decisions in "If—" come together to produce a powerful work of art that goes beyond its didactic intent and provides timeless advice for moral courage and personal growth.

The Arabic poem's rhythmic flow is aided by its organized metrical and rhymed shape. The poem's instructional quality is strengthened by its structured shape, which also makes it more memorable and powerful. The themes emphasize the negative effects of breaking from society standards and are consistent with community-centric beliefs. The poem points the reader in the direction of characteristics that support peaceful coexistence in communities.

The Arabic poem presents related topics in a balanced and symmetrical way by using parallelism in its structure. This establishes a recurring, melodic pattern that strengthens the advice's persuasive power. The use of repetition highlights the significance of particular virtues and underlines important principles, particularly in sentences like "وَمَن لَم يَذُدْ" (and whomever does not defend). The poetry is more convincing because of its repetition.

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