

**Knowing the Arab Patrimonial Corpuses' Introductions
Between Translation, Criticism, And Creativity**
**The Senses' Phonetic Transcription in Soulaiman Elbou-
stani's Translation of Homer's Iliad's Introduction**

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Abstract:

The heritage corpuses' introductions have a great importance, since their authors consider them as media for showing their trends and ideas and their sides of creativity, which are the knowledge certainties setting their method of writing with several characteristics including their objective and subjective content's styles and the formal methodological scientific disciplines.

If we come back to the Soulaïman Elboustani's translation of Homer's Iliad's introduction, we find that it's a stand-alone writing, which consists of 197 pages, in which the author addresses the criticism principles and the poetic recognising rules with deep analysis, definite accuracy, great knowledge, and addressing several topics of a great importance, after identifying the epics gender and determining whether it's known for the Arab people or not, identifying the Homeric epic and commending it, as well as confirming its affiliation to Homer.

In this research, We've addressed the issue of the senses' phonetic transcription through what's tackled by Elboustani in reviewing detailly the relationship between the line breaks, the objectives, and meanings. It was the issue addressed by numerous Arab and western researchers since antiquity.

Key words: Knowing the introductions, the heritage, the Iliad, the epics, criticism, the translation, the creativity.

Preface:

Remembering Soulaïman Elboustani makes us struck by the Arab versatile personality, who mastered more than one foreign language, and presented the great translated work, in the modern history, through translating the Homer's Iliad from Greek to Arabic. His work is also called "Arabizing the Iliad". His idea of translating the Iliad into Arabic in the form of poetry, after reading and admiring it, is excellent. He applauded it considering it a human heritage. The definite accuracy in depicting the meanings and semantics and conveying them to the Arab reader draws the attention. We're similarly fascinated by his great knowledge, learning capacity, and excitement in transferring the opinion to the reader. In addition to that, he has a deep consideration, the accuracy of analysis and induction, the comparative plots, the meditation depth, and the observation accuracy.

We're likewise struck by his precise introduction, which is a stand-alone achievement, in which he talked too much about Homer; his first

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name, last name, and the name's origin. He also talked about his parentage, his birth and emergence, his school and journeys, his beginning with writing poetry, his stature for the ancient people and the modern ones' opinion about him, and the Arab statements. about his poetry. Then, he talked about the Iliad and its name's origin. This had prompted him to find the equivalent utterance for the Greek "Abus or Abu". Through studying, meditating, and equivalizing, he discovered the word "epic" we use today as a term, that's as ancient as the Arabic language (Ettaher, Jawad, 1979, p. 77). Moreover, he expressed the reason behind its parts' coherence, collecting and writing it, its safety from distortion and manipulation, and the lack of its missing and distorted parts, He endorsed his opinion with arguments and examples like: the odd, the omitted, the repeated, and the closed in it.

He also devoted a part for talking about the Iliad consistency. He moved for tackling its analysis and explanation in terms of: characters, geographical names, its parts coherence, its philosophy, literature, and the knowledge of its era like history and its events, geography and medicine, astronomy and warfare, crafts and politics, religion and arts.

He spoke about the reason behind its immortality, proliferation, being translated into various languages like Indian, Persian, Cyrillic, and the Frankish languages. He addressed the reasons behind not being transferred into Arabic in the form of poetry, in the first centuries, which surpassed the religious barriers. Among these reasons: the fact that the governors like Ibn Elkhasii and Ibn Honain weren't Arab by origins, hence it was difficult for them to write the Arab poetry. In addition to that, the Arab poets themselves didn't master Greek, so there were no qualified people for this work.

He equally described his predecessor's' methods of translating the Iliad into Arabic for instance:

- Youhana Ben Elbtrik and Ibn Ennaiima: looking for the Arabic words that are semantically equivalent to the Greek ones. This method is useless for several reasons. Firstly, the luck of the

equivalent Arabic words to all the Greek ones. Secondly, a language's syntactic features aren't permanently identical to those of another one. The disfunction happens in using the metaphors, which exist in all the languages.

- The method of Hounain Ibn Elisehak, Eljawhari, and others: the translator understands all the sentence meaning, and he translates it into another language, either with identical words or different ones. It's considered as a useful method, since Hounain Ibn Isehak's books didn't necessitate revision, except for the mathematical sciences.

1. Elboustani's method in arabizing the Iliad:

Elboustani spoke too much about his experience with arabizing the Iliad and the reasons behind that, among which: being fond of reading the narrative poetry, since youth, especially what has a relation with the ancient people's imagination and worshiping, and the non-existence of this type of poetry in our language. Among the books he read: Melton's "Elfirdaws Elghabir". He described his growing admiration towards the Iliad, and he said that it's the only work that had attracted his attention among all the other civilizations' works, to the extent that whenever he had read an ancient or a modern piece of writing, his admiration towards the Iliad had grown. Even if it's an ancient piece of writing, it's still a modern beautiful clear rhetorical one. Although it was so difficult, he preserved the Iliad's original things with an unprecedented way of explanation, so that the Arab reader feels familiar with and come back to his nation's ethics of the pre-Islamic era, some of its civilizations, its famous myths and worshiping, and its literature, customs, poets' methods, writers, and its governors' attitudes. The reader also admires his vast Arabic language in all the innate senses, and all what describe the Arab situation, language, and social situation in relation to the ancient nations, especially the Greek ones. The Arabic Frankish reader feels comfort in entering a door that none entered it before, so he understands all the concerns. We're oblivious to most of these things. Therefore, he was obliged to know about the long journeys, the Arab enormous

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books' volumes, literary, historical, and poetic dictionaries. He took arguments from various poets from various periods of time like pre-Islamic poets, senior, and generator. Furthermore, and even from the Westerns' poetry, hence the book took a long time to be explained. So, the time spent in explaining is twice in writing. (Soulaïman, Elboustani, p. 64)

Really, Elboustani's work expresses his talent and knowledge. It also has two linked parts, which are: the introduction, which is a work as such, and the Iliad content, which has been effortfully translated into Arabic in the form of poetry. So, Elboustani, through his work, entered the comparative literature. He also negates the saying that if poetry is translated from one language to another, it would lose its significance.

Elboustani has honestly assured transferring meaning without addition or omission, with paying attention to the language rules without modification except for the persistent necessity. Among this Arabization's aesthetic sides:

- Demonstrating the verses' general meaning, putting it in an Arab model with keeping its rhymes, and the Arabization precision.
- Balancing between the nature of Greek poetry and the nature of the Arab one, and considering the difference between them in lines and stanzas. The Greek language has no line and verse as in Arabic. Every line is considered as a full verse. Some Arab prosodies consider that a line of Baher Errijes is a full verse. Mostly, there's a consistency between two verses or more.
- Avoid replacing one meaning or utterance by another one, the addition and the omission, since all that is considered as a distortion.
- Maintaining the originality through maintaining the utterances. The omission is accepted in the original language not in another one. The utterances are extracted from the meaning or the nicknames and the titles, which are always omitted.
- Avoiding the bad utterances.
- Selecting the appropriate utterances for the wanted meaning, and following the descriptive syntax in which the Arabic language

system is balanced for instance: the Greek gods, food, and drinks' names; the wine in Greek is arabized as elkawthar and elsalsabil, food as anbar,, goods as Alkian and Elkharaid.

- He keeps the Greek gods and worships' names, even if some of them was mentioned in the Arab books. He follows the Frankish way of translating the Greek names from the Latin origin rather than the Greek one like his saying: the wisdom goddess Athena is translated into Latin as Minerva. The seas' goddess Fousid or Fousidon is translated into Latin as Nib ton and Alsabab. The roman worships were similar to the Greek ones in various ways,. For both sides, these worships have names in accordance with their languages.

The Frankish people took their worships' names from Latin. Virginios and other poets and writers also gave that names on the Greek characters for simulating them in content and semantics. However, many historians have started coming back to originality and giving the characters names according to their language. (Soulaiman, Elboustani,p. 72)

This is often true, since the Arab culture, at the age of renaissance and the modern one, was mixed with the Western ones. Thanks to cosmopolitan scientists like: Soulaiman Elboustani, who considers that the history of one culture is only completed with translation, which has to be excellent quantitatively and qualitatively. Translation is the advancement source. Among those scientists, in the modern era, we find Taha Hessin and Ahmed Shawqi.

Elboustani arabized the Greek worships by keeping their names like: Zofos instead of Zawish. This has been mentioned in Abi Nawess' saying: Hermish rather than Mercury, and Aars instead of Mars., and as the Arabs and Persians said: Bahram, since Jupiter, mercury, Mars, and Bahram aren't like their corresponding in Greek people. They aren't described in our books. He doesn't tackle this side only in the name of Aphrodite, which has given the name of the flower, that's the title of similarity between the two flowers in the two nations' myths. He said: Aliskandar rather than Alexander or Alexandaros. Many Frankish and Arab writers were adding the letter H at the beginning of every name

starts with a vowel such as: Homer, Hilis, Hira, Hiba, Hirodos, hirodots, Hiracle, and Hilana. If the Greek letters' drawing has been considered with knowing that they contains no H, it would be said: Iroce, Irons, Iracle, and Ilana. The Arabs didn't consider that in all cases, so they said: Omiros and Asiouds rather than Homiros and Hassiods. (Soulaïman, Elboustani, p. 73)

It's said, in terms of adding the Arabic letter Ain at the beginning of about ten names, this would make them so similar to the Arab dialect, which would also make them easier in pronunciation: Askalaf rather than Aagalaf, and Aphrodite instead of Aphrodite.

- It's the same for the letters that have no corresponding ones in Greek such as: Taa and Kaf, which commonly exist in the Greek characters and the Arabized Latin, so they said: Antigonse, antiokhson, Guiras, Costantine, and Tsar instead of Antigons Bouanijos, Kiras, Kinstatine, and Kaiser. Elboustani considered them better in terms of being identical to the Arab dialect, and he said: Troy, Torta, and Titan and others. With the Arabic letter qaf : Koronse, Kabrioun, and Kliras. Sometimes, the two letters come together as in Tafkir. It's similarly said about the letter Sad , since it's not a Greek letter, although it's said: Sokos, Solon, Sofia. The Greek language has no del, so every del is thel. Therefore, Elboustani took that into account, so he said: Aliskandar, Aliskamandar, Damas, and Dardania with del, and Thorion, Thitter, and Thifoub with thel. (Soulaïman, Elboustani, p. 73)
- There's another Greek letter that has no corresponding in Arabic, which the Persian baa. Elboustani has chosen the letter faa for being close to it, so he said: friam, fatrkl, and fothelir. They also said: fersis, aflon, and fidas. There're ancient Arabisers who chose the Arabic letter baa, and they said : Botros, unlike the other Cyrillic Arabisers who said: Fotros. When the Arabic letter faa is stressed, he transforms it baa, and said: finibs, beflagona, and Olymp. He didn't said: finifs, olymf, and feflagona. In Greek, there's no difference between J and G (Jim and Ghain). He expressed them in one letter between the Arabic letter ghain and the Greek ones G and J, which means: the Syrian J and the Egyptian G. He has chosen to express them through the Arabic

letter ghain, and he said: glatia and gartina, except for few cases where both Egyptian G and Syrian J are strong on ear like in: girbinia and mojibis.

- He rarely adapted the letters and vowels. His idea was to make the utterance clearer to the Arab reader without messing with the original material like: the word Safia is the arabization of a name of girl which is Safio in Greek. He didn't change vowels, unlike much of the Arab speech.
- He warned about the Greek words by origin like: alostol= navy, almina= harbor, alliman, alnouti. He also warned about the words that are similar to Greek ones like: Alifrit, alambar, alkharida. (Elboustani, Soulaïman, p. 74)

Elboustani faced hindrances in Arabizing the work:

For Elboustani, the major issue in the Arabisation process was to enrich this experience and not to deprive it from criticism, creativity, and aesthetics, hence he didn't adapt the meanings, and he kept the utterances as possible. However, he faced various obstacles, the most important ones:

- The descriptive and syntactic utterances: the most of them aren't known in Arabic, and some of them have no synonyms or corresponding, hence he was confused in choosing the utterances, so he was obliged to use utterances for conveying the wanted meaning through using the descriptive syntax method through which writing in Arabic isn't disturbed as in the Greek goddesses, food, and drinks' names' that have no corresponding in Arabic like:
 - The Greek goddesses, food, and drinks' names are expressed through two utterances that have no equivalent in Arabic. He expressed the drink with the words Kawtharr and Salsabil, food with anbar, which is food and good smell for them.
 - The Greek people have many gods and goddesses, which have no similar to them for the Arabs. He didn't give them particular names. Wherever he found an utterance like that, he looked for its Greek meaning and arabised it with its near corresponding in Arabic such as: Alkian, which is near to the singer maid in Arabic. Here's another example: rabat allotf, albahjat, and Alkharaid, the first utterance is taken from the meaning gist, the second one is

similar to the Greek word that's like it in pronunciation, as it's explained.

The described things have identically been named in Arabic, so the goddess of sedition and god of sphynx "hola", the god of disharmony "shigaga", the god of time "essaat", the god of prayers "salawat" and so one and so forth.

- The descriptive syntaxes: in the Iliad, there're many repeated inherent descriptive syntaxes to many of its characters like: achil means stump, haktor means the helmet, Nastor is the people's protector, and Fizefs is the gods' and peoples' father. In these cases, he reduced the repetition, and he chose light utterances on the Arab ear. So, he said: tair elkhota wahaiaj ettarika and like that. (Elboustani, Soulaiman, p. 70) summarise this point

We observe that Homeros has used many descriptive syntaxes for the Iliad characters. The fact that they're repeated so much, their translation into Arabic isn't appropriate. So, he follows another method through choosing too light utterances on ears, and he avoids repetition as well. Arabizing characters is difficult, especially if their names are uncommon for Arabic language. So, he has created other names that are closer to Greek language and easy for Arabic like: Homer, Hiracle, and Hilana. Despite the non-existence of the Arabic letter "ha" in Greek, so he has to say: Iracle and Ilana.

The difficulty of arabizing the characters' names according to the Arab taste, especially the proverbs: Elboustani mentioned that he found many Western characters' names, which are unusual for the Arab ear, hence they're not accepted, unless the Arab reader read the poem once or twice.

- The difficulty of writing: there should be rules for all the poems, since the 1st poem is full of obstacles like the characters' names.

-The rewriters' manipulation and falsification for the Iliad's characters' names. Furthermore, they didn't follow one specific way like:

-Aristatalis, Aristotalis, Aristolis. We also find that a part of the name is omitted: Arist.

- Figkgos, filtos, filioos, galnaltouso which means Fillips the Iskandar's father.
- Boudanta, Tirinta, Birta, Boranta, which means the Byzantine.
- The names are in different dialects along the pages.
- The existence of letters that have no equivalent in Greek language.
- The existence of letters that have no equivalent in Arabic.
- Some letters' disharmony like sin, thaa, baa, and kaf with three dots.
- Elboustani has no origins to refer to and rely on in arabizing the writings and the epics, which was a difficulty in designating the lines and rhymes on which the Iliad is based.
- He also addressed very important several topics and issues. The most important one of them is:
 - His focus on the Arab poetry in terms of its topics, artistic features, and the poets' categorization into classes.
 - Talking about poetry's disciplines and an extensive talking about rhymes.
 - Commending Quran's grace in maintaining the Arabic language from loss.
 - His method was the Arabs' comparative literature.
 - The issue of the thoughts' transmission between poets in what's known as the meanings' likeness (textuality).

In this article, we've focused on the issue of isolating one Baher, or a group of them, for expressing certain purposes.

He replaces the expression with: we've focused, in this research, on the issue of each Baher and a poetic line expressing certain meanings, which is called the meanings phonetic transcription, since the translator of a great work like the Iliad, in the form of poetry, has to deeply concentrate to choose the appropriate lines, regarding the sharpened difference be-

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tween the Arab and the Western lines and Bahers and the Arab and the European poetry nature. The European lines are phonetic, unlike the Arab ones.

we call following some scholars: the senses' phonetic transcription, since it's necessary for who want to arabise a work like the Iliad in the form of poetry to think deeply before determining his poem's lines and rhymes. It becomes more difficult when we notice the difference between the Arab and the Western poetry's lines and the nature of each one of them. (Mohammed Mandor, 1973, p. 187) In addition to the scarcity, if not the non-existence, of the studies giving this issue's origin, since it's not that easy to put these origins so that every baher strictly follows one side or designating every rhyme with the corresponding sense. The Arabs have written every baher with its corresponding sense, rhyme, and the good gift, which moves spontaneously in forming elbaher and rhyme through the poetic feeling. If the talented poet conceive something, this would naturally beautify the form and the meaning. So, the utterance and meaning, line and rhyme become consistent. The verse is the poem's true basis. The written poetry for specific purposes isn't included in this rule, and it's necessary to be restricted like the written Arajiz of blame and some songs linked to certain melodies in which the poet is restricted with a specific type of poetry, otherwise the poet is free in choosing lines and rhymes, which come spontaneously with their nice forms. (Elboustani, Soulaïman, p. 80)

The Baher's various lines is a sign of several purposes' necessity, otherwise one Baher or two are enough, and one or two lines are also enough to cover all the poetry's purposes, the poets' tendencies, perspective, and pain. It's not reasonable to use the long Baher, as an example, with dance poetry, songs, and other satirical purposes.

The prosody, consisting of lines and rhymes, is considered as one of the key elements in the poetic text. However, it's impossible to consider that lines are fixed and determined models for measuring the text's bad and good quality. They've to be considered as main substances for containing the feelings from the author to the reader, since the line isn't an inde-

pendent element in the poem, it's an unattached part of the meaning's context. (John Cuine, John, 1981,p. 55) The issue of lines, and its relation with the purposes and the self-situations, has been raised since ancient time. Only the ancient Greek people have been from the other nations' poets. They allocated a particular line for each poetic type. They made the compliments' lines different than those of satire, which were different from comedy. (Oulfat Errouibi ;2007,p.261) This was Elfarabi's opinion, which was similar to that of Ibn Sina, who said that the Greek people had specific purposes for their poetry, and they gave each purpose a line. They also gave each line a specific name. (Ibid, p. 262) Aristotle said that the six lines or the epic are appropriate for the novelistic poem more than anyone else. He also tackled the dance line or the Trukhai's feast of work, since these two lines are full of movement. (Aristotle, 1973, p. 136) Ibn Roshd addressed the specialization of the poetic topic with a certain line. He thought that the perfect line should be appropriate to the purpose. (Oulfat Errouibi , p. 263)

Alfarabi has said that each type of the Greek poetry has its special line. Fartagothia, as an example, is type of poetry that has a specific line, and it's delicious on the people's ears, since it contains good things. Dithermi is another type of poetry that has doubly weighed Tragothia. Gomothia is a type of poetry that has a specific line. It includes the evils, and the people's satires and their bad ethics. (Alfarabi, 1997, p. 152)

It's the Greek people's principal. They don't mix their poems' lines with their circumstances. Houras said that the different features and pitches characterizing every genre of production have clear limits. He said also that people wouldn't memorize him as a poet, if he is lazy or illiterate. The comedian topic can't be written in a tragic poetry. Thabistis's banquet can't be narrated in the daily life songs that are appropriate to comedy, since for every situation there's a speech, so the poets must respect these limitHourass. (Houras, p. 114)

Hazim Elqartajani has detailly explained that, when he acknowledged the lines' difference in the order, the amount, and each one of them has a special feature in terms of its sobriety in hearing. When lines were made

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up of vowels and consonants, each line had various vowels' and consonants' order, strength, weakness, heaviness, lightness, simplicity or difficulty, beauty or ugliness, and what gives an adequacy between what's visual and hearing. It's also necessary that each line should have an adequate relation with the other one from near or far. (Elqartajani Hazim ,1988;p114)

Besides, he said that whenever the poetic purposes are diversified between seriousness, comedy, sobriety, agility, and loudness, the poet has to simulate those purposes and figure out those senses with their appropriate lines. He called this "the lines' simulation for the purposes and senses" or what can be called the phonetic transcription of the senses and purposes. If the poet wants to express pride, he simulates his purpose with the lavish beautiful moderate lines. If he wants to show comedy, cynicism, and changing something, he simulates that with less beautiful reckless lines. The Greek poets gave to each purpose a specific line. (Elqartajani Hazim, p. 73)

Through what's mentioned above, we understand acknowledging the lines' independent features, their nature, and musical characteristic full of feelings and expressions. Therefore, the notion of consistency and adequacy between the line and the purpose has been rooted through giving the purpose a conducive line in which the expression of this purpose would be rhythmically done. (Ibn, sina,1956 p. 180)

Sometimes the one line can adapt with other purposes, but with the occurring changes on that line, according to the purposes diversity, it becomes rich, otherwise I would be enough to give a line a specific purpose. It's not reasonable to use the first poetic Baher Ettawil for expressing dance or jump, or to use the divided Baher Errijez with inadequate purpose. If someone violates these principals, his writing will be faulty. (Elmajdoub, 1989, pp. 93-94)

This is what makes the singers modify the lines to match their purposes. They were obliged to lengthen their verses' tune and to shorten or whisper it. (Dhaif, Shawki, p. 113) Ibn Sina also said that the line can be at-

tached or unattached, and a good piece can be removed, especially at the end of the rhythm. (ibn, sina, 1956, p. 134) give you opinion

This is included within the field of music and melody. The musical lines differ from the prosody ones, but there's a relationship between singing and prosody, since poetry was sung, in the ancient time. Many critics consider that the great part of the poetry beauty value refers to its musical image. When we speak about the poetic language, we find that it's based on two features, which are: the artistic formal feature i.e. the line and rhyme, and the syntactic feature consists in grammar and morphology. Besides the artistic linking between form and content, or what's called "the poetic experiment", in which the poet talent, in writing and art, appears. However, this doesn't mean the prose total emptiness from the line, since we find it in the expression strength and its beauty like rhetoric language containing the divided expressions, description, and the use of metaphors.

The line's changes' scholar, in the Arab prosody, knows one of the Baher's changes, which makes it conducive to other purposes that are different than the appropriate ones to its original form. Baher Erraml, as an example,, when the changes occur on its line, it differs from its original form, and becomes rapid due to the rapidity of its vowels, since it's known that the short vowels make a rapid Baher, unlike the long ones, which make it slow. The first situation is appropriate with the violent topics that express the sparked emotions, while the second one goes hand in hand with the soft topics that express sad emotions. (Dhaif Shawki, 113-114),It's known that the light lines were the richest singing poets' requirement, hence they were, along with the singers, simplifying the lines' complex forms to become easier in singing. Since the long line like Baher Ettawil and Baher Elkamel aren't conducive with comedy, the lyrical poetry writers had avoiding, at a certain degree, the long lines like Ettawil and Elkamil, and they chose the easy lines like Elwafir, Elkhafif, Erraml, Elmotakarib, and Elhazeje. They divided the long complex and the easy lines. (Dhaif Shawki, p. 263) The clear example about that, the Wishahiin sectar. This group of people had many innovative lines.

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The examiner of the poetic Bahor and prosodic lines, he finds that each line has a distinct feature and a certain sign, which make it conducive with the emotional and psychological interactions. The long prosody is neither beautiful nor strong, unlike the simple, Elkamil, Elkhafif, Elmotakarib, Erramel, and Elmadid are simple and beautiful. (Elqaratajani, Hazim, p.269)

This means that each Baher is devoted for certain meanings, and it's fulfilled with special expressive energies. Satirical purposes have conducive Bahers and lines, and the serious ones have other lines such as: choosing a long line full of choruses, which is appropriate for expressing sadness, hopelessness, and meditation, and another line for expressing excitement through the excitement, singing, and dancing poetry.

We may say that the meaning is prior to the line, since the poet writes the meanings in the form of a prose text, and he transforms them into poetic lines. The first part of the poetic complement is to count the good meanings making the imagination, which is covered with the conducive line and melody. (Erroubi, Oulfat, 2007, p. 263)

The Arab people, in their first poetic era, were characterized with solemnity, hence they had the tendency of using certain lines reflecting their nature. They devoted the long lines for the horizontal scale. For the vertical scale, which consists in the poet's long-term effort in the one Baher. This trend of favouring some poetic lines and preferring the long Baher comes from the poet's desire to announce his strength and patience to keep up with himself, from one side, and with criticism, from another side, which evaluates the poet's poeticism in accordance with the rules deduced from the poetic production, and contributes in rooting the poetic heritage's ways. (Rashid Shaalal, p. 30) Nevertheless, the Arabs have enjoyed some freedom in choosing the lines, which was mostly linked with the poet's psychological situation, that was simulated by the different lines according to the poetic purposes like: beauty, lavishness, and cynicism (Elqartajani Hazim , p. 266), since each line has specific features making it conducive with the purpose. (El Elqartajani Hazim , p. 269) Elboustani considered that each poetic Baher has a coast to stop at,

since the long Baher, for instance, doesn't feat the Ahzij and songs, the brief or the broken Baher isn't appropriate with novels and history. (Sou-laiman Elboustani, p. 81) Most of the Arabs' epics and poems were written with the long poetic Baher, as it's the appropriate one for this literary genre, since this Baher is conducive with excitement, metaphors, narrating the events, and describing the circumstances. Therefore, this Baher was widely used by many famous Arab poets like Imri Elqais, Zohair, and Ennabigha. (Sou-laiman Elboustani, p. 81) Hazim Elqartajani considers that the long prosody is strong and beautiful. (Elqartajani Hazim , p. 269) The simple prosody is almost like the long one, but it's not vast like it for containing the meanings, and it's not flexible in terms of adapting the utterances and structures with the equality of the two Bahers' parts. From another side, the simple Baher is better than the long one in terms of softness. Therefore, the Pre-Islamic poets rarely used the simple Baher, which was often used by the generators' era. (Elqartajani Hazim , p. 82) Ettayeb Essaleh Elmajdoub has described these two Bahers as the longest Arab poetic Bahers and the greatest ones. They're like the Greek, the English, and the 18th century Frankish lines. The long one is the best one. It's vaster, and softer than the simple one, since its origin is Elabaher Elmotakarib and the simple Baher's origin is tBaher Errijez. The Errijez has some poetic types that the simple Baher doesn't include. The Simple Baher is eminent in general poetry and its arts like: Alkan, Kan, Dobit, and the eloquent people's poetry. (Abd Allah Ettayeb, 1989, p435) Elboustani considered that Baher Elkamel is the perfect Baher. They were right in giving it this name, since it feats all the poetic types. Therefore, it has been used by the ancient and the modern poets. It's better with the structural texts than the informative ones. It's not soft. (Sou-laiman Elboustani, p. 82) It's called Elkamil, since it contains 30 vowels. "Alomda Fi Mahasin Esshi'er waMakdih waAdabih" This Baher is the best with music and the respective emotions. It gathers between lavishness and softness. Its vowels are more than consonants. (AbdAllah Badawi, 1948, p. 56) Abd Allah Ettayeb considers it as the most Rattle Baher with a special nature of music that make it the softest Baher. It's ringing, pageantry. It's characterized with its special loud music. It's strongly attached with meaning, emotions, and images. Therefore, it's

not used by the wisdom, philosophy, and mediation poets. It's always uncompleted in order not to be characterized with monotony. The secret behind its excellence is that the vowels must be more than the consonants and vice versa. (Abd Allah Ettayeb, p. 194) Baher Elwafir is the softest one, but it becomes hard if you want. It's widely used in expressing the inheriting pride. Many ancient and modern poets have used this Baher. (Soulaïman Elboustani, p. 83)

It's characterized with its flow originating from Baher Elmotakarib, but its tune is caught at the end of each line, which create a kind of surprise that influences its tune, which becomes stronger than Baher Elmotakarib's one. This deprives it from the singing feature, but it makes more suitable with emotions, excitement, isolation, nostalgia, and anger. It enjoys a western feature, that consists in the flow of its vowels, hence the hearer feels that the whole verse is said quickly. Its tunes are fast, with a strong subsequent stop. It's suitable with clemency, crying, satire, lavishness, pride, and anecdotes. (Almorshid, 1989, p. 406)

The light Baher is the lightest one by nature and the sweetest in hearing. It's like Elwafir in easiness, but it's easier and more coherent. It seems to be prose text, although it's poetry. It's the most adaptable Baher with all meanings. (Soulaïman Elboustani, p. 83) Abd Allah Ettayeb considers it as the Baher of lavishness, especially when compared with the Baher Esarie and Baher Elmounsarih. It's less than the long Baher and the simple one. The secret behind its lavishness is its clear tune and music. It was used by the Pre-Islamic and the Islamic poets. Its purposes are varied between flirting, excitement, complement, satire, eulogy, and pride. (Abd Allah Ettayeb, 1989, p. 238)

Whereas Alayashi considers it as a heavy Baher. Unlike Abd Allah Ettayeb considers it as a stiff and resounding Baher. (Ali Younes, 1993, p. 115) The clearest feature of Baher Elwafir is its wide use in pride and eulogy. (Soulaïman Elboustani, p. 84)

Baher Erramel is of softness. It's used for expressing sadness, happiness, and asceticism, hence it was widely used in the Andalusians' songs.

Baher Essarie is used for description and expressing emotions. Nevertheless, it was rarely used by the Pre-Islamic poets. Baher Elmotakarib is ringing and tuning. It's suitable with violence more than kindness. Persians consider it as Errijez. Shahinama has used it in her poetry. Whereas Baher Elmodarie, Elmoqtadhib, Elmoushtath, and Elhazej aren't suitable with the Iliad, because they're short, and they're only used for light songs. Baher Elmadid is characterized by heaviness on hearing. Baher Elmounsarih is refused by Elboustani. (Soulaïman;ELboustani,p. 84-85) Elboustani has followed this way with the other Bahers. There're contemporary scholars who have deeply studied the issue, and have induced huge poetic writings for asserting this theory.

Finally, Soulaïman Elboustani has followed a special scientific method in translating the Iliad into Arabic. His great effort has resulted a famous work in various research fields. This work is a collection of the modern criticism principals, the poetry recognising rules, and the origins of contrasts and opinions regarding poetry with various nations, especially those which are known with their enormous poetic heritage. This has created new future perspectives for the poets and the scholars to address all what can develop the Arab criticism and poetry.

Conclusion:

In sum, studying the link between the poetic line, the purpose, and the meaning can't be exactly set as it can't be absolutely negated for several reasons among which we mention the following:

1. The ancient Muslim philosophers were the most excited people for addressing this issue like Ibn Sina and Ibn Roshd, but they considered that the poetic line is an independent vocal tribute from the meaning.
2. The poet's choice for a certain Baher isn't only for its suitability with the purpose, but for other attached factors like the poet's subjectivity, his environment, his culture, and his attitude.
3. Most of the ancient and the modern philosophers, critics, and researchers have agreed upon the poetic Bahers, and their explicit

disagreement upon these Bahers nature and features. Elqartajani considers that Baher Elmadid is weak, whereas Abd Allah Etttayeb Elmajdoub considers it as hard and violent one, hence the poets avoid using it, since it requires detached words.

4. Besides, the Pre-Islamic poetry is known with the variation of its purposes and topics within one poem, which includes crying on the ruins, compliment, and the eulogy, hence it's difficult to determine its main purpose.
5. We can't absolutely assert or negate the poetic Bahers accordance with the purposes. It's not necessary to describe with Baher Esarie only, and expressing the pride with the long Baher only. However, from another hand, we can't neglect the poetry attachment with two important, which are: line and emotion" It's the lined and rhymed speech, which depicts reason and emotion" (Ahmed Eshayeb, 1999, P298).
6. The line is a natural phenomenon for depicting the indispensable emotions, which clearly affect writing poetry and the poet's imagining a certain Baher.
7. The poetic experiment imposes on him a certain line. His poeticism is shown through the ability of modulating the rhythms to connote the intellectual movement. When the poet is afraid and despaired, he typically chooses a long line with many stanzas containing his concerns. If poetry is said at a time of tribulation and panic, it would express a psychological influence, which needs a short Baher for being conducive with such cases. Whereas, the long eulogies are written after feeling calm. (Ibrahim Anis, 1975, p. 177)
8. The lines have an a strong organic link with the poetic texts through their music influencing ego and feeling.
9. The pre-Islamic poets expressed their excitement and pride through long poems, with many lines of many stanzas, necessitated tranquillity. The complement poems have no deterioration, so they're long and Bahers of many stanzas like the long, the simple, and Elkamil. The violent flirting which may include strong love, it should be written in short or medium Bahers with no long poems. (Ibid, p.178)

10. Thus, the lines are obviously linked with the purposes, emotions, and the contents. The line isn't an independent ornament from the poet's emotions, it's a natural phenomenon depicting the emotions, which in return influences the poetry writing.

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