



'Pragmatic Implications of Metonymy in Qabbani's Elegy 'Balqees

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Abstract

Metonymy is a type of figurative language that can be used in everyday talks and literary work. It helps with smooth self-expression by creating a mental link between different people, places, or things. The hypothesis suggests that metonymy simplifies complex emotions and ideas, enhancing reader comprehension, intensifying feelings, and illuminating different poem aspects for improved understanding. The study aims to explore metonymy's role in conveying layered meanings, evoking diverse emotions, and addressing overarching themes, while actively engaging readers in interpretation. The focus is on investigating the function, emotional impact, thematic representation, and reader involvement of metonymy. The study concludes that metonymy significantly contributes to the poem's depth, emotional engagement, thematic exploration, and reader interaction, exemplifying its enduring relevance in poetic discourse.

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المضامين التداولية للكناية في رثائية نزار قباني "بلقيس"

الاء صلاح د. إسماعيل فتحي

الكناية هي نوع من اللغات المجازية التي يمكن استخدامها في المحادثات اليومية والاعمال الادبية. هذا النوع من اللغات تساعد في التعبير عن الذات بسلاسة اكثر عن طريق تكوين رابط ذهني بين اناس واماكن واشياء مختلفة. ويستند البحث الى فرضية مفادها ان اللجوء الى استخدام الكناية يعود لكونها تسهل العواطف والأفكار المعقدة ، وتعزز فهم القارئ ، وتزيد من قوة المشاعر ، بالإضافة الى انها توضح جوانب مختلفة للقصيدة مما يساعد على تحسين فهمها. وتهدف الدراسة إلى كشف دور الكناية في إيصال المعنى، ونحفيز المشاعر ومعالجة الأفكار، دون اهمال دور المتلقي في تفسير القصيدة . كما يركز البحث على دراسة وظيفة الكناية وأثرها العاطفي وتمثيلها للأفكار وتجاوب المتلقي معها. وتوصلت الدراسة إلى أن الكناية تسهم إسهاما كبيرا في تعميق اثر القصيدة، والمشاركة العاطفية، وزيادة التفاعل عند المتلقي، مما يجسد أهميتها الدائمة في الخطاب الشعري

الكلمات المفتاحية : نزار قباني، بلقيس، الكناية، الرثاء، الشعر، القصيدة الرثائية

1. Introduction

Various processes inside language allow us to easily convey conceptual concepts by mediating between these processes and the things we aim to allude to, such as, for example, the use of figurative language, which plays an essential part in everyday communication. Metonymy is a form of figurative language that is useful both in everyday speech and in formal writing.

One of the most famous definitions of metonymy from both ancient and modern scholars is: "The speaker wants to establish a meaning among the meanings, but he doesn't use the word that the language has for it. Instead, he brings a meaning that follows it and is closely related to it that already exists, and he uses it as evidence for it (Al-Jurjani, 1999: 66). Here, the style has two meanings: a surface-level meaning that can be understood just by looking at the exact words, and an underlying meaning with intellectual, cultural, and social connotations that are often shown with a clear, simple gesture. In it, the paths of

meaning meet and also go in different directions, creating ambiguity and surprise. The creative mind has no choice but to solve the puzzles of metonymy and figure out how it works and what signs it uses. According to Cruse (2000: 224), metonymy is a device that does not rely on literal interpretation to bridge the gap between what is said and what is meant." Knowledge of context, social context, and cultural context allows for a complete understanding even when just part of an idea is expressed. According to Geeraerts (2010:214), metonymy organises not just language but also the thinking processes of language users. People who utilise language do so by making associations between their thoughts and the object of their reference.

2. Hypothesis

Metonymy in "Balqees" simplifies complicated feelings and ideas, which makes it easier for the reader to understand, while its changes make feelings stronger and shed light on different parts of the poem, which helps the reader understand it better in the end.

3. Problem of Study

Owing to the nature of poetic language, a gap still exists in terms of accommodating pragmatic approach to the study of metonymy in Arabic elegiac poetry in general and in Qabbani's Elegy 'Balqees' in specific.

4. Aims of Study

The study aims at exploring the utilisation of metonymy in the poem "Balqees" as a means of conveying multiple layers of meaning, evoking various emotions, and addressing overarching themes, all while actively engaging readers in the process of interpretation.

5. Research Question

In what ways does the utilisation of metonymy contribute to the overall function, emotional effect, thematic representation, and reader involvement within the specific setting of this study?

6. Literature Review

6.1. What is Pragmatics?

In modern linguistics, pragmatics is a field of study that searches language use in context, investigating how speakers encode their messages and how listeners interpret these messages beyond the literal meaning of words and sentences depending on many factors like context and settings. Pragmatics focuses on the study of language in interaction, covering various perspectives of communication such as implicature, presupposition, inference, deixis, speech acts, and politeness. It tries to find implicit connotations, speakers' intentions, and the underlying social mechanisms inherent in language use, creating a focal area for understanding the particulars of human communication (Allwood, 1987; Yule, 1996: 25).

The origins of pragmatics can be traced back to ancient philosophy regarding language and meaning. Yet, it arose as a separate field in the 20th century, promoted by considerable contributions by linguists, philosophers, and sociologists such as Malinowski, Austin, Searle, Grice, Leech, Levinson, Wilson, and Sperber, among many others. Also, fundamental signposts in the historical development of pragmatics cover:

A. Philosophical foundations: Many philosophers such as J.L. Austin and H.P. Grice laid the introductory basis for pragmatics through their research into 'speech acts theory' and 'conversational implicature'. The importance of utterances' context and speakers' intention in language usage was highlighted by Austin's theory of performative utterances, meanwhile, the cooperative principle

(CP) and maxims of Grice investigated the implicit anticipations within communication (Bublitz & Norrick, 2011). These foundations and principles provided a solid ground for understanding the metaphorical usage of language. Context and the speaker's intention are essential in understanding figurative language and metaphors.

B. The contributions of Austin and later John Searle to "Speech Act Theory" led to the development of the theory, which classifies language into different types of actions such as promising, stating, swearing, requesting, and questioning (Al-Sulaimaan, 2016: 300). Indirect speech acts opened the door widely to understand the covert nature of figurative language and metaphors as they are indirect messages. The framework of the theory emphasizes that language functions not only to deliver information but also to enact a mass of actions.

C. The 1970s witnessed the flourishing reputation of pragmatics, matching with the rise of „contextual linguistics“. Linguists such as Deborah Tannen and Erving Goffman explored the significant role of „context“ in determining meaning, besides the impact of sociocultural factors on the understanding of communication (Waugh et al, 2023). It is worth mentioning here that sociocultural factors and context play a vital role in determining the meaning of figurative language and metaphor by showing the relation between source and target.

D. The 1980s witnessed the introduction of „Relevance Theory“, headed by Dan Sperber and Deirdre Wilson. Relevance theory focuses on the cognitive processes associated with interpreting expressions, stressing that language users attempt to enhance relevance when processing information, resulting

in ‘_implicatures’ and ‘_inferences’ (Wilson & Sperber, 2004). Relevance Theory. These two pragmatic concepts are strongly connected to figures of speech and metaphor since they are the keys to reaching the meaning of both.

6.2 The Place of Metonymy in Pragmatics : Bonhomme ۲۰۰۹

Bonhomme justifies his typology of metonymy by extending discussion of metonymy to functions of context, analysing semantically-based typologies from a pragmatic perspective and including syntactic features associated with metonymy.

1. Metonymy is divisible into three broad types - stative, dynamic and mixed. Within these types, the traditional classification of metonymy by cause-for-effect, part-for-whole etc. Is respected.
2. Importance is placed on linguistic and socio-cultural contextual factors, fixed schemas of knowledge known as 'cotopies which enable comprehension and identification of intended referents.
3. Metonymy in text has important pragmatic functions, and is therefore more than a question of semantics.
4. Metonymy has grammatical effects, such as changes in the logical gender of determiners, anaphoric pronouns, and verb agreements (cf. Fauconnier 1985).

Bonhomme's arguments are illustrated by a considerable extension of the type and range of data available as evidence of contemporary metonymy. Distinguishing between types of metonymy on the basis of the work of Fontanier, but including synecdoche in metonymy, he moves away from purely literary examples to modern fiction and factual reporting in the Press. Evidence from corpora of spoken and written discourse suggests that metonymy is used both conventionally and creatively, like metaphor and has autonomous status as a trope.

7. Metonymy:

7.1 Definitions

Metonymy, as confirmed by Williams (1975: 188), is a common term for referring to the semantic link that exists when the name of an attribute changes to the name of what it adjusts to king = crown; and when a part represents a whole or a whole a part: tyre= bicycle; worker= hand.

Metonymy, as defined by Lakoff and Johnson (1980: 38), is a figure of speech in which one thing is used to refer to something else that is conceptually related to it. Most metonyms have some sort of connection to one another. The ability to think about anything in terms of its relation to another item is what we mean when we talk about metonymic ideas. Metonymy, as defined by Thatcher (1981:532) and Evans (1981:33), is the substitution of one term for another due to an existing relationship between the items being represented.

According to Yule (2006:108), metonymy is "one type of relationship that is based on a close connection" in day-to-day experience. There are three different facets of this link that he discusses:

1. A container-contents: bottle-water
2. A whole-part: house-roof
3. A representative-symbol/relationship: the President-White House.

When one term is used to refer to another, this is an example of a sense relation known as metonymy. Other sense relations include polysemy, antonymy, and synonymy. A certain level of acquaintance with the following sense relations is required to comprehend a metonymy such as the one shown in: *She drank the whole bottle.*

The container-contents link is conveyed through the use of the noun phrase "the bottle" in this sentence. Because the speaker of the statement chooses to use

the container to refer to its contents, the sentence is constructed as follows: she drank the liquid that was contained in the bottle. In a similar vein, when people refer to "the White House," they are typically referring to the government as it is represented by the President of the United States.

Another definition centres on the idea that one thing can be substituted for another. In most cases, the function of metonymy is to substitute or replace. According to Crystal (2004:291), it is a figure of speech that is used to substitute the name of an entity itself for the name of an attribute associated with that entity. Any incidence of metonymy will require a process of substitution, and that process will always be predicated on the association that exists between the thing or entity being metonymized and the name of the quality or idea that it stands for (Fromkin, Rodaman, and Hyams, 2003: 184).

Technically, metonymy is a type of figure of speech that refers to a thing by the name of something associated with it. In the same context, Littlemore (2015: 9) writes that metonymy is a "figure of language and thought in which one entity is used to refer to, or in cognitive linguistics terms 'provide access to' another entity to which it is somehow related". It is a term pointing to a certain meaning that does not allude to stating the direct word. Instead, it is a lexical item that is referentially concerning the intended point. In other words, the meaning can be deduced in a covert way rather than an overt one.

Metonymy is made up of three components:

1. The object: it is a metonymic expression verbally used to refer indirectly to the intended image of a specific concept.
2. The Image: it is the referred-to-notion that is alluded to via using the object by the speaker.

3. The mental clue: is the relationship between the expression and the intended notion; it is usually determined by the context.

Metonymy is basically used to add aesthetic values that are realized by the act of inferring to that notion; this way comprises various aspects of beauty that are envisaged in a wonderful portrait. That is, the interesting act while alluding or inferring to the intended notion rather than the lexical item which is used as a hint for that notion is more permanent, useful, and preferable to the addressee .

Metonymy is also often used as a kind of shorthand, where one word or phrase stands in for another. For example, the "White House" is often used to refer to the U.S. president or his government. However, metonymy has many other uses in communication as well. In addition to this function, metonymy can be used to highlight or explain certain aspects of a phenomenon, to build discourse cohesion and coherence, to bring in complex information from outside a text, to help build relationships and establish discourse communities, and for more creative and evaluative purposes, such as in euphemism, hyperbole, irony, and vagueness (Littlemore, 2015).

It is worth mentioning the most important difference between metonymy and figuration since there is an interrelated space between them. The distinctive point is that metonymy does not contradict the intended true verbatim. To illustrate this point, consider the following example:

فلان طويل النجاد

This metonymic expression indicates to the length of his sheath of the sword which reflects that he is tall which alludes to his bravery. Consider the following example:

فلانة نؤوم الضحى

It refers to the person who is used to sleeping till the forenoon when the sun is rising and shining. This case, in turn, requires that she has maids who are to serve her. So, it is used to refer to the wealthy served person having servants and maids to do what she wants.

Figuration, on the other hand, differs from this point. For instance:

(أصابنا الغيث) "saving rains have been on us", where the word 'غيث' is said or stated actually to refer to a 'saving rain' rather than some other meanings (like help or being rewarded with good matters). See the following illustrative example:

في الحمام أسدٌ

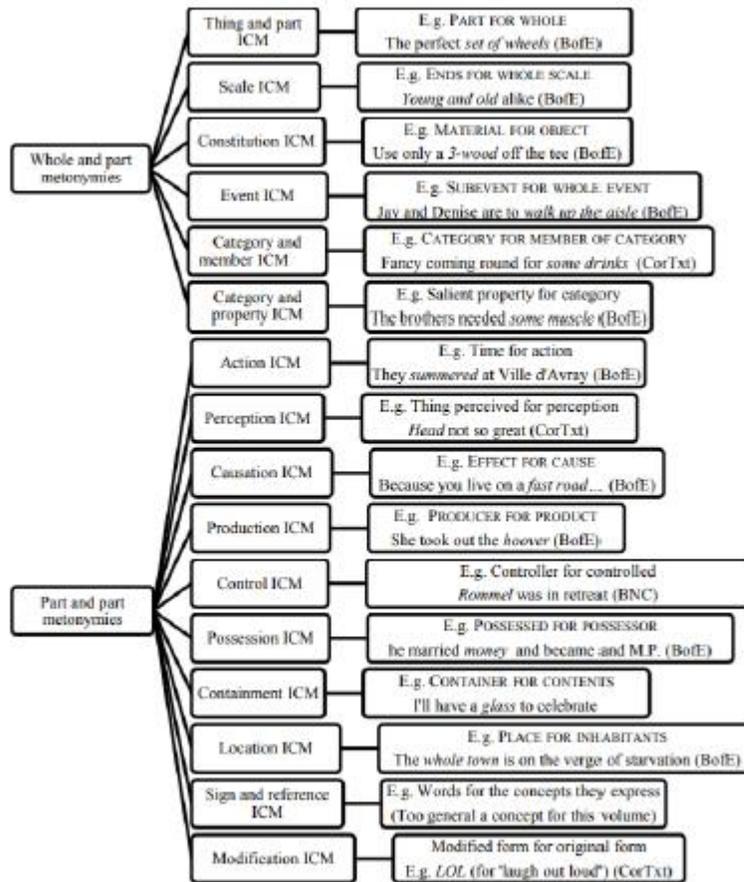
There is a lion in the Warfield .

Of course, the image of a lion is figuratively used to refer to something else. On this basis, unlike metonymy, in figurative speech, there is a clue used to prevent going after the actual meaning while using figurative speech.

7.2 Types of Metonymy

Radden and Kövecses (1999) claim that metonymy can be broken down into two primary categories: whole and part metonymies and part and part metonymies. Both of these categories, in turn, can be subdivided into a variety of other categories. Consider Figure 1 below:

Figure 1: Key metonymy types in Radden and Kövecses, (1999) Idealised Cognitive Models (ICM) taxonomy (adopted from Littlemore, 2015: 23)



Whole and part metonymies entail a relationship between a complete entity and one of its component pieces. The use of this kind of metonymy is predicated on the tight link that exists between the whole and the component, such that the mere mention of the part conjures up the idea of the complete. An illustration of this would be the phrase "The White House issued a statement," in which "The White House" refers to the government of the United States as its whole. Due to the natural relationship between the two, the component here (The White House) serves as a stand-in for the overarching institution ('the government').

On the other hand, part and part metonymies refer to a relationship between two separate sections of a single thing. In this instance, bringing up one

component prompts the thought of another component, typically due to a connection that is functional or contextual in nature. For example, the word "kitchen" might be interpreted as a metonym for the action of cooking or preparing food when it is used in the statement "The kitchen is busy." This component ('kitchen') is used to symbolise another part (activity) that is closely related to the same entity. The kitchen and activity both belong to the same entity.

These classifications illustrate how metonymy functions beyond the scope of merely replacing one word with another, exerting an influence on our language and the way we think. Radden and Kovecses (ibid) propose a framework to explain the intricate ways in which metonymy changes human communication and delivers nuanced meanings by examining whole and part metonymies as well as part and part metonymies.

Moreover, There are two kinds of metonyms: those that are common and those that are not. Deignan (2005: 58) says that conventional metonyms are "used to refer to a general class of entities, or the same entity more than once and in more than one context, rather than to a specific instance of an entity". "The palace" is used to talk about the people who work for the British royal family and "Downing Street" is used to talk about the British prime minister (ibid). Because the meanings of these common metonyms are well-known, "hearers do not have to reconstruct the metonymic mapping each time". Instead, well-known idealised cognitive models (ICMs) help people understand the connection right away.

Non-conventional metonyms, on the other hand, don't have a set meaning. Instead, they "can only be understood in the context in which they are said," (Deignan, 2005: 57). "The ham sandwich is at table 20" is a common example, in which a restaurant worker refers to a customer by his food order, or "the

ham sandwich" (ibid). Accordingly, conventional metonyms are generally linked to a general, well-known, and permanent feature, while the link for non-conventional metonyms is temporary, context-dependent, and maybe even temporary (p. 58).

7.3 Functions of Metonymy

Rubba (2006, in Mahdi, 2009: 11-12) explores the many different purposes that can be ascribed to metonymy. In the first place, it contributes to the objective of elucidating the identification of a referent by singling that referent out from a group of potentials. For instance, the phrase "Flu affects the saxophone" is an example of metonymy. This phrase differentiates the person who plays the saxophone from the greater community of musicians. Second, metonymy can shorten expressions for the sake of economy, which makes it possible to communicate more concisely. A good illustration of this is the sentence "I love Melville," in which the term "Melville's literary works" has been shortened to "Melville."

In addition, metonymy makes it easier to concentrate by drawing attention to particular aspects of a topic. This is illustrated in the phrase "I've bought new wheels today," in which the word "wheels" refers to a vehicle, drawing attention to the role it plays. In addition, metonymy is used to ascribe or minimise credit or blame, as seen in the example, "The Congress passed the law," in which the word "Congress" represents the political institution that is responsible for the deed. Additionally, it serves as a lexical operation known as zero derivation, which changes words between their verb and noun forms, as can be observed in the sentence "Bill has buttered his toast."

Metonymy is an additional means of expressing one's personal opinions; it enables speakers to transmit semantic consequences, such as when they say

"Here comes our brains," implying that a certain individual is intelligent. It is even possible for it to evolve to dehumanisation, as in the expression "The gammon sandwich is getting restless," which reflects a waitress's detachment from the patrons she serves. Last but not least, metonymy can be used as an inventive method of dubbing, as seen by the phrase, "I saw the muscles from Brussels in a movie yesterday." This phrase uses the phrase "muscles from Brussels" as a metonymic reference for the bodybuilder and action hero Jean-Claude Van Damme, embracing both his physical appearance and his hometown.

8. Data Analysis and Discussion

In the poem Understudy, the poet makes use of metonymy in more than one scene or position. By using metonymy, he also could draw his images referring to the general atmosphere of the poem.

In the poem under study, we can find that the poet makes use of metonymy in more than one position in the poem. Consider the following verses:

English	Arabic
<p style="text-align: center;">they killed you Balqees... which Arab nation!! Those whom assassinate birds voices?</p>	<p style="text-align: center;">قتلوك يا بلقيس أي امة عربية تلك التي تغتال أصوات البلابل</p>

Here, we find the poet uses the voice of Balqees but hints metonymically by the voice of a songbird or a bulbul for it has a beautiful and musical tone. He also expresses his bad impression against those who assassinate his beloved wife. So, this metonymic expression is made only to shed light on the extremely hated crime they did against the most transparent and beautiful creature, for him, all over the world. That is why he attempts to mock and belittle the value of the nation after being in unpleasant situation.

In another scene, he depicts another image of metonymy where he says:

English	Arabic
<p style="text-align: center;">Balqees</p> <p style="text-align: center;">we are killed until the bone</p> <p style="text-align: center;">The boys do not know what is going on</p> <p style="text-align: center;">And I don't know what to say.</p>	<p style="text-align: center;">بلقيس</p> <p style="text-align: center;">مذبوحون حتى العظم</p> <p style="text-align: center;">والأولاد لا يدرون ما يجري</p> <p style="text-align: center;">ولا ادري انا.. ماذا أقول؟</p>

The metonymic expression here is created from his own impression represented in two cases: the first one is the sorrow and disappointment he is attacked by, which results in his inner confusion. The second one is related to the lost feelings he experiences, in addition to his incapability of comprehension just as the one who is suffering from being split from the self and reality at the same time. So, he has become unable to recognize things and even the speech he said before.

Consider the following metonymic picture:

English	Arabic
<p style="text-align: center;">Balqees:</p> <p style="text-align: center;">our Arabian Eradication is to assassinate us as Arabs</p> <p style="text-align: center;">And eat our flesh as Arabs</p> <p style="text-align: center;">And Disembowels us as Arabs</p> <p style="text-align: center;">and to let Arabs open our graves</p> <p style="text-align: center;">How do we recognize this judiciary?</p>	<p style="text-align: center;">بلقيس</p> <p style="text-align: center;">ان قضائنا العربي ان يفتالنا عرب</p> <p style="text-align: center;">ويأكل لحمنا عرب.. ويبقر بطننا عرب</p> <p style="text-align: center;">ويفتح قبرنا عرب</p> <p style="text-align: center;">فكيف نفر من هذا القضاء؟</p>

This piece of text subsumed under metonymy, where it alludes to the conflicts that have been being among the Arab parties at the period of her assassination. That is, Arabs are the actual enemy rather than Israel. Then, he wonders whether or not judgment has independent power; so, he reaches his aim

to express the situation of admission, certitude and sarcasm altogether pretending that the act of killing someone by his relatives is the actual judgment and the fundamentally activated law. This picture reflects the aggravated disappointed case he is suffering from especially after he decides to stay in Lebanon to express his patience and steadfastness against those hard conditions. However, the incident of killing his wife results in uncovering his hidden feelings while he hopes the Arab society changes. Hence, the poet alludes through this metonymic expression to these situations which have become inevitable issues of the Arab human density who has nothing but admission. The act of killing is too horrible especially because the hands of her own society are red-handed; Balqees' death is one of the difficult impressions on the self of the poet. Her death becomes very near evidence to the eye and to his high belief for which he admitted to the fact that the act of assassination, stabbing the abdomen, and exhuming the dead body has not intervened from outside but it has appeared from inside the society itself.

In fact, the poet Nizar believes in his belonging to this judgment despite his bad impression concerned. In this regard, he states that he is the son of this land whether I am a good poet or a competent actor. I just want to be on my stage of mine; otherwise, the audience will forget me and the stage will be an inaccessible dream. In Paris, I cannot be like a Bodlair or Rambo, whereas in Lebanon, Baghdad or Cairo I can easily be Nizar Qabani. It seems that he has real emotions without which he could not stay in Beirut while it was attacked and the lasting blasts are anywhere before and after the incident of his wife. However, I cannot decide to go abroad because he used to feel that he is an Arab and this feature is an integral part of himself. So, how can he escape from the frame of his identity as an Arab human?! Even if he would feel sick and suffering and to whatever extent the case would be.

Then, the poet again serves the aesthetic value of metonymy; it is as follows:

English	Arabic
<p style="text-align: center;">As your optical body scatters Oh Balqees the decent Pearl I thought: is killing women an Arab hobby Or are we originally professional criminals?</p>	<p style="text-align: center;">لما تناثر جسمك الضوئي يا بلقيس ، لولوة كريمة فكرت : هل قتل النساء هواية عربية أم أننا في الأصل ، محترفو جريمة ؟</p>

Needless to say that the poet here uses the metonymy of “هل قتل النساء هواية عربية”، where he refers to the bad habit of Arabs when they were used to burying their daughters alive, belittling the woman’s position in society, and controlling and empowering situations by man exclusively. In this regard, we cannot but remember the incident of the suicide of the poet’s sister (Wisal) which is still unforgotten by him. The story of her suicide was that she fell in love with a man who was not accepted by her family to be her husband; thus, she entered her room and killed herself. Consequently, when the poet went to Lebanon he decided to revenge via his poems writing one for ‘love’ which is rejected by the stone cities that follow by knives, guns and this constitutes his complex.

This incident and the like accumulated in his memory provoke him to uncover his critical and sarcastic feelings against the Arab real situations. In so doing, we can observe that almost all of Nizar’s poems including the romantic ones express the attitude of a refusing, rebellion, and revolution against the bark part of Arab society; the most like to per-Islamic ages.

The poet back to make use of metonymy again by saying the following:

English	Arabic
<p style="text-align: center;">And the Arab world destroyed... And oppressed from its lump of tongue We are the crime in its superiority What is the(unique contract) and (songs) then ??</p>	<p style="text-align: center;">والعالم العربي مسحوقٌ .. ومقموعٌ .. ومقطوع اللسان. نحن الجريمة في تفوقها فما (العقد الفريد) وما (الأغاني) ??</p>

He also sheds light on the catastrophic situation suffered by the Arab human, since he/she every day comes across various types of crashing, oppression, and tyranny in addition to restricting human liberty and preventing his right to express his attitude. Hence, he depicts the Arab human as that amputated-tongue person alluding to disability for any least and easy needs. As usual, the poet attempts to criticize ironically the Arab Heritage realized by those figures and sources of pride for many people including the poet himself.

Nizar, here, seems to reach the stage of disappointment and admission against the catastrophic status which does not have any hint of being improved. This is clearly shown especially after he sees that the Arab land is unstable; human is not in safety there and his feet are hesitated. To him, we are all trembling just as a punched ship; language, culture, belief, dream, love relations, and even the future of our children are all not constant. The only stable matter in this Arab land is oppression.

There are some other scenes submitted by the poet using metonymic expressions, such as in:

English	Arabic
<p>I will say in the investigation: how my gazelle has been killed by the sword of (Abi Lahab)</p>	<p>سأقول في التحقيق كيف غزالتني ماتت بسيف أبي لهب</p>

And also:

English	Arabic
<p>there isn't such a wheat on the land grows without Abi Lahab' opinion</p>	<p>لا قمحة في الأرض تنبت دون رأي أبي لهب</p>

Nizar Qabbani's "Balqees" is an emotionally complex and profound elegy that makes extensive use of metonymy. By replacing one word or phrase with another based on associated or contextual meaning, as in metonymy, more meaning can be revealed. Qabbani uses metonymy effectively throughout the poem to generate feelings, convey concepts, and draw the reader into a deep investigation of love, grief, and the complex dynamics of Arab civilization.

The poem's emotional impact relies heavily on its use of metonymy. Qabbani makes use of metonymic terms to link together disparate ideas, challenging readers to look deeper for hidden meanings. The poet uses metonymy to highlight the horrific crime that led to Balqees' untimely death by equating her voice with that of a lovely songbird, so highlighting her beauty and innocence. This metonymy conjures a dramatic contrast between the soft charm of the bird's song and the harsh reality of her assassination, prompting readers to feel a complicated mix of grief and outrage.

In addition, the poet's own feelings and thoughts are communicated effectively through the use of metonymy. By referring to Balqees's body as "مذبوحون حتى العظم" the poet metaphorically highlights the savagery of her death and underlines the depth of his grief. By using a metonym, the poet invites the reader to experience the same agony and sorrow that he or she is feeling. Qabbani effectively conveys his own emotional journey and the disorienting feeling of facing an irreversible loss through the use of metonymy in this setting.

The poet uses metonymy as a critical lens to examine larger societal issues. By using metonymic terms like "هل قتل النساء هواية عربية" Qabbani shifts attention away from external conflicts and towards the divisions within Arab society. This metonymic representation undermines dominant narratives of foreign blame by drawing attention to the internal strife and treachery that can plague Arab communities. The poet's disappointment with his own people is captured by the metonymy here, providing an insightful remark on the status of Arab unity and highlighting his concern for the well-being of the community.

The use of metonymy in "Balqees" helps to provide a richer reading experience. It enhances the elegy's emotional richness, sheds light on the poet's introspective journey, and allows for a critique of society's problems. Metonymy, when used deftly, turns the elegy into a vehicle for exploring nuanced emotions, weighty subjects, and intricate societal processes, providing readers with an opportunity to connect with Qabbani's literary artistry in a meaningful and introspective way.

9. Conclusions

Metonymy is a very important part of Nizar Qabbani's poem "Balqees". It is like a thin thread that ties together different parts of the poem and gives it more depth. It works like a puzzle, where one thing is a symbol for another, making the

poem more interesting and complicated. This method makes it possible to dig deeper into the ideas and feelings in the poem. Also, metonymy has the power to make people feel very strong emotions. It's more than just words; it makes us feel things. The use of metonymy can make some lines more emotionally powerful, which makes us think about the poet's feelings and connect with the poem more deeply. Moreover, metonymy helps the poem say deep things in a short, easy-to-understand way. It works as a kind of shorthand, putting complicated ideas into short phrases. This method lets the poet talk about complicated ideas and make social observations without being too direct. It makes the reader an active part of the poem's meaning. It makes the reader feel like they are a part of the story as they figure out the hidden meanings and links. This interactive part of metonymy pushes readers to think and feel about the poem, which helps them feel more connected to its meaning. Hence, metonymy is a tool with many uses that helps "Balqees" have more layers of meaning, emotional resonance, exploration of themes, and reader involvement. It makes the poem more engaging and thought-provoking, leaving a mark on readers long after they have read it.

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