

1. INTRODUCTION

Most students of Arabic or the humanities in general, minor in a related field, whereas my background is that of a psychiatric nurse with an academic degree in Nursing Science. Combining a degree in a field of health education with one in Arabic Language and Islamic Studies, I found myself choosing a rather psychological topic for my Thesis. As the title of this work indicates, this study focuses on charting out various emotional states as reflected in a sample of medieval literature. It can even be described as a hand list of specific reactions to given situations. It is a directory of what an Arab can be expected to say or do when interacting with fellow human beings.¹

One of the most unattainable dimensions of a group of people who share a common language, and thus, a common culture and history, namely, is the part of their value system, which has to do with deep-seated instinctive responses. These are extremely hard to understand for a group of people that has, so to say, undergone a different or even contrary processes of socialization from early childhood onwards. The simplest example of what I mean by 'instinctive response' is whether a parent or adult, instantaneously picks up a child or toddler when it cries, or whether the adult in such a situation, addresses the child verbally or even waits for the child to 'come to its senses and calm down' before conceding to address its distressing distress. Likewise, in all matters that are of a psychosocial nature, different peoples have set, and I would say rather predictable, ways of reacting. Almost as a rule, for example, a pat on the shoulder, or accentuating one's words by poking the person one is speaking to, is regarded as a sign of friendliness in certain cultures and as highly impolite in others. Last but not least, the fierceness with which one is allowed to state or express an emotionally fraught reaction or thought varies to the highest degree in different settings, cultures and countries. It is precisely the fact that this aspect of a culture has been considered, for the most part unresearchable and unchartable, that cultural barriers persist with the tenacity that they do.

In this Thesis, I wish to contribute to a better understanding of the Arabic and Islamic culture by laying out very concretely what one can expect a person to say or do in the commonest of psychosocially charged interactive settings. Having spoken Arabic as one of my mother-tongues throughout my life and having interacted closely with Arabs of various nationalities, I feel confident enough to state that any Arab is likely to find that much of the material in this study represents what can be termed as 'typically Arab'. The fact that the phraseology I have listed in transliteration, organized into categories and translated, is derived from a sample of medieval literature, might lead someone to doubt its relevance to the modern Arab, but that would be a grave mistake! It might not be possible to demonstrate in the confines of this paper, how persistently entrenched in the awareness of the average Arab his or her early background as a desert nomad with a poetic soul is. Suffice it to say, that the Arab culture has always been and still is one in which oral transmission plays a major role and that the nature of its societies as close-knit tribal, familial and communal entities has prevented individuals from fully skinning themselves from their early history, which can be described as an ever-enlarging nucleus on which new phases, eras and stages of development revolve. In this sense, development in the Arab world could be considered circular, rather than linear, but that is a totally different topic, and not one that can be engaged in here.

Neither will I be sidetracked into attempting to define who is an Arab or draw any demarcation lines between Muslim and non-Muslim Arabs. That, I leave to others who have busied themselves,

¹ This work is too large for a Master's Thesis, which I am submitting it as. In the future, it could serve as the core for a doctoral dissertation, which is one of the reasons I chose not to shorten it.

and still do, with such questions. If I were obliged to voice a view with regard to the matter of ethnicity and religion, I would say in a few sentences: To me, an Arab, in the broadest sense of the word, is anyone who uses the language on a daily or semi-daily basis non-occupationally. Such a person shares in a heritage that is the result, extension or parallel manifestation of a common classical vocabulary and mindset, which is understandable to most users of the language, however diverse their dialects may be. This very fact is owed to the Holy Book of the Muslims, the Koran, originating in Arabic, and acting as a preserver of the language. Those who subscribe to Islam confessionally, who are the majority of Arabs, needless to say, may have a different attitude to the Koran than those who speak the language as their mother-tongue, but confess a different faith. This, however, does not entirely eliminate the influence of Islam with its beliefs, customs and phraseology from the immediate awareness of non-Muslims. Even those who have a self-preserving instinct that can in some instances even be tinged with some hostility or animosity towards Islam as the religion of the majority, find themselves polemizing by using the same terms and in the same terms that they polemicize against. This is probably all that needs to be said about any of the intricate and specialized issues that one cannot help but stumble upon, the moment one opens the door behind which one corridor leads down the Arabic language and the other down the religion of Islam. It is a parallel corridor, which converges into one and the same passage, at times, and can diverge into separate paths and enclaves at other points, but remains a unit; one part of which is untreatable without the other.

As for the Paper you are holding in your hands, if understood correctly, it can be seen as the equivalent of the titles of what could be developed into tens and tens of papers, which is why I have not treated any single theme brought up in it, in depth. Mainly, it is the grouping into categories of the emotive content of one volume of a vast Arabic medieval anthology. The Anthology and its writer will be shortly introduced further on, and something will be said about the structure of the Corpus and the abundance of emotive content in it. The term emotive content will also be defined. Those sections are meant to put the rest of the Paper, which is mainly a listing of examples of emotional appeals and their quantities, into some kind of perspective. So, part of this Paper aims at giving a general idea of the material used for this Study and the tools with which the material was treated, whereas the bulk of the Paper consists of the actual findings, which are left to speak for themselves, and on which no great elaboration is attempted. As will become obvious at first glance, each one of the categories of Emotional Appeals is such, that it could have been treated separately and extensively, but that would have meant giving up the idea of mapping out the entire spectrum of appeals and concentrating on one, or at the most five or ten of them. As it is, I have chosen to include 72 categories and to list all the examples I found in the text of each one of them. Before I move on to explain how this Thesis is divided up and what each section contains, let me dwell for a while on one or two of the countless themes that arise in this Paper, each one of which is a category of a type of emotive expression, on which one could write an independent research. Let us, for example, take the category known in rhetorics as Sarcasm, which in plain English, as the name suggests, means Sarcasm.

Sarcasm, even if it is not fully realized, and is sometimes treated as a 'vice', is a complex rhetorical device, and it arises from a number of underlying emotions or feelings, which are then translated into intricate wording, that the hearer or reader must be able to interpret. It can be subconscious and involuntary, or direct and pointed, but in all cases, it does have one or more of a variety of purposes. Some of those are: the intention to elicit laughter, and it is indeed an effective agent of humour. It may be intended to humiliate someone by causing him or her to feel ashamed of themselves. It may be intended to hurt someone by bringing their inferiority to the fore or stabbing their feelings. It may be intended to subdue or silence someone by the force of its penetration. It may be intended to simply emphasize the self-assuredness and superiority of the speaker, or even his or her arrogance.

Or it may be used to drive a point home, to express a strong opinion, or to teach someone a lesson they will not forget. In general, one of the commonest triggers of sarcasm is dislike, and it can often be interpreted as a sign of disenchantment, disillusionment, disappointment or dismay, as the case may be. The section listing examples of sarcasm in this Paper demonstrates the type of sarcasm that is typically Arab in the settings they occur in. Some examples will be found to be hurtful and even in bad taste, such as the ones in which someone's weakness, invalidity or shortcomings are flaunted. Others will be found to be subtle and highly witty, such as saying that someone is hallucinating to think they are a poet, or that a certain poem chills you, at best, and so on.

In order to be able to determine that the expression at hand, be it in speech or writing, contains sarcasm, and what exactly elicits it or what it drives at or contains, one has little other to go by, beside one's understanding of a language, human nature, one's past experiences and not least of all, the culture of the speaker. That is why, it is quite hard to be very exacting or exact when dealing with an area of communication which is so open to interpretation. Yet, as this Paper demonstrates, one can list the examples of the rhetorical devices which have underlying emotive tones and classify them quite accurately. Then, one is able to discover which of these categories are used most and by analyzing the individual examples, one can gain a clearer idea of how internal states are verbalized, and probably even, why, if the analysis is carried out deeply enough. In this Paper, emotive expressions, which are quite close to sarcasm, such as insults (*Insultatio*), ridicule (*Diasyrmys*) and for example exclamations of rebuke (*Categoria / rebuke*), all of which have their own 'flavour' and intents, are grouped separately. Re-grouping similar categories under more general titles, could be a very useful exercise, but alas, the material presented here is already too massive to afford any expansions, so I leave it as a suggestion for a future project, that the 72 categories be, for example, grouped into "positive appeals", "negative appeals" and "neutral appeals". In this manner, one might be able to say a few discerning words about how "human nature" comes across in a typically Arabic milieu and fashion.

Another category that is usually considered more of a vice than a literary tool, is cursing. Yet, cursing can be used unmistakably as a sign of anger. In the text under study, anger is often expressed by delivering a curse or and imprecation, where the litany usually varies in length and intensity in proportion to the degree of anger or resentment which its utterer harbours, or the sophistication of its utterer. Alternatively, it may only be indicative of its utterer's liberality with mouthing imprecations, or it may reveal a mean or base streak in him or her. Here, it can be said, that imprecations are a typically Arab way of getting rid of one's frustration. It is not as customary, for example when speaking English, to wish upon someone some sort of calamity, while it is a common, quite accepted and even customary practice among speakers of Arabic. So, generally speaking, curses and imprecations seem to be used merely to release energy or to communicate in a 'colourful' manner: to add 'spice' to a depiction of an interaction which might otherwise appear bland, or pointless to relate.

To cite two examples of cursing while evidently engulfed by a surge of anger, let us look at the following [see anecdote on p. 335-338 of *Kitab al-Aghani*]:²

² A word about transliteration: The system I use is an adaptation of the conventional one, with the difference, that I underline both emphatic letters and consonants, and use the letter "c" to stand for the 18th letter of the Arabic Alphabet. The letters of the Alphabet, which are designated by two letters of the Latin alphabet, are also underlined, to indicate, that they are a unit. (These are the 4th letter, indicated by "th"; the 7th letter, indicated by "kh"; the 9th letter, indicated by "dh", the 13th letter, indicated by "sh"; and the 19th letter, indicated by "gh".) In the main body of the Paper, there may be some lack of uniformity in the transliteration, but in Appendix IV, which is in its entirety a transliteration of the emotional appeals, strict uniformity has been regarded, and I have used a fullstop to separate from each other such units that must be pronounced as one, in order to prevent confusion with regard to whether two emphatic letters are in question, or one Arabic letter for which two Latin letters stand.

Example One:³

Three poets are entertained by a distinguished tribeswoman who asks her (slave) singers to sing verses from the poems of one of the three seated poets who arrived together, to the exclusion of the poems of the other two. She makes a point of repeatedly requesting the singer to sing a fresh extract of the same poet's poetry, as soon as the singer is done with singing first one, then another, then another of the requested stanzas. The other two poets get furious and leave the company, after telling the tribeswoman how hurt and slighted they feel, because of her lack of appreciation of their poetry, which they state, is superior to the poetry of their companion, whom she so favoured. She replies to them by reciting lines of undeniably poor and substandard poetry of their composition to their face, and inquires if that is what they call excelling in poetry! They leave in a huff, while she detains their friend and has him dine with her. Before he leaves, she rewards him 300 dinars, two outfits and some musk. Then she gives him an additional 100 dinars, which she tells him to give to his friends, if they accept it and to keep to himself, if they don't. When he meets them and tells them the story, one of the friends accepts the gift, whereas the other one bursts out: "Damn your girlfriend and her gift, and damn you along with her!"

The fellow who utters this imprecation, Kuthayyir, is obviously quite angry and resentful. The cause of his anger could stem from jealousy or a feeling of inferiority or shame. After all, the tribeswoman flung at him, not one, but two of his ridiculous verses, right into his face in front of an audience. (The first one of the verses is plain foul and the second one blatantly obscene.) To the other man, al-Ahwas, who settled for the 'consolatory reward' complacently and did not seem to mind the preferential treatment bestowed by the tribeswoman on the poet Nusaib abu Mihjin, she had recited only one example of his poor poetry. The fault in the line of verse she quoted is that it is pathetically redundant and lacking in substance. Al-Ahwas's poetry, poor as it is, being somewhat more presentable than Kuthayyir's, may account for his acquiescence. Stylistically, presenting the better of the two untalented poets as the humbler one and amplifying the distastefulness of the poetry of the poet who loses his temper, sets the background for Kuthayyir's imprecation to have its full impact. His anger is childish and irrational, and his venting it out by cursing provides comic relief for everyone concerned. It is possible that the writer, who is a tale-teller, in this case, may be retelling the story in a manner that draws a laugh. It remains open to question, whether the 'angry man' intended his retort as comic relief or whether he was too adamant to be amused by his own reaction. In any case, one can easily imagine such an episode or one comparable to it taking place today, very much in keeping with the ambience of the anecdote related of this incident which took place in medieval times.

Example Two:

Another example of cursing in anger, which is open to many interpretations, is the following (see first anecdote on p. 218 of Kitab al-Aghani):

Thurayya has a date with her lover 'Umar. She enters his abode at the agreed time, on night, unaware that 'Umar's brother had come to spend the night in his brother's lodging, had sent 'Umar on an errand and was sleeping in his bed. Mistaking the figure lying in the bed for 'Umar, she throws herself on him and starts kissing him. 'Umar's brother, al-Hareth, wakes up and says: "Get lost! I am not the corrupt profligate you are mistaking me for! Scandalous shame on you both!" Thurayya discovers who he is and leaves. When 'Umar returns, al-Hareth tells him of what took

³ Another quite interesting category is Tapinosis – foul language – which I will not comment in this Paper, but all the examples are to be found in Chapter 9./Tapinosis and are transliterated in Appendix III/Tapinosis.

place. 'Umar laments having thus missed her and says to his brother: "I swear, a fire cannot burn you, even when it touches you!" His brother replies: "May God damn both you and her!"

Here, the utterer of the curse may either be genuinely resentful of his brother's conduct and that of the woman with whom he had clandestine goings on, but he may also be merely embarrassed at getting accidentally tangled up with 'Umar's amorous adventures. An added dimension is given to this anecdote by 'Umar's playfulness and teasing. The insinuation that his brother might have done the contrary of shaking the woman off him and sending her away on her way, is the context in which the reader is required to understand the anecdote's closing imprecation. Al-Harith could have retorted to his brother: "Your impertinence simply knows no boundaries, does it?!" In effect, this is what he is saying. In all probability, the author of this anecdote was not searching for the most 'literarily sophisticated' way to end his story, rather, he wished his punchline to be a realistic portrayal of how his character would translate his emotions in that setting. Apropos punchlines, I am tempted to add, that a study dealing purely with punchlines would be a most interesting one, and could have been part of this Thesis, but that would have digressed too much from the main theme of this Thesis. I therefore, suggest this topic too, as a future undertaking.

As stated, there simply is no space to deal with each one of the emotional appeals separately. The above are just a couple of examples out of the total of 2833 phrases that have been picked out and entered under a category of emotional appeal. Yet, let me mention that by dividing each category into subcategories, as one look at the Table of Contents shows, a lot of work has been done to group the examples into such subdivisions, that even without a commentary on them, the subtitles they are grouped under, give sufficient indication of what could be said about them. In particular, the category of Pathopoeia, which in Arabic is *tarab*, has painstakingly been grouped into four separate groups with subdivisions. When the examples in each section of Chapter IX are read as a whole, one gets a clear idea of the definition of the category, the occurrence of each category and its subcategories in the text, a listing of the individual examples under the section entitled Description, then a short summary of the section under the title Discussion. In this manner, one is likely to form quite a good picture of how an Arab typically flatters, appeals to piety or traditions, reacts when moved by music, love or erotic vitality, etc. A special note needs to be made here about the numbers preceding the examples: if it appears as if they are in some random order, that is because they correspond to the numbers they have in the appendix containing their transliteration into Arabic. So, each phrase can be looked up in the section entitled Transliterated Alphabetical Listing of Emotional Appeals, where it has a running number in accordance with its order of appearance in the Corpus, under the category it belongs to. It is true, that at first glance, it may not be easy to see the coherence of this Paper or how it can be used as a reference.

A careful study of the Table of Contents will make it easier to understand the logic and arrangement of the substance presented, which is why I have chosen to make it as expansive as possible. If read carefully and with attention especially to the subtitles in each section, it will be seen that it is an intrinsic part of the Thesis, without which it is hard to understand what is being researched or to benefit much from the findings in the Paper. The titles should be self-explanatory, and one can look up examples on any appeal one is interested in, be it vehement supplication, indignation, pathos/melodrama, scorn, ridicule, panegyric, enmity, rebuke, ducking accusation, questioning, counterstatement, raising of voice, undignified language, lamentation, setting a condition, exerting pressure to get results, etc.

So, as has been mentioned earlier, this Thesis lists the types of emotional appeal to be encountered in the material under study, in accordance with its title, but it does not profess to deal with them individually. In the Conclusions, a statement is made only about the most frequent appeals.

What we have in front of us, is a sample of medieval literature, which quite in keeping with the belles-lettres of the times, apart from the poetry in it, abounds in anecdotes, proverbs and other pseudo-documentative prose sections of a different nature. It is the prose sections, as a whole, of the first volume of the Anthology that I have raked for emotive content and I have picked out all the prominent examples of each one of the 72 categories of emotional appeal, transliterating them, translating them and placing them in tables, which show the number of times they occur out of the total. That is in essence, the work that I have done, and which I am submitting for reviewal. It is up to the reader now, to use this handlist much in the fashion one would any annotated glossary. The categories are defined and the interest of this Study does not lie in receiving ready-made comments or much analysis on the material that I have found. It lies in reading the examples and thus getting acquainted with the phraseology, twists in a sentence and wording in general, associated with each emotional appeal. In an effort to make the examples understandable even without reading the text, I have tried to elaborate on the context they occur in and to give as broad a picture of their background as possible. Yet, it goes without saying that maximum understanding and appreciation of their content cannot be achieved without referral to the original text in Arabic and a careful, studied reading of it.

At this point, I will outline what this Study is comprised of, section by section:

In the section following the Introduction entitled *Delineation of the Topic and Methodological Considerations* I present what has been discovered by linguists as being one of the functions of language, when it is not used for the communication of ideas, but of emotions. This, I find to be highly relevant information, without which the findings of this Paper would become uninterpretable and as a result, incomprehensible, and in that manner, insignificant. All in all, the mutlidisciplinary approach is the dimension I want to probe by submitting this Study. It is not one I can bring to full fruition, so I am simply suggesting that it could be used more when conducting studies into Arabic and Islam.

Here, I will digress for just a short interjection, in which I wish to point out that one of the major triggers for my choosing the topic I am treating, in the first place, was my interest in whether communication in general, and literature in particular, always needs to be of an intellectual nature or to address the intellect. From the poignant debates proliferated on this issue, I have surmised that one would not go terribly amiss if one were to polarize the distinction between what is termed as western literature and that of easterners, especially Arabs, by saying that the first is inclined to address the intellect, even when the context or form is that of belles-lettres or poetry, whereas the latter is bound to address the reader's emotions, even when the text in question professes to be highly academic, analytical or even scientific. This conclusion I find to be so self-evident,⁴ that I do not feel compelled to give any examples of the many pieces of western literature in which depiction of scenery, nature or even internal states is accurate enough to resemble definitions or descriptions in a scientific textbook while, in quite the opposite vein, entire passages or chapters in an Arabic scientific textbook, are reminiscent of wallowing in nostalgia in front of a dead and charred encampment fire, that has been left behind ages ago, or in ideological fantasies of a highly

⁴ In a paper entitled An Appraisal of the Book of Songs and its Author, which I submitted to the University of Helsinki Department of Semitic Languages in July 2002, this subject is treated at some length, especially from the point of view of western orientalis. In my own summation, I did make the following observation (on p. 44 under the heading Deliberations): "An interesting feature of the research written in the Arabic language is that one must pick one's way through uninformative statements, or ones that are written in a philosophical vein, as well as statements of a surprisingly general and simplistic nature. Between the lines, one senses that there are shackles on thinking and that a writer is constrained by many preconceived notions against which it is not easy to struggle." See the section of this Paper entitled An Overview of Relevant Research for more juxtaposition of research in Arabic and in other languages.

inconcrete nature, all of which seem to aim at arousing a torrent of emotions that bury clear, abstract, focused thinking under their blur.

Having said the above, I do not deny that it is my wish to demonstrate that emotions DO have a logic of their own, and one that cannot even be termed as unintellectual, let alone, senseless or even futile. It is therefore, that in the second section of this Paper, I go to quite some length to demonstrate views that linguists have reached, regarding the place of so-called 'empty babble' in the minds and relationships of people all over the world. It is also in this section that I explain the method I have used and in which I state my hypothesis. My hypothesis is that the automatically produced and stereotyped language of a people, which is high in emotive content, reflects the type of cohesion that exists among members of the same culture. Careful attention to nuances is the only way of being able to deduce what "pulls Arabs together". Based on the volume of the Anthology which I studied, it would seem that Arabs have a strong inclination to appeal to the name of God, to verbalize various types of emotional excitement and to express themselves in exclamations, as well as to appeal to piety, traditions, customs and to use both flattery and expressions of loathing or repulsion quite liberally. In Appendix III the frequency of the use of each emotional appeal is given in descending order, from which the above can be surmised.

In the third section, I have expounded on the theme of what constitutes emotive content of communication, be it written or otherwise. It is good here to keep in mind that even though our readings are mostly done on a solitary basis, it is our interaction with each other which provides us with the perspectives and tools with which to comprehend and digest anything we read. The feedback we get from discussing what we have read and imagining ourselves giving accounts of the information we are receiving from a text, even as we are reading it, is one of the major mechanisms of comprehension that we have at our disposal. In an oral culture, which the Arab culture is in the highest degree, a text is only a kind of coded and compressed form of people talking to and at each other at every turn and in every direction. So, it is only when a reader overcomes the impediment of seeing text as statically as it stands in front of him, and pictures himself within its atmosphere, that it can begin to come to life to him. The only way to do that, is to realize quite forcefully, that there is hardly anything that has been written before it has been said, and it is therefore that we should comprehend what we read about conversational situations as spoken and not as written, even if we receive it in a documented form which is nonverbal. Emotive content, after all, stems from a variety of factors, none of which can exclude interaction. There is, of course, a special type of interaction, which is the one that a person undergoes with oneself within oneself. It is what is termed in most modern societies as part and parcel of 'personal growth'. In the Arabic culture, I daresay, it is part but not parcel of personal growth, because people keep less inside themselves, which is one reason for the emotive content of cultural exchange being so high. So, at the end of this section, I raise some questions related to this topic, which I hope will be answered by careful familiarization with the broadest section of this Paper, which is Section 9. By paying attention to every single nuance in every one of the 2833 phrases that have been picked out, then digesting and internalizing them in their contexts, first as individual statements, then as groups of statements (an attempt at some sort of uniformity of similarity has been the aim of the division into paragraphs in each section), the culture begins to yield itself, so to say. By no means is it an easy exercise or a swift process. This work is the result of years of hibernating meditation and two years of full-time dedication to its materialization. As easy as I have tried to make it for the reader to 'get entranced enough to experience revelations' – which by my definition is the only way to appreciate any culture – there is only so much one can do to mediate. A major effort is still needed on the part of the reader, which I can do very little to compensate or facilitate.

The fourth section consists of a deliberation on establishing the link that I believe exists between literary devices, that are by definition emotive expressions, which in their turn, as I postulate, reflect and stand for the degrees and types of phatic communion sought, experienced or related in a text. Phatic communion is painstakingly defined and is one of the key concepts on which this work rests. It is not one of those terms that are in routine circulation, so special attention must be paid to integrating it into one's conceptual framework, if any part of this Paper is to be interpreted as intended. On the whole, this is a rather academic section where certain relevant terms are defined and where the perspective of linguistics on the psychology of communication is probed into from more than one angle. This section, I hope, lays some foundations and provides an even wider scope for the interpretation of the material.

The fifth section is a brief word of introduction on the Book of Songs, which is the 26-volume anthology compiled by the medieval author Abu-'l Faraj al-Isfahani. Much relevant material had to be elided or discarded for lack of space and immediate relevance to the focus of this Paper, so it is a very concise description of the author of the source material. As stated in the beginning of the section, the expert *par excellence* on the work in question is Hilary Kilpatrick, who has written extensive articles, studies and books on the subject, the latest of which has been published in 2003 and leaves very little unsaid about the said anthology.

Section 6. is my independent contribution dealing with the structure of the source text or corpus. It provides some needed insight into the type of literature that we are dealing with and might make the task of perusing the original Arabic text less formidable for whoever desires to embark on such a mission. Reading a medieval Arabic text holds different challenges than those faced by a modern reader approaching a medieval English text, for example, since the difficulty does not lie so much in understanding the language, which has remained astonishingly uniform throughout the ages, but in fathoming how it is organized and in being able to overcome the tediousness of intercepting archaic technicalities, for which we have no patience in our times, since they are totally outdated. This section also provides a rough calculation of the percentage of emotive content in the material under study, which in itself, is a conclusion I found to be quite remarkable.

The seventh section provides a concise overview of relevant research. This section, could of course, run into tens of pages, but I have limited and diminished it severely, exercising even extreme elimination. This I find justified by the fact that although studies on medieval literature abound, none of them directly deals with the exact topic of research which I have chosen.

As for the eighth Section entitled A Word on Translation, that is what it is. The bulk of this Paper, as already stated more than once, consists of a profuse translation. Each one of the 2833 emotional appeals to be found in Section 9. is a translation from Arabic. So, a word on translating is kind of imperative, when considering the fact that relying heavily on any translation is likely to throw one off the mark, if not completely, then partially. This Section is therefore a word of caution and serves as ammunition against mistaking the translation for an exact replica of the original text, however meticulously, even accurately and equivalently it has been executed. Having said this, I must add, that even a reading of the original text in Arabic would produce very different sentiments, reactions, comments and analysis from people, depending maybe first and foremost on their educational background, but secondly on their cultural orientation and thirdly on their personal preferences and taste. Such a thing as objectivity hardly exists except in theory and in theories. The moment a theory is put into practice, in steps the mindset of the researcher. So, as academically as I have intended to treat my subject matter, I freely admit that it cannot but reflect my own personal biases, which I see no great need to curb, as long as they remain within the boundaries of logical reasoning, which does have its dictates and which I adhere to, as I see and explain them in the above sections,

which must reveal that I have the highest regard and reverence for the scientific method, and take liberties only in the degrees it permits, or even demands.

As for the latter part of this Thesis, from Chapter 9. onwards, it is the main Section of this Thesis. After a first reading of Chapter 9. (and Appendix IV, which is a transliteration of it), one can use it as one would use a dictionary or a grammar book. Chapters 1-8 therefore provide a framework within which Chapter 9. becomes reference material for checking examples of a particular Appeal. Using the detailed Table of Contents, one can easily flip to the type of appeal one is interested in, and delve deeply into its folds. The number before each translated appeal in the Description Section of Chapter 9. corresponds to its consecutive number in Appendix IV, where it is indicated on which page and line of Volume I of *Kitāb al-Aghānī*, that phrase is to be found. Here, I wish to explain the following about how the categories came about: Each Latin or Greek term exists in the field of rhetorics and has a rather strict definition. In some cases (e.g. *Aporia*, *Ethos* and *Euphemismus*)⁵ the term can have more than one meaning. In Appendix I, the terms have been listed in alphabetical order, and although there are 54 main terms, in reality, each subcategory or subdefinition is a category in its own right. In some cases, the alternative definitions of the same terms are based on Lanham (1991: 186-88), while many of the subdivisions into "subunits" are the result of my noticing specific features and characteristics particular to the Arab phraseology, as I worked through the material. So, for example, I divided *Philophroneis* (which is defined as "kind and benevolent treatment" or attempt to mitigate anger by gentle speech and humble submission)⁶ into a) submission, servitude; b) admission(s); bb) sychophancy; and c) explicit wish to please. It would be interesting to expand, at some point, on the issue of servitude, submission, admission and sychophancy, by discussing their cultural functions: how they are learnt and which sensitivities or norms they reflect. As mentioned above, each one is the title for an independent study, in essence. But the most arduous work, is the one that I did when dividing the Category *Pathopoeia* into the units you will find in the Table of Contents. *Pathopoeia*'s definition is simply "a general term for excitement or aroused emotions and passions". This, as you will note, I used to pick out all the phrases which reflect "*tarab*", which is an almost untranslatable Arabic word, which stands for "being moved". A careful look at Section 9.2. will reveal and unravel what it stands for, in my opinion. It is one of the contributions I have made, to go to such lengths to demonstrate what the term '*tarab*' means to an Arab and how it can be recognized. The first footnote of Section 9. Elaborates on how the exact nature of this Thesis and how it can be referred to, so it is advisable to look it up.

As for the appendices: Appendix I has been compiled for ease of reference to the definitions of the categories of emotional appeal, which I have referred to using their Greek and Latin names. It is entitled *Categories of Emotional Appeal – Quick Reference*. Appendix II, as is evident from its title, is a listing of the frequency of emotional appeals in alphabetical order, whereas Appendix III lists them in descending order. Appendix IV, the most sizeable one, is a transliterated list of all the emotional appeals which fit the categories given in Appendix I. My Paper could have ended right there, but I chose to add two extra appendices. Appendix V, entitled "Mixed" Categories, is a list of the phrases which unequivocally belong to more than one category. They have been treated under the category given first, but that should not overshadow the trickiness of comprehending nuances, when it comes to analyzing a category. It goes without saying, that absolute compartmentalization is an impossibility, and this list gives only a clue as to how many components one phrase can have, which is an issue, that could at some point, be dealt with separately. As for the last appendix, which is Appendix VI, it is a list of the lines of poetry and where they are to be found in the Corpus. This

⁵ See Appendix I.

⁶ Each term is defined in Paragraph 1. of Chapter 9., where the terms are treated in the descending order of their frequency, which can be checked out from Appendix III.

Appendix is entitled Poetry Interwoven into Text or Tale and should make the reader well aware of the fact, that the prose sections of this Anthology, which holds true for medieval Arabic literature in general, can hardly stand on its own, if stripped of the rhyming sections. Poetry is an intrinsic and essential part of the text, without which it cannot be understood with any depth, and sometimes, not at all. When I first embarked on this project, I had the following discussion with my Professor: "Should I include the poetry?", to which I got the answer: "It is better to concentrate on either the prose or the poetry sections of the text, and I suggest the prose". It was then agreed that treating both is next to impossible, but I found during the course of my research that much of my deductions had to be based on at least a superficial reading of the poems as well, and found myself making up a table of how often the text is interspersed with poetry, which instead of simply discarding, I am now annexing to this Paper, just as a curiosity to the odd researcher, if to anyone.

