



The Phenomenon of Replacement in the Poem Banat Souad by Kaab Bin Zuhair: A Descriptive Analytical Study

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Abstract

The study explores the justifications for using replacement in Kaa'b Bin Zuhair's poem "Baanat Souad". It as well explores the effect of replacement on the semantic and formal structures of the poem.

The study identified four types of replacement in the poem:

- a) Replacement of letters
- b) Replacement of a number word with another
- c) Replacement of a participle with a verb

The significance of the study stems from the diversity of the types of replacement in Zuhair's poem. It is worth mentioning that replacement does not deviate from the grammatical rules of the language. Rather, it is an indication of the multiplicity of meaning and styles.

The findings of the study are highlighted in the conclusion. The analytic descriptive approach is used to analyze the poem in this study.

Key words: Replacement; Banat Souad; Kaab Bin Zuhair; Structures

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INTRODUCTION

Old people have paid much attention for the issue replacement in language and they have come up with different opinions. Some have stated facts about

replacement; others have stated facts about inclusion, while others talked about the independence of lexicons. However, each had his own perspective; "syntax problems are not obligators they are rather deductive, unlike the necessary problems, expect for the ones which are already familiar, so the current study tackles a possibility"¹ and it wasn't unfamiliar for the Arabs. It was very common to measure on (Thneibat, 2001, p.35). The issue of replacement, even if argued about, whether it belongs to j replacement, inclusion, or shifting, or even multi meanings for the same semantic unit or multi indicators for the same semantic denotation. However, the researcher sees that juxtaposing between these lexicons helps in interpretation and analyzing texts, as well as in enriching the text in light of lexicons and meaning units.

The researcher has chosen the poem "Banat Souad" by Kaab Bin Zuhair to be a model for the present study as there were multiple faces of Replacement ranging between prepositions, coordinators, and replacement in employing numbers lexicons in between singular, duality and plural, along with the verb, and the replacements of some other lexicons that exist in the discussion of the present study.

The study has also adopted Descriptive Analytical approach as a means to analyze the content of poem of evidence, and investigation of ideas reflected from the contextual debate of the text, whether in light of its physical or emotional value, due to the occurrence of replacements.

The study concludes the major findings of the current study.

1. PREVIEW

Replacement comes according to the choice of the sender, the poet, in building the context, as it is undoubtedly that the message is flavored with the idea that grow in the poet's awareness, and is about to get into the realm of

¹ Assouyti, 56.

the existence that is changing from the invisible thought into a linguistic one, represented by the text (Awwad, 1982, p.5). However, there needs to be a third party in this creative operation, referring to the recipient, the thing that really bothers the creator where we can't have meaning for the text with a recipient. Away from what art for the sake of art calls for the poet never says anything in vain or send to nowhere as there is a subconscious recipient in the poet's inner thought (Ghandour, 2006, p.56). There are also other conditions that the poet lives represented by some instincts such as fear, ambitions, or psychologies, or chaotic disorders that take part in the linguistic construction represented by the formal shape of the message. Here, the output text requires a method, which, according to some definitions, is the creative man². Here, we can argue that whatever stylistic features may appear, they must be justified in this regard. The aim is to show clearly the image of replacement that is clearly existent in the poem in light of the factors and motivations of this stylistic feature in addition to the objectives and purposes the poet seeks after that change, from originality into the replaced and/or juxtaposed letter. Here, the start will be with the prepositions juxtaposing since they were highly repetitive (Ibn Mandoor, 2005).

2. PREPOSITIONS REPLACEMENT

2.1 The Baa Meaning in

Some traditional schools mention that the adverbial *Baa* has come with the meaning in *and therefore they* report many examples from the holy Koran and Arab poetry, "wa ma konta bijanib algharbi"³, and "Najjaynahom Bisaher"⁴ and also his Almighty saying "Al sammaao Monfateron Bihi"⁵, and they also provide evidence from poetry, as what Zuhair Bin Abi Salma says,

Biha Al3yno wal aram yamsheen khilfattan

Wa talouhayanhaddna min koli Majthami

هؤالطأو.....ةفلرخ نيشم ي م رآلأ ون يرعل ا أمب
هؤالطأو.....ةفلرخ نيشم ي م رآلأ ون يرعل ا أمب (Ibn Al Nahhas, p.100)

And also

Athou Zawjatin bilmisri am tho khosoomatin

Arak laha bilbasrtial3ama thawiyya

هال كعارأ.....ةمومصمخ ودم أ رصم ل ا ب ة ج و ر و ذ أ
أي واث ماع ل ا ة رصم ل ا ب

Such as what some modernists from Imro Al Qais narrated most of who believe that the Baa came with the meaning of *Fi* (in)

An example is what Kab says

Fama Tadoom 3la 7alin takoono biha

Kama tolawinofi athwabiha Alghawalo

² Al Chaib, 134.

³ Al-Qasas, verse 44.

⁴ Surat AlGamar, from verse 34.

⁵ Surah al-Muzzammil, verse 18.

ن و ل ت ا م ك.....ا ه ب ن و ك ت ل ا ح ي ل ع م و د ت ا م ف
ل و غ ل ا ا ه ب ا و ت ا ي ف

The evidence here is that, saying *biha*, and at first we point to the pronoun *biha* that refers to (7al), which is the state in which the mistress exists, then he combined that with the simile in the second verse by showing the ogre, being in a changing (Ibid). The state in which state, a form of comparing the emotional with the material the mistress remains is the moshabah (the likened) even if she was an invisible issue; it does still shape an adverbial manner in which the mistress is living. This continuity emphasizes the conditionality of belief that the baa came as adverbial, where the letters independent meanings by themselves, but their meanings are achieved through connecting with the pronunciation that comes next in the content and then the meaning is investigated there. Allakhmi exemplifies on this with his Almighty saying, ' (hatta tawarat bilhijab)⁶ where baa came to mean *Fi* (Al Tabri, 1999).

After presenting these opinions about the replacement of the preposition *baa* rather than *Fi*, we need to raise a number of questions; why wasn't the origin employed in its position? And here we mean *Fi* secondly, what is the reason after this kind of replacement and what is the rationale after it? Responding to the last question, Arabs have used this feature of stylisticism and that it has been mentioned in Quran, too. As for the first question, that revolves round the secret why the poet converted from the origin in *Fi* and juxtaposing it with *Baa* in the construction of the text; the first is in light of the form along with the other restrictions that encompass it, as the current text is poetic and the poem is based on the perfect simple register. When looking at the evidence *Baa* it lies in the middle of the verse with the foot (Faelon ba ba—) resulting from the that occurred inside, but if we replace the *Baa* in *Fito* become *Fiiha* the resulting foot then will be (Fa3olon Ba—) which doesn't match with the perfect simple pentameter of the poem⁷.

The researcher here believes that the employment of *Baa* is more convenient in light of the semantic denotation of the poem, too. The researcher views that if the letter juxtaposes another, it doesn't strip off its meaning as the *Baa* letter in Arabic functions as an adherent (Al Maligy, 1985, p.221), so if it does stand for adverbiality and the entering of the beloved it will benefit exchanging and replacement, where the *Baa* that is juxtaposed by the poet functions as adverbial and its adjacency to the beloved Souad and the continuity of the feature of ever-changing, rotation and exchange.

For example, in the poem he's saying,

Walan yobalighoha illa 3atageratn fiyha

3ala alayni irgalon wa tabgheelo

ي ل ع ا ه ي ف.....ة ر ف ا ن ع ا ل ا ل ا ه غ ل ب ي ن ل و
ل ي غ ن ب ت و ل ا ق ر ا ن ي ا ل ا

⁶ Saad Qurani verse 32.

⁷ Al Khalosi, 67.

Evidence in the verse is the preposition (on) in the second half in the sense (with) the commentator has pointed out in that the poem⁸ and represents what he went to him, saying the Almighty: {... though your Lord is full forgiveness for people on their oppression ...}⁹ which with their oppression¹⁰ Mohammed Awad mentions the verse as an evidence in his book and represents another verse says: {... and brought the money, for the love ...}¹¹ with any passion.

After this display, we try to search for the rationale for this replacement and/ or juxtaposition in the verse, where he signed in the second half a tautological expression; it is where the poetic weight is the necessary decree delegating preposition (on) than (with) it occurred within a foot (Mst3fln) which is achieved by the character (with) also, the moral infrastructure came in the replacement and/ or juxtaposition that leads to expression of the strength of the she-camel context, and their stamina, “where the Alain Arkal and Tbgal”.

As the poetic weight has allowed the poet free choice between two characters, there must be a reason for the replacement and/or juxtaposition, and I think that it is linked to seeing the poet for this alternative choice. This may lie in a preference between the two characters, to perform a deeper meaning, and the most comprehensive within the context, which was conducted by the poet to deliver the message in its best in order to influence the rhythm of the recipient in a circle, and then it is the manner in which he resorts to in the selection of the construction within the context.

When considering the replaced character (with) scientists had different opinions; if the second letter 3a is not static, it's a name but if it is static, its meaning benefits companionship (Al Maligy, 1985, p.370), and may not achieve (meaning attendant) in the context of verse, the impact the poet seeks, by acknowledging that (forbid) the camel which fatigue and tiredness (Ibn Mandoor, 2005) that is, their run has some stunning kinds of races. Here, the differs with the choice of the poet (on) in the evidence which is a “preposition for names and its meaning is height; as when someone says,

*Someone has got on the top of the roof and remained on the mountain,
 Or metaphorically meaning,*

{Rahman has settled on the throne}¹² meaning that he conquered the throne (Al Maligy, 1985, p.433), meaning that he suppressed the throne. If we question this sense, according to the context in as the evidence reported in this study (where on *the Alain Arkal and Tbgal*) we realize that the preposition (on) have grasped even drank the meaning

of the preposition (with), I mean the companionship, as well as what its original meaning denotes, i.e., arrogance, and generates meanings and in particular in the side figurative language. Hence, one can understand the function of the context, that this she-camel becomes haughty on the (*Alain*) with what it means in light of exhaustion and fatigue, thus conquering and overtaken by the arts of running, as if it were non-existent before, and despite the poet's knowledge of its existence.

It seems that the poet has made this sign on their choice of style, which is pervaded by the image in his mind, and he is aware of the importance of this substitution, replacement and /or replacement, the companionship achieved via (with) does not meet the intended meaning entirely, so he substituted (with) to achieve the desired purpose. Perhaps this is that justifies this replacement, which is a method in the theme of the poem in question.

(3an) meaning on

Ka'b bin Zuhair says,

Dhakhmon Mogalidoha 3blon Mogaydoha
 Fi Khalgiha 3an banatl Fahli tafdeelo (30)

نَعَّ اَهْلُ لَاحِ يَفِ.....اَهْدَسِي قُمْ لَمْ بَعَّ اَهْدَلْ قُمْ مُمْ خَضْ
 لِي ضَفْتْ لِحْفَالِ اِتَانَبْ

The preposition (3an) stands for the meaning exceeding, and grammarians expressed it via ignorance, and it does have several meanings, though some critics believe it does only have one meaning (Al Maligy, 1985, p.97) says: {... forgive them and forget ...}¹³ and also he says: {... disbelieve your sins, ...}¹⁴ and also gives a sense of superiority in the sense (on) (Al Maligy, 1985, p.431). He exemplifies saying, “Afdalto 3anka” meaning on you.

Perhaps the sense of superiority was probably “arrogance” and “haughtiness” as it does sound like exceeding to achieve meaning unit. Here, but there is another condition is required by the poet which is the poetic rhyme¹⁵. Based on the what we have just theorized, it can be said: The poet has delegated (3an) leading up to the meaning of (on) in an attempt of complying with the metrical poetic constraint, which had not been afforded the employment (3an) in the context contained in the current study.

Fi (In) with the sense of (on)

Tomiro mithla 3osaybl nakhli tha khosalin
 Fi ghazerin lam takhonaho ala7aleelo

زِرَاعِ يَفِ.....لِصُخِ اَذْ لَخْنَلَا بِي سَعَلْ نَشِمُ رَمْتْ
 لِي لِحْ اَلْ اَنْ وَاخْتْ نَمَلْ

And the evidence here is the saying (fi ghazerin) where it came with the meaning of (on) and they illustrate an example on it from the Koran, meaning: {... and will

⁸ Ibid., 32.

⁹ Al Raad 6.

¹⁰ Al Morady 676.

¹¹ Al Bagarah 177.

¹² Taha verse 5.

¹³ Al Maeda 13.

¹⁴ Al Nisa 31.

¹⁵ Baghdadi, Qudaamah Ben Jaafar (d. 337 AH): criticism of poetry, achieving: Mohamed Abdel Moneim al-Khafaji, Dar scientific books, Beirut, 1982, p.75.

crucify you on the trunks of palm trees ...} ¹⁶, and
{... {...Even if you were in a ship ...} ¹⁷. Representing
the ark and the proof is Allah's verse: {If you and
those with you get on the ark} ¹⁸. Further, they provide
evidence from from the pre-Islamic poetry as in that of
Antra absi,

Batalon kaan Theabaho fi sarhi (Awwad, 1982, pp.108-9).

yohda ni3al asabti laysa bitawami ¹⁹
لَاعِنَ يَذْحِي... قَدَحَ رَسَ يَفْ مَبَايِثَ نَأَكْ لَطَبِ
مَأْوَتَبِ سَيْلِ يَتَبِ سَلَا

And the saying of Sweden bins Abi Kahel as he mentions: (They crucified Abdi in the trunk of the Palm ...)²⁰ and other examples of the Arabs, such as their saying: "Wore a ring in my finger" and "put on the hood in my head"²¹. Almagay says: "Some said: meaning in all this is (on) of these positions if you explain you will find the meaning of (in) which is the pot (Al Maligy, 1985, pp.451-452).

We have pointed to the difference in the case of the replacement and/or replacement at the beginning of our discussion, so the evidence of substitution, replacement and /or replacement in the Quranic is very clear as mentioned from the poetry earlier.

But the evidence from the poem of Ka'b bin Zuhayr, the replacement and/or replacement in light of the meaning is clear; all the she-camel does is moving its tail on the bag of milk rather than inside it. Here, the humor here lies in the poet's desire to bypass the bag and make it get into the flesh in an attempt to exhibit aspects of no fear such as pregnancy, labor and breast (bag) feeding.

Fi (In) with the sense of *3an*

Yamshi algarado 3alyha thomma yanzaligo
minha libanoon wagrabo zahaleelo
أَهْنَمَ... هُقِلْ لُزْيُ سَمِثْ أَهْيَلْ عُدَارِقُ لَأِي شَمِ ي
لِي لَأَهْ زَبَارِقُ أَوْ نَابِلْ

The evidence at the beginning of the second half lies in saying (minha) [translate into from it] and Al-lkhmi refers to as (3an) and endorses it by saying as it was narrated (3an) (Al Tabari, 1999, p.278). Almagay also mentions that the meaning of (fi) is practice and cites the Almighty, saying: {Who fed them from hunger and safe them from fear}²², meaning of the hunger and fear (Al Maligy, 1985, p.389), and Sibawayh has supported this sense²³.

When we return to the evidence, the metrical weight this time did not challenge the poet; the foot is parallel with the two letters (min & 3an) (Mst3fln—b-). Here

comes the receiver's question: if the poet wants the meaning of (3an), and the character is not hampered in terms of weight, why should we shift into (*min*)? We say that it is not all that the poet contends is necessary, although we recognize the weight of this restriction; for he sees that there is something behind the choice, we know that poetry is the poet style, and the language of poetry is different from the language of prose. That explains why the poet resorted to this style he would have resorted to prose.

Then we can say that the replacement and/or replacement help with the expansion in the poetic devices and is reflected in the differentiation between the performance of the message and the employment of the letters in the same place of replacement. if the preposition (3an) benefits termination, the poet does not want to stop at this sense, as it allows him above the meaning; the bug is not like other insects walking on the chest of the she-camel, but this insect was characterized as strongly adhesive and its attachment to the animal she parasitizes it so that it appeared to be part of it, the she-camel needs strength and effectiveness to get rid of them. Here, it is manifested to us the secret behind this replacement and/or replacement, so (*min*) makes us feel as if what was characterized by members of the camel of power and hoarding help her get rid of the ticks.

Min (From) with the sense of *Fi* (in):

Lakinaha Kholaton qad seta min damiha
faja3n wawal3on waikhlafon watabdeelo
عَلَّوْ وَوَعَجَفَ..... أَمَدَ نَمَطِي سُدُقْ مَلْخُ أَهْ نَكَلْ
لِي دَبْتَوْ فَالْخِ أَوْ

The evidence came in the stuff of the first part of the house, where the poet turns the preposition (min) into (fi) while saying (of its blood). The explainer refers to this. He illustrates an example from the Koran, saying the Almighty: {... Show me what they have created from the ground ...}²⁴ meaning of any land, and the verse: {... When called to prayers on Friday ...}²⁵, meaning on Friday. Mohammed Awad mentions these two verses and provides the last evidence of poetry (Awwad, 1982, pp.121-122). In a research by Imro Al Qais, we find more than one example in this respect. According to the method we adopted, we view evidence based on the manner it existed in through the semantic and formative structures in the hope of finding justifications for this stylistic method adopted by the poet (Thniebat et al., 2011, pp.39-40). If we reconsidered the poetic foot of the verse we may not find big difference between the two characters where the replacement lies in the foot (mostaf3lon -b-) and both characters lead to the same result, thus letting us infer the vision of the poet and draw comparison between the two letters i.e., which is more capable to achieve a deeper meaning unit and a further meaning in context.

¹⁶ Taha 71.

¹⁷ Younis 22.

¹⁸ Al-believers, verse 28.

¹⁹ Al Momineen 22.

²⁰ Al absy 212.

²¹ Almagay: Pavement buildings, pp.451-452.

²² Guraish 4.

²³ Sibawayh: book, c 4:00 227. In the rotation (in the sense of all) seen Mohammed.

²⁴ Fater Verse 40.

²⁵ Al Jomaah 9.

The other character (from), which we assumed that it is also juxtaposed, forms the name that followed as a sort of intervention in the event, like when he says in the evidence (of its blood) that the event or the former deed (*gad seeda*) has employed a part (of blood) to produce the second half of our product in (shocked and excited and break one and switch) and if we made a comparison between the two schools, the kufi, which sees in (from) the adverbial at this point and visual, which sees that (min) at this point to indicate the sex (Ibn Hisham, 1986, p.26), we will recognize the poet's vision by replacing (min) rather than (fi), as he increased the preposition (min) the adverbial participate in the formation of the event, as if to say that (the blood friendship) in which he said (oh damn it) is the basis for making those misfortunes, thus leading to show the flaws of that trait, and it is exactly what the poet seeks, and what supports this particular friendship of our knowledge that he is talking about Ka'b bin Zuhair, is the life that deceived him to catch up with the new religion, and then wrote this poem asking for merci and empathy from the Messenger of Allah (blessings on him), the researcher believes that the poet signs this choice within the text²⁶.

What we have just mentioned could apply to what we said; another evidence on the letters is below:

Min Khaderin min Loyouthl osdi maskanaho min
 batni 3attara kheelon ba3daho Ghgeelo
 نَطَبْ نَم.....هُنْ كَسَمَ دَسْ أَلْ شَوِيْلْ نَم رِدَاخْ نَم
 لِيغْ هَدْعَبْ لِيغْ رَشَاغْ

The evidence in the second half of the verse is the saying (belly-*Batn*) which is not unlike like saying (in the womb—*fi batni*). Both come (*Mstfln—b—*).

Here, we need to say that the poet's desire to deepen the moral vision in the context is the rationale for this replacement, as in the previous example.

2.2 Replacement in Conjunctions

Aw (or) with the sense of (and) *waw*

Thaalbi mentions in the *Arab Secrets*, that "(or) comes in the sense of coordination, as Allah said: {... do not obey them a sinner or ungrateful}"²⁷ meaning of any sinful and ungrateful"²⁸. The Almagay, however, refers to (or) in the verse: {and We sent him to a hundred thousand or increase}²⁹ that some of them consider it as the sense (but- *bal*), while others see it meaning *waw*, meaning and referring to stating ambiguity³⁰ as stated in the poem (*Bant Souad*) when saying:

Akrem biha kholatan law annaha sadagat
 Maw3oodoha *aw law anna* alnos7a magboolo
 وَأَاهَدُوْعَوْمَ.....تَقَدَّصَ آهَنْ أَوْلَ عَلْخُ آهَبْ مُرْكَأْ

²⁶ Al Jomahay 99-102.

²⁷ Al Insan 24.

²⁸ Al Thaalibi 206.

²⁹ Saaffat, verse 147.

³⁰ Almagay: Pavement buildings in explaining the meanings letters, p.211.

لُوبَقَمَ حَصْنَلَا نَأْوَلْ

The evidence came in the second part of the house (*aw law anna* (or if) ...). Here, Allkhmi states that (or) came with the sense of (*waw*), meaning as a coordinator as Kufi scholars have argued (Al Moradi, 1973, pp.229-230) as in the saying of the the Almighty: {And We sent him to a hundred thousand or more }³¹.

If we predict (*aw - or*) with its original meaning, it would benefit ambiguity, as if took place in the confusion between (the honesty of his friend) and (accepting advice), But when estimating (*waw*) meaning then combines between two things where both stand for survival. If he understood Souad's life as it was, so he wouldn't have committed taboos and could have accepted advice and therefore he would have achieved the same purpose.

2.3 Replacement in Number

It seems that the replacement for the Arabs has exceeded prepositions, and this appears in different locations, especially as they come to replace the singular with the dual and the plural or vice versa, whether in light of nouns, or verbs³².

Examples for the evidence above is the poetry of Ka'b bin Zuhayr bin Zuhair poem saying,

Min Koli Naddakhati AlDaffra iza 3arafat
 ordataha tamso ala3lami majhoolo
 اهْتَضْرُعُ.....تَقْرَعُ اِذَا يَرْفَعُ ذَلَا عَخَاضِنَ لَلْ كُنْمِ
 لُوْهُ جَمَ مَالِ عَالِ سَمِاطِ

Here he has established a single word (Alzfry or AlDaffra) to serve as dual, (Alzfry: The place where the camel's back behind his ear and is sweating; because it is the first thing sweats from the back of the camel)³³.

Another example of the poem, saying,

Ghalabao wajnao 3olkoomon mothakaraton
 fi daffiha sa3aton goddamoha meelo.
 اَهْفَدَ يَف.....ةَرْكَ ذَمُّ مُوْكَ لُ عِ مَاءَنْ جِ وَ مَاءَبْ لَ غِ
 لِي مِ اَهُمَادُقُ عَسَ

The evidence here is (daffiha) for both, as each camel has two organs (daffiha) rather than one; the two are set aside the camels' back. Daffiha was singular in more than one position in Arab poetry (Ibn Mandoor, 2005, p.275). The rationale for this replacement is due to the poetic weight, and according to Ibn Shayq, is considered the "greatest pillar of poetry, and the utmost of specificity"³⁴ as the poetic weight is refracted in the two verses, if we replaced the singular with the dual in these verses, nor do we find what we can to throw to identify his purpose in light of the moral structure, to find that the poet has employed the dual on the original in saying,

Yas3al woshatao *janabyyha* wagaolohomo
 Innak ya ibna Aby Salma lamgtoolo

³¹ Al Safat Verse 147.

³² Thaalbi: The jurisprudence of the Arab and the secrets of language, S187-188.

³³ Ibn Mansour 34.

³⁴ Al Qairawani 138.

أَي كَنْزٍ.....مُهْلُوقٍ وَأَهْيَبَانِجٍ عَاشُؤُلَا يَعْسَي
لُؤْتَقَمَلِ مَلْسُيْبِ أَنْبَا

- On behalf of the term Muthanna single denominator here, the evidence lies in the saying *janebyha*, the dual of *janeb*, meaning around something.

2.4 Replacement of the Dual Instead of the Singular, 5

It seems that this kind of theme looks like what we theorized earlier, but this time it came as dual instead of singular. As in the saying,

Wajildoha min atoomin ma yoayisoho
Tilhon bidayatin almatnyyni mahzoolo
ةَيَحِاضِبُ حُلْط.....هُسَي وَيُيْ أَمْ مِوْطَأُ نِمِ اهْدُلْجِ وَ
لُؤزَهَمْ نِي نْتَمَلَا

The evidence here came in the word (*almatnyyni*) on the dual formula, expressing his (body), a steel standing for the back, can be both feminine and masculine. I do not think that there is a benefit in the moral structure of this replacement (Ibn Mandoor, 2005, p.15); it can not find a difference in talking about ticks whether they are on the sunny side of the back, or on the other side, or even on both sides³⁵.

Perhaps the rationale after this choice is associated with the foot structure, where the poet has no other options left. Should we search for possible alternative, and if we replaced dual formula with the singular, the poetic weight will be broken; This is why the poet is so keen to establish a poetic weight during among the available alternatives, and also note that the Ka'b bin Zuhayr did not break the rules in the Arab style, but benefited from the expansion of the language as narrated by the Arabs.

2.5 Replacement of Plural Instead of Dual

Ka'b bin Zuhayr Says,

Takhdi 3ala yasaratin wahi lahigatin
Thawabela masahonna alardo tahleelo
لِبَاوَذ.....ةَقِحَالِيَهْ وَتَارَسَي يَلْعِي دُخْت
لِيلْحَتِ ضُرْأَلِ أَنْهَسَمْ

The evidence lies in saying (*yasaratin*) and the plurality here is in the position of Duality (Al Lakhmi, 1989, p.48), as the running normally takes place by moving the first two front legs rather than the back ones. That is, not the usual way camels move the left front with the rear left and right with the right. What we mean here is that we can make duals by referring to plurality (Ibid., p.51).

CONCLUSION

The study is intended to shed light on the image of replacement in the poem (Banat Souad) by Ka'b bin Zuhayr in praise of Prophet Muhammad, peace be upon him. Below are the most important findings of the study:

First, the study showed that the replacement does not

constitute a departure from the Arabic grammar rules as stated in the Arabs language e.g., Ka'b bin Zuhayr.

Second, the replacement, with its multi-functions in the poem amounts to a stylistic feature, a kind of expansion of the language that gave the poet a choice of alternatives.

Third, the replacement cases in the current study wasn't haphazard, but came to perform the function manifested in two tracks; the establishment of the formal structure of establishing poetic weight without falling into the so-called "poetic necessity."

Fourth, the replacement does not mean to delete the whole replaced letter, but there is similarity between the two pronunciations, and in particular when it is unnecessary to create replacement.

Fifth, The study found by addressing the evidence that the replacement different commonalities with different language levels; audio, morphological and grammatical , which may exceed the rhetorical level, and relationships with other terms such as synonyms, inclusion and replacement.

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³⁵ Al Jawahiri 2406.

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