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- 1- Reading and interpreting Modern Arabic Poetry require a cognitive as well as linguistic effort much greater than other types of writing. This is due to the many complex instances of deviation on all formal and the matic levels that are demanding on the part of readers.
- 2- Interpreting Modern Arabic poetry requires issues among which are knowledge of the context of the poem, name of the poet, the history of his life as well as his other writings.
- 3- Modern Arabic Poetry requires a special type of readers with adequate linguistic and world knowledge as well as knowledge of the conventions and restrictions of poetic writing. This special type we have called "experienced reader's"
- 4- Some readers may build more deviant expectations than originally used by poets. This is because they think that the language and images of given poems are challenging to their linguistic and mental abilities.

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D- Gramatical mistakes appeared in the case of average readers with one mistake in each subgroup : / akhuhu / (اخوه) 'his brother' which should be in 'the genitive case with the marker the (ي)/i/ (اخيه): /akhihi/ in سار شمشون على انف اخيه 'Samson walked on his brother's nose' by 'subgroup (c) ,and (زرعو)/zaracu/, 'they planted' where the long vowel 'Alif' /ا/ that should accompany the (و)/u/ of the plural disappeared (زرعوا)

E- As in the case of Darwish's text, one can see obviously that the 'Experienced' readers rendered fillers closer to the poet's choices than did the 'Average' readers. This reveals that their background knowledge of the world and their exposure to the generic conventions and constraints of poetry made them expect and recognize better than their counterparts what the poet intended to say through his choices on the linguistic as well as pragmatic levels, (the poet used his deviant language intentionally to talk about a chaotic state of affairs). Also, the 'Average' readers as in Darwish's text made grammatical mistakes that were absent in the case of the 'Experienced' readers.

F- The 'Experienced readers showed more knowledge of learned words : e.g. (الاعداء), (الاعداء) as contrasted with the familiar word (الاعداء) by the 'Average' readers which all have the same meaning of 'enemies'. Also, they rendered (العسس) 'the nightguards' and (الليلة) 'the dark night' (both archaic) and (الصبايا) 'the young girls' (literary).

Conclusions :

From our preceding discussion we conclude the following :

النحلة 'the bee urinated' (line 1) ماءت الاشجار 'the tree newed' (line 3), ركب الطراد ظله 'the hunter mounted his shadow' (line 6), أكلت هرة... السنينا 'the cat of ---ate the years' (line 8), etc.

It is to be noted that subgroups (b) and (d) also made some deviant choices. Examples from (b) are (صادت النحلة) 'the bee hunted' (line 1) (نامت الاشجار) 'the trees slept' (line 3), (غزت الفأرة اسوار... الجحيم) 'the mouse---conquered the wall of Hell (line 7) etc. Subgroup (d) rendered (تحدث النحلة) 'the bee challenged' (line 1) and (عض كلب شارذ رجل شبخ الليل) 'a stray dog bit the leg of the night's ghost' (line 10).

These deviant choices can be attributed, we believe, to our leaving lines (2) and (5) unelliptical, which gave those subject an indication to the 'subversive' nature of the text (for subversive writing see Lakoff 1993). So, to use Iser's term (1986 ;38), those subjects attempted to create illusions in the same way the poet did in order to express his views and to reflect upon his experience of the world.

C- Cases of blockage appeared in this text more than that by Mahmud Darwish. This we believe was because of the strange collocations the poet used, as well as, especially in the case of 'average' readers, less exposure to poetic texts particularly those with a high incidence of deviation, as those subjects explained later on. For some of them, as evinced by the results, deviation hampered their ability to conceptualize. Encountered by the unfamiliar collocations in mainly lines (2) and (5); they had some inhibition as to fill in the blanks with items drawing on human shared knowledge of the world. The cases of blockage were (ten) for the 'average' readers compared with (four) on the 'experienced' readers' side.

'the man; In subgroup (b) subject (6) used two rhyming words in lines (7) and (8) : (البلد) /al-balad/ 'the country' and (الولد) /al-walad/ 'the boy'. Also, subjects (5) and (7) had their own rhymings in line (9) and (10) : (الجدار) /al-jidar/ 'the wall' and (الصغار) /as-sighar/ 'the children' and (النخل) /an-nakhal/ 'the date-palm' and (الرجل) /ar-rajul/ 'the man' respectively.

The 'Average' readers rendered less rhyming words : subject (2) from subgroup (c) rendered (الجميلة) /al-jamilah/ 'the beautiful (woman)' in line (4), while subject (3) used the rhyming words (المدينة) /al-madinah/ 'the city' and (السنينا) /as-sinina/ 'the years' in lines (7) and (8). He also rendered (الزمان) /az-zaman/ 'the time' and (الشجن) /ash-shajan/ 'the sorrow', lines (9) and (10). As for subgroup (d) the only rhyming words are to be found in lines (9) and (10) rendered by subject (8) : (الرجل) /ar-rajul/ 'the man' and (الطفل) /at-tifl/ 'the child'.

B- both subgroups (b) and (d), especially the latter, made their choices as the results show, drawing on the common knowledge of the world. To give some examples one can mention (رأت النحلة), 'the bee saw'- (عضت النحلة) 'the bee bit', both line (1) (قطعوا الاشجار) 'they cut the trees' (line 3) (أكلت هرة... فأرة / جرذا / اللبن) 'the cat of---ate a mouse / rat / the yoghurt' (line 8), etc. Subgroups (a) and (c), especially the former, made some extremely deviant choices equalling, if not exceeding those of the poet. This, we believe, resided in the way they viewed the poem as a challenge for their mental and linguistic abilities. So trying to match or perhaps outmatch the poet in his 'subversive' language, subgroup (a) rendered بالت

(الاشجار...جار) lit. 'roared the trees' as to many other examples. Cases of choices that form the end of the tafilah can be seen in e.g. (قملة) 'louse' in (طر.. *راد قملة) /larrajul/ faila **, lit. 'leg the man', and many other instances.

As for rhyme, the lines whose last words we left intact gave a clue to some subjects : the first three rhyming lines, we believe, enhanced by the knowledge of mythology and folktales mainly on the part of 'Experienced' readers, called forth the rhyming word (دليلا) 'Delila(5 times). The same can be said about the word (عملة) /cmilah/ 'currency', line (5), which called forth (ظله) /zillah/ 'his shadow' (شمله) /shatlah/ 'a seedling', (قمله) /qamlah/ 'a louse' and (خيله) khaylah/ 'his horses', all in line (6).

As for the 'Average' readers, the same rhymes called forth (دليلا) 'Delila (twice), (نخلة) /nakhlah/ a date-plam' and (بغلا)/baghla/a mule.

More note-worthy are the cases where we ellipted the last words of the last four lines. This made some subjects, especially in group 1 create their own rhymes. So, subjects (1) and (3) from subgroup (a) rendered (الحلم) /al-hulum/ the dream'and (المدينة) /al-madinah/ 'the city'to rhyme with (الالم) /al-alam/ 'the pain'and(سمينا) /samina/ 'fat' respectively. Subject (1) used two rhyming words at the end of lines (9) and (10) : (النخل) /an-nakhal/ 'the date-palm' and (الرجل) /ar-rajul/

* tafilah units.

** Arabic Arud (prosody) allows certain chisellings of parts of tafilas.

c-d-d-, and those who know the prosody of Arabic poetry can discern it as having the tafilah فاعلاتن failatun---.

The main difficulty in this poem arises from the jumble of strange collocations of the text. The poet here has used the semantic potentials of Arabic in an extremely deviant way in order to express in a way that defeats all logicity, the illogicality of the current states of affairs in the Arab Homeland. To him, as he attempts to complain in his 'Message to Abul-Tayyib', all things have turned topsy-turvy; a state that the poet can see through a 'deformed hollowed screen' شاشة شوهاء مقنوبة (see the poem). It is this same message that he wants to convey through the 'fictional' addressee, Al-Mutanabbi, to the Arab nation at large.

As mentioned earlier, we told the informed subgroups (a) and (c) the name of the poet. We also gave them a hint about its subject-matter (We thought Khuri was not as widely-read as other modern Arab poets, so his themes, we believed, were not as known as those of other poets). As for subgroups (b) and (d) nothing of the above information was provided. We came up with the following results:

A. Both subgroups (a) and (b) filled in the blanks with many words that agreed with the rhyme and rhythm of the poem. This was, we believe, because both recognized the text as poetic. For the same reason we believe subgroups (c) and (d) did the same but to a lesser degree. Examples on this are (صادت) 'it hunted', (صار) 'it became', (بالت) 'it urinated', etc. which together with the following part of the word (الـ...حلة) 'the bee' form the tafilah (فاعلاتن) failatun--- (...صارت النـ) /saratinah/-lit. 'became the bee'. The same applies to (ضجت)

can also add the grammatical errors committed by Group Two and are absent in Group one.

These differences are indicative of how variance in the world Knowledge results in different interpretations by readers and agrees with the common view concerning the differences that are certain to exist between experienced and average readers.

In addition, the blanks to which both groups failed to assign any choice close to those of the poet's, i.e. المسدس , the revolver , الشفق 'twilight' "غامضا" 'mysterions' and لحمي 'my flesh' reveal the subjective nature of poetic language even in such a committed poem charged with patriotic feelings that make it highly expressive and communicative ; conveying Darwish's feelings and emotions he shares with other Palestineans towards their usurped homeland. In these cases, though some subjects managed to choose words agreeing with the general theme of the poem, assisted by mentioning the name of the poet, yet their choices were not too far-fetched to render them as uncollocative as those of Darwish's. Their choices in this respect have been e.g. وطن 'death' in الموت 'Homeland of carnation and death', الخندق 'trench', قاتلا 'killing' etc..

Text Two :

Messages to Abul-Tayyib by Khalil Khuri.

Undoubtedly, and as evinced by the results obtained, this text looks more difficult than that by Mahmood Darwish despite the fact that in Darwish's case both non-informed subgroups were not told that the text was poetic (some in fact said they thought it was a piece of prose). Khuri's text , on the other hand was recognized as a piece of poetry ; it had the form of written MAP including a rhyme choice : a-a-a-a-b-b-c-

present on the informed side : ريان 'olive', زيتون 'beautiful', جميل 'succulent' which should have the منونة 'nunated' form of the accusative case : ريانا and زيتونا، جميلا . The non-informed side have also made grammatical errors: مشمش 'two arrows', سهمان 'apricot', تين 'fig' which should be in the accusative case تينا and مشمشا، سهمين . In addition, some subjects did not manage to fill in certain gaps : No.(3) from subgroup(c) left blank at يكسوني 'breaking me' while Nos. (7) (6) and (8) from (d) left blanks at الشفق 'the twilight', يكسوني 'breaking me' and لحمي 'my flesh' respectively. This indicates that at some point of processing, the memory cache is overloaded and the "mental lexicon that the reader has to mobilize in order to accomplish the task of reading", as Steen (1994:85) puts it, fails to match the incoming data, and consequently, cannot retrieve a suitable item that can be integrated in the information block* in a way that renders it comprehensible.

Differences, as expected, appeared also between the 'Experienced' and 'Average' readers. As we can see by looking at the tables, Group one rendered more items agreeing with the tafilah of the poem than Group Two. Also, subgroup (a) chose more words agreeing with the theme and context of the poem than their counterparts of subgroup(c).

Another Difference can be recognized in the cases of blockage in group Two, mostly on the non-informed side, which did not take place in the case of group one . to these one

*Our own term

'the chances', 'يَهْزَأُني' 'mocking me' 'البلد' 'the country' 'الوادي' 'the valley' 'يَافِعًا' 'fresh' 'رَأْسِي' 'my head' 'قَلْبِي' 'my heart' as contrasted with subgroup(d) where we have 'البنفسج' 'violet' 'النهر' 'the river' and 'عَيْنِي' 'my eye'.

c) Examples on lexical choices agreeing with the theme of the poem are also of more incidence in subgroup(c) than(d), with 'الموت' 'sadness' 'الحزن' 'the chains' 'القيود' 'my pains' 'آلامِي' 'death' 'الزيتون' 'olive' 'القضبان' '(prison)bars', 'حرِيَّتِي' 'my freedom' 'الموت' 'the trench' 'الخدق' 'bullets' 'رصاصًا' 'my arrows' 'سَهَامِي' 'death'.

d) Subgroup (d) because of the absence of any indication of the poet's name have mainly construed the poem relying on poem relying on their common knowledge of the world. So, we can see choices in terms of semantic fields in 'البنفسج' 'violet' 'الورد' 'the roses' (twice) 'الأقحوان' 'chrysanthemum' as co-hyponyms with 'القرنفل' 'carnation' to the superordinate 'flower'. The same can be said about 'رمانًا' 'pomegranate', 'مشمش' 'apricot' 'تين' 'fig'. As for the other fillers there are only few words which look unfamiliar collocatives: 'الشتاء' 'winter' in 'خلف' 'behind winter', 'القلب' 'the heart' in 'رَمَيْتُ القلب' 'I threw the heart' and 'احلامي' 'my dreams' in 'رَمَيْتُ احلامي' 'I threw my dreams'. Otherwise, the rest of the choices have rendered combinations that agree with the average readers' schemata and scenarios concerning the states of affairs of the external world.

It is to be noted also that some grammatical mistakes have been made by the average readers where case makers are not

So, they used nouns that can have spatial reference e.g. السور
 الاسوار/the wall (s), التلفاز the TV set etc. الشفق 'twilight' in
 استلقيت في الشفق 'I lay in the twilight' is also difficult to
 conceptualize, though informed subject No.(2) rendered الألم
 'the pain', The adjective غامضا 'mysterious' in خوفي غامضا
 'mysterious peach' is in turn a far-fetched collocation. But the
 most extreme instance is that of لحمي 'my flesh' in الذكريات تمر
 مثل البرق في لحمي 'the memories pass like lightning through my
 flesh' where the renderings have been : 'in
 my(head,memory,heart,eye(s),dreams and mind).

Generally speaking, the differences between the informed
 and non-informed subjects of the above group have been due
 to the presence / absence of the context of the text in terms of
 generic as well as authorial indications. This resulted as we
 have seen in the incorporation / absence of the rhythmic
 element, as well as the recognition of the theme of the poem
 and, consequently, in the lexical choices the subjects made.

Table-2- Group-2 'Average Readers' : This group
 consisted of fourth-year students and was divided into
 subgroup (c) and (d): the informed / non-informed groups
 respectively. The results obtained on both sides gave us the
 following conclusions :

a) As in the case with the 'experienced' readers in
 subgroup(a), mentioning the name of the poet provided a
 background for the context of the poem and constituted a main
 clue to many choices closer to the poet's choices than in the
 case on the non-informed side.

b) As far as rhythm is concerned there is more incidence
 of lexical items that agree with the poem's tafilah, e.g., الفرص

words, e.g. الهدايا 'the gifts', السجائر 'the cigarettes', التلفاز 'the TV set', حجارة 'stones', نفسي 'myself', etc. Also, it is interesting to note that they have tried to view certain words in terms of semantic fields. Examples are البنفسج 'violet', الياسمين 'jasmine', الاقحوان 'chrysanthemum' chosen as co-hyponyms with القرنفل 'carnation' to the superordinate 'flower'. The same can also be said about تينا 'fig' and رمان 'pomegranate' (twice), as co-hyponyms to the superordinate 'fruit'. Of course one can add here that الزيتون 'olive' and الياسمين 'jasmine' rendered by subgroup (a) can be looked at in the same way as co-hyponyms with القرنفل 'carnation' to the superordinate 'plant'; The same applies to السنابل 'wheat-ears' rendered by subgroup (b):

C) Both subgroups have failed to come close to the poet with regard to four main words. One can take ارميت 'I threw': آمالي 'my hopes', القلب 'the heart', احزاني 'my sorrows', ذاكرتي 'my memory' as metaphorical extensions for getting rid of something e.g. ازاح الهم عن صدره 'He threw sadness off his chest /heart'. Yet it is hard to conceptualize the collocation with the following words : كقشرة البطيخ 'like melon-skin' in رميت الذكريات كقشرة البطيخ 'I threw the memories like melon-skin'. وطن القرنفل والمسدس 'homeland of carnation and the revolver' is also a difficult collocation.

Also , خلف الوقت 'time' in خلف الوقت 'behind the time' was problematic because خلف 'behind' is mainly used as an adverbial of place and was construed by both groups as such.

4- Discussion:

From the results obtained from the procedure we adopted we should like to highlight the following points:

1- Text one:

Table 1-Group 1- Experienced readers :

A) Mentioning the name of the poet gave subgroup (a) a main clue to the context of the poem : they recognized it as a poem, which, we think helped some of them to choose words agreeing with the rhythm of the poem : of the 'kamil tacilah' (متاعلن) 'mutafailun'. Examples on this are 'الغرف' 'the rooms' 'الجب' 'the well' 'السور' 'the wall' 'يمزقني' 'turning me to pieces' 'قلبي' (twice) 'رأسي' 'my head' 'قاتلا' 'killing' 'يابسا' 'dried up' 'يا بيا' 'my heart'. Subgroup (b) on the other hand rendered a less number of agreeing words: 'البنفسج' 'violet' 'هديتي' 'my gift' 'السنابل' 'wheat-ears' 'شاحبا' 'pale' 'حجارة' 'stones' 'ذهني' 'my mind' 'يسحرنني' 'bewitching me'.

B) The lexical choice was more influenced by the knowledge of the poet's name : examples on the informed side are : 'الزنانة' 'the cell' 'قيودي' 'my chains' 'الزيتون' 'olive' (three times); 'الخنسق' 'trench' (twice) 'الجب' 'the well' 'الألم' 'the pain' ; 'رعبا' 'horror' 'خوفا' 'fear'. This can be directly linked to the themes Mahmud Darwish has almost always dealt with in his poems : Palestine, his usurped homeland and the sufferings of the Palestinians under the Zionist occupation; (the poet himself was imprisoned because of the nature of his poems).

Subgroup (b) have not been as close as their counterparts to the choices of the poet. Most of their choices were mainly drawn from their knowledge of the world, as can be seen in the

Line 7 عطارد Mercury	1-the city المدينة 2-the fortress القلعة 3-the city المدينة 4-..... 1-the lion الاسد 2-a mouse فأرا 3-the years السنين 4-a mouse فأرة 1-a date palm نخلة 2-the wall الجدار 3-the time الزمن 4-..... 1-a girl-child طفلة 2-the king الملك 3-the sorrow الشجن 4-the cows البقر	5-the city المدينة 6-the city المدينة 7-the cities المدن 8-..... 5-a mouse فأرة 6-..... 7-a rat جرذيا 8-the yoghurt اللبن 5-a snake حية 6-..... 7-the dead الموتى 8-the man الرجل 5-the ghost of the night شبح الليل 6-the thief اللص 7-the drunks السكارى 8-the child الطفل
Line 8 مار A genie		
Line 9 الحجر The rock		
Line 10 القمر The moon		

Text 2

Table 2 (Group Two)

Original	Average Readers	
	Subgroup(c) Informed Nos. 1-4	Subgroup(d) Non-informed Nos. 5-8
Line 1 باضت it hatched	1-it saw رأت	5-it bit عضت
	2-it chased طارت	6-it bit عضت
	3-it bit عضت	7-it saw رأت
	4-it attacked هاجمت	8-it challenged تحدثت
line 3 سارت they marched	1-they sang غنت	5-I saw رأيت
	2-they bacame tall طالت	6-they cut down قطعوا
	3-they wept بكيت	7-.....
line 4 دليلا	4-.....	8-the planted زرعو*
Delila	1-his brother أخوه*	5-Delila دليلا
	3-Delila دليلا	6-the slain person القتيل
Line 6 نملة	4-the enemies الاعداء	7-... 8-the enemy العدو
Ant	1-the moon القمر	5-his horse حصانه
	2-a horse حصانا	6-.....
	3-a date palm نخلة	7-a mule بغلا
	4-the lion الاسد	8-a horse حصانا

grammatical errors.

Line8 مارد a genie	1-the pain الالم 2 -..... 3-a fat rat سمينا جرذا 4-the mountain الجبل	5-a mouse فأرة 6-the boy الولد 7-a rat جرذا 8-mice فترانا
Line 9 الحجر the rock	1-the date palm النخل 2-a nation أمة 3-a star نجمة 4-Adam آدم	5-the wall الجدار 6-the dead الموتى 7-the date- palm النخل 8-the trees الشجر
Line10 القمر the moon	1-the man الرجل 2-the night -guards العسس 3-the dark night الدجنة 4-.....	5-the children الصغار 6-the young girls الصبايا 7-the man الرجل 8-the boy الولد

Text 2

Table 1 (Group One)

Original	Experienced Readers	
	Subgroup(a) Informed Nos. 1-4	Subgroup(b) Non- informed Nos. 5-8
line 1 باضت it hatched	1-it hunted صادت 2-it became صارث 3-it urinated بالث 4-it ate أكلت	5-it pinched قرصت 6-it challenged تحدث 7-it hunted صادت 8-it bit عضت
line 3 سارت they marched	1-they roared ضجت 2-they sold باعوا 3-they mewed ماعث 4-they shouted صاحت	5- they swayed مانت 6-they fell down هوت 7-they slept نامت 8-...
line 4 دليلة Delila	1-the enemies العدا 2-Delila دليلة 3- Delila دليلة 4- Delila دليلة	5- Delila دليلة 6-the humbled(woman) دليلة 7- الدلية 8-the enemies الاعادي
line 6 ant نملة	1-his shadow ظلّه 2-a cloud غيمة 3- a seedling شتلة 4-a louse قملة	5-his horses خيله 6-the tribe's tents خيام القبيلة 7-his sorrow حزنه 8-...
line 7 عطارد mercury	1-the dream الحلم 2-the city المدينة 3-the city المدينة 4-the wishes الاماني	5-the city المدينة 6-the country البلد 7-the hell الجحيم 8-the cities المدن

الذكريات the memories	1-my papers اوراقى 2-my arrows سهامى 3-my freedom حرىتى 4-bullets رصاصا	5-two arrows سهمان 6-the heart القلب 7-my dreams احلامى 8-my clothes ملابسى
الشفق the twilight	1-the country البلد 2-the valley الوادى 3-the stream الجدول 4-the trench الخندق	5-the street الشارع 6-.... 7-the bed السرير 8-the river النهر
غامضا my sterious	1-and olive *والزيتون 2-succulent *ريان 3-and apples وتفاحا 4-and death وموتنا	5-and pomegranate ورمونا 6-and apricot *ومشمش 7-and fig *وتين 8- and fig وتينا
لحمى my flesh	1-my imagination خيالى 2-my head راسى 3-my depths اعماقى 4-my heart قلبى	5-my eye عيني 6-my memory ذاكرتى 7- my memory ذاكرتى 8-.....

Grammatical errors.

Text 1

Table 2 (Group Two)

Original	Average Readers	
	Subgroup (c) Informed Nos.1-4	Subgroup (d) Non- informed Nos.5-8
الحرب The war	1-my pains ألمي 2-the cigarette اللقافة 3-the chances الفرص 4-the chains القيود	5-the ways الطرق 6-the gift الهدية 7- the gifts الهدايا 8- the cigarette السيجار
المسدس the revolver	1-death الموت 2-sadness الحزن 3-the flowers الازهار 4-olive الزيتون	5-violet البنفسج 6-the roses الورد 7- the roses الورد 8-chrysanthemum الاقحوان
الوقت the time	1-the regions البقاع 2-the borders الحدود 3-the jail المعتقل 4-the (prison) bars القضبان	5-the alleys الازقة 6-the winter الشتاء 7-the curtains الستائر 8-the TV set التلفاز
يكسرنني breaking me	1-mocking me يهزأ بي 2-beautiful جميل 3-..... 4- beautiful جميلا	5- beautiful بهيا 6-bewitching ساحرا 7-..... 8- beautiful جميلا

Grammatical errors.

<p>الشفق the twilight</p>	<p>1-the well الجب 2-the pain الألم 3-the trench الخندق 4-the way الطريق</p>	<p>5-the side الجانب 6-the bed السرير 7-the shore الشاطئ 8-the pavement الرصيف</p>
<p>غامضا my sterious</p>	<p>1-killing قاتلا 2-dried up يابساً 3-and horror ورعباً 4-and fear وخوفاً</p>	<p>5-and fig وتينا 6-and pomegranate ورمانا 7-and pomegranate ورمانا 8-delicious شهياً</p>
<p>My flesh لحمي</p>	<p>1-my head رأسي 2-my memory ذاكرتي 3-my heart قلبي 4-my head رأسي</p>	<p>5-my memory ذاكرتي 6-my dreams أحلامي 7- my memory ذاكرتي 8-my mind ذهني</p>

Text 1

Table 1 (Group One)

Original	Experienced Readers	
	Subgroup (a) Informed No s.1-4	Subgroup(b) Non- informed Nos. 5-8
The war الحرب	1-the rooms الغرف 2-the cell الزنزانة 3-my chains قيودي 4-my luggage امتعتي	5-my gift هديتي 6-the gifts الهدايا 7-his clothes ملابسه 8-the cigarettes السجائر
المسدس the revolver	1-olive الزيتون 2-jasmine الياسمين 3- olive الزيتون 4- olive الزيتون	5-violet البنفسج 6-wheat ears السنبل 7- jasmine تيممين 8- hysanthemum الاقحوان
The time الوقت	1-the wall السور 2-the (prison)bars القضبان 3- the (prison)bars القضبان 4-the newspapers الصحف	5-the map خارطة 6- the walls الجدران 7- the walls الاسوار 8-the TVset التلفاز
Breaking me يكسرني	1-captivating me ياسرني 2-wertched بانسا 3-a ghost شبحا 4-turning me to pieces يمزقني	5-strange غريبا 6-pale شاحبا 7-beautiful جميلا 8-bewitchingme يسحرني
الذكريات the memories	1-the heart القلب 2-my sorrows اشجاني 3-my papers اوراقي 4-my heart قلبي	5-my hopes هاتي 6-stones حجارة 7-myself نفسي 8- my papers اوراقي

2. Text two 'Messegas to abul-Tayyib'
by (Khalil Khuri)

رسائل الى ابي الطيب : (خليل الخوري)

باضت النحلة تمساحا وفيلا

سقط السروال في البحر قتيلا

سارت الاشجار في سوق الطويلة

سار شمشون على انف دليلا

السما ورقة عملة

ركب الطراد نملة

غزت الفارة والسنجاب اسوار عطارد

اكلت هرة بوصياح مارد

وردة تقنات من ضلع الحجر

عض كلب شارد رجل القمر

Translation :

The bee hatched a crocodile and an elephant

The trousers fell in the sea slain

The trees marched in Al-Tawila market-place

Samson walked on Delila's nose

The sky is a bank-note

The hunter mounted an ant

The mouse and squirrel invaded the walls of Mercury

The cat of Abu Sayyah ate a genie

A flower eating from the rib of rock

A stray dog bit the leg of the moon.

The results we obtained after the time allowed for both poems (10 minutes each) are listed down in the following tables :

prose than a poem. The two texts are the following from which the underlined words were ellipted. Each text is followed by its English translation :

1- Text one : ' Psalms ' مزامير by Mahmud Darwish.

ودعت سجاني . سعيدا كان بالحرب الرخيصة .
آه ياوطن القرنفل والمسدس ، لم تكن أُمي معي .
وذهبت ابحت عنك خلف الوقت والمذياع .شكلك
كان يكسرني .. ويتركني هباء .
من كل نافذة رميت الذكريات كقشرة البطيخ ،
واستأقبت في الشفق المحاذي للصنوبر (تلمع
* الامطار في بلد بعيد . تقطف الفتيات خوفا غامضا ..
والذكريات تمر مثل البرق في لحمي ، وترجعني
اليك .. اليك .

Translation

I bade my jailer farwell. Happy was he with the cheap war.
O, you homeland of carnation and the revolver , my mother
was not with me . And I went looking for you behind the time
and the radio-set. Your shape was breaking me and turning me
into nothing.

Through every window I threw the memories like melon
skin and I lay in the twilight along the pine (the rains are
glittering in a remote country. The girls are plucking
mysterious peaches). And the memories pass like the
lightening through my flesh taking me back To you-to you.

We have not been able to decide whether these bracketed clauses are originally the poet's or if they have been quoted or translated from another piece of writing. One has to note however, that they agree with the rhythm of the poem.

After these brief preliminaries on the mechanics of discourse processing we shall attempt to examine one approach which shows how readers process poetic texts and build coherence through their expectations of what they read which are based on the written material before them and the conceptualization this process calls forth in their minds. This approach was adopted by some scholars like Carter (1982) and, Van Peer (1989). Reference to this (filling in gaps) approach was made by Rickheit et al (1995:185) who maintain that it has shown that semantic, and to a lesser degree, syntactic factors play a great role in language processing.

3. Data Analysis

Our approach to the problem has been the following:

Feeling that one poem cannot provide us with a sufficient account of the processing and interpretation of poetry owing to the different themes of poems as well as the varying degrees of intricacies, idiosyncrasies and eccentricities involved, We decided to study two samples of poetry by two Arab modern poets: from Mahmud Darwish's *مزامير* (Psalms) and Khalil Khuri's *رسائل الى ابي الطيب* (Messages to 'Abul-Tayyib). We requested certain subjects to fill in gaps we left in our samples who consisted of two different groups : Group one, who we called 'Experienced Reader' were lecturers at the College of Arts/University of Mosul, and Group Two who we considered 'Average Readers', were students at the same College. Each group consisted of eight subjects subdivided in turn into two subgroups: an 'informed' group who were provided with the names of the poets as well as the title of the poems, and, in the case of Khuri's poem some information about the poem, and 'non-informed' group who were provided with no pieces of the above information; they were not even told that the texts were poetic: Darwish's text in his 'Diwan' looks more of a piece of

interrelating them so that the propositions they involve are linked together . Global coherence, on the other hand, is that based on linguistic data in addition to structured world knowledge of individuals.

To Rickheit et al (1995 : 176) global coherence denotes “structural analogy between the state of the language processing system and that of relevant portions of the external situation . A text is globally coherent if every entity mentioned or implied can be assigned a node in the processing module ”.

The interaction of the local and global types of coherence can result in communicative coherence ; the common ground for the linguistic and extralinguistic information.

It is to be noted here that language processing is a continuous process i.e., interpretation is carried out almost after every word. Also, syntactic, semantic and pragmatic processing “ (decoding and conceptualization and perhaps even communication) do not take place cyclically at the end of clauses or sentences” (Steen 1994;93). This processing is influenced beforehand, and very early by pressures imposed by contextual selection (see Dascal 1989:254).

In written discourse, e.g. in the case of poetry , this includes first of all generic selection which notifies the reader of the peculiarities of the language he is to encounter; i.e. a language that can include figurative uses not to be construed in terms of objective reality as being true or false , a language that has its own conventions. Knowledge of the poet’s name which activates knowledge about him can be a pointer to the type of poetry he writes in terms of the themes he tackles and the pattern he follows; e.g. classical vs. modern. The title of the poem, on the other hand, may globally allude to its theme and perhaps to its rhythmic pattern. These factors can help in the reader’s building of his expectations functioning as cues preparing him to negotiate a poem he is going to read.

processes of cognition. To them linguistic coherence looked at within a dynamic perspective is “an inherent characteristic of natural or artificial processing systems” (ibid : 173).

Among the issues of interest to us they discuss are the stable state the language processing system reaches when the “information module and the processing module are in agreement with each other” and the maximum stability which the system attains when “the relationship that exists within a system is saturated” (ibid). when we apply this to the processing of poetry, we can see that frequently, especially in cases of deviation on the different linguistic levels, it is difficult to create a match between the incoming data and the retrieved information. when the capacity of the memory cache, to put it in Rickheit et al’s terms (1995:179), was too small, and also, as dictated by the difficulty of the poem, the capacity of the input buffer was too large, one will have difficulty in analyzing the input because “the processing module will be overloaded” (ibid). If the contrary takes place, the potential of the processing module will not be fully exploited. One can mention as examples reading simple poems or stories or face-to-face conversations. But, even in these examples, individuals may vary in the speed they process the codes and in the degree of coherence they attain; as in the cases of a poet of sophisticated experience and mentality reading a simple poem or a highly educated person talking to an illiterate person about academic issues.

2. Local and Global Coherence

van Dijk (1980;1995), van Dijk and Kintsch (1983), Rickheit et al (1995), and many others discuss two types of coherence : local and global. The first refers to intrasentential meanings whereby the organization within the propositional network can decide the degree of coherence. This can be achieved by processing neighbouring sentences and then

COHERENCE IN MODERN ARABIC POETRY

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Introduction :

The present paper aims at studying coherence in Modern Arabic poetry . It hypothesizes that coherence in poetry is realized differently by readers depending on their linguistic and world knowledge as well as their acquaintance with the generic conventions and constraints governing poetic writing . It also stresses the importance of the context of the poem and the knowledge of the poet's name as well as his other works in building coherence in a given poem .

Moreover , the paper stipulates that deviation in poetry challenges some readers to build expectations and interpretations that may involve more deviance than intended and used by poets.

1.Coherence:

The main aim readers try to attain in the reading process is having a coherent understanding of texts . this can be partly achieved through the cohesive devices poets use, linking between the clauses, sentences and stanzas of the poem . It can also be achieved by matching the information stored in the long- term memory (LTM) and the incoming data the reader encounters on the printed page .

Rickheit et al (1995) try to describe text coherence within the framework of general coherence phenomena as a cognitive process basing their study on the components, structure and function of the cognitive system. Among the issues they mention are the recursiveness of the cognitive system, the relation holding between the components of the cognitive system and its environment and the dynamic and automatic