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Ученику, которому необходима помощь не только на этапе анализа задачи, но и на этапе решения задачи, предлагается задание:

Реши задачу, используя рисунок и подсказку (задача решается с помощью действия деления).

Задача

10 апельсинов разложили на две тарелки поровну. Сколько апельсинов на каждой тарелке?



При такой организации самостоятельной работы каждый ученик проявляет определенную долю самостоятельности, которая зависит от меры помощи, оказываемой учителем.

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ЯЗЫКОЗНАНИЕ И ЛИТЕРАТУРОВЕДЕНИЕ

SATIRE IN DRYDEN AND AL-MUTANABBI'S POETRY: A COMPARATIVE STUDY

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Introduction

Comparative literature and studies became one of the most important and fertile areas that push the wheel of research to its supreme; this research deals with an important but neglected topic, which is: the Satire in the famous English poet (Dryden) and a pioneer Arabic poet (Al-Mutanabbi).

Dryden is considered to be a well known English poet and the father of English literary modern criticism. He was well-respected and highly appreciated for his contributions and efforts to develop and refine the literature of his nation. He wrote many satiric poems. Among them, Mac Flecknoe, a mock epic meant to attack and ridicule his literary enemy, Shadwell. This poem is studied almost by every student of English literature everywhere in the world.

However, Al-Mutanabbi, the star of Arab poets and the greatest one, whose contributions to the enrichment of the Arabic literature are limitless and countless, composed the most harming and badly defaming poems to contempt and ridicule Abu Al-Misk Kafur. Some of which are: "لا تشتري العبد" translated as "Never Buy The Slave", "ضحك" translated as "Laugh As Crying", "أشخص لحت لي أم مخازيا" translated as "A Person You Or Vice", and "كان الحر بينهم يتيم" translated as "The Free Among Them is as an Orphan". Both Shadwell and Kafur were ironically and humorously portrayed in Dryden's and Al-Mutanabbi's poems, respectively which deserves to be focused on.

Carrying out such a research is of great importance for students of English in particular and for readers and researchers who are interested in comparative literature in general, since it will analyze and investigate the art of satire in Dryden's and Al-Mutanabbi's poems thoroughly and separately.

Objectives of the research

This research intends to achieve the following objectives:

- To compare and contrast the satire in Al-Mutanabbi's poems and John Dryden's poems.
- To analyze the use of satire in Dryden's and Al Mutanabbi's poetry.

Dryden and Al-Mutanabbi: a general background

Dryden

John Dryden was England's most outstanding and controversial writer for the later part of the seventeenth century, dominating the literary world as a skilled and versatile dramatist, a pioneer of literary criticism, and a respected writer of the Restoration period. With Dryden's great literary and critical influence on the English society during the Restoration period he has made a name for himself, which will be studied and honored for years to come.

His life

John Dryden was born in Northampton shire in 1631. His parents were Erasmus Dryden and Mary Pickery. They were both from wealthy and respected families in Northampton shire. Dryden was also a religious man who had as much faith in the Lord as he did in his pen.

He belonged to the Church of England all his life until converting to Catholicism due to the change of the throne. He was baptized at All Saints Church in Aldwinule, Northampton shire ten days after his birth. Dryden, growing into a young man, began his education in his hometown where he took the basic classes. He furthered his education at Westminster School in London where he studied history, geography, and scripture. While attending Cambridge University, he excelled to the top of his class and was a standout student. After the Restoration, Dryden quickly established himself as the leading poet and literary critic of his day and he transferred his allegiances to the new government.

In November 1662 Dryden was proposed for membership in the Royal Society, and he was elected an early fellow. However, Dryden was inactive in Society affairs and in 1666 was expelled for non-payment of his dues. On December 1, 1663 Dryden married the royalist sister of Sir Robert Howard, Lady Elizabeth.

In 1670, the first political recognition of his work came to him when he was asked to accept the appointments of Poet Laureate and Historiographer Royal, with their accompanying pensions of £200 a year. This placed Dryden in affluent circumstances; good profits were coming in from his literary work, and he had also no inconsiderable share in the king's playhouse. He died in 1700.

Dr. Johnson says: "Dryden may be properly considered as the father of English criticism, as the writer who first taught us to determine upon principles the merit of composition. Of our former poets the greatest dramatist wrote without rules, conducted through life and nature by a genius that rarely misled, and rarely deserted him of the rest, those who know the laws of property" [1].

T. S. Eliot (1932) argues that Dryden was "The ancestor of nearly all that is best in the poetry of the eighteenth century" and that "we cannot fully enjoy or rightly estimate a hundred years of English poetry unless we fully enjoy Dryden" [p. 308].

As a translator and adaptor he ranks high, while as a prose writer he not only produced a body of criticism which established him as one of the greatest of English critics, but he also clarified English prose and marked the way for future development.

Al Mutanbbi

Al Mutnabbi was one of the greatest Arab poets and important component in Arabic language, its rules and vocabulary. His prestige excelled that of any poet in the history of Arabic literature. He was portrayed as the wonder of his age and miracle of his era. His poetry is still up today source of inspiration for poets. He is a wise poet and one of the credits for Arabic literature. He left a great heritage of 326 poems portraying his bibliography and mirroring life in the fourteen century. He became the most renowned of all the Arab poets ever. Among other things, Al-Mutanabbi rose to fame with his marvelous metaphors and ornate enhancements of the language. Over a couple of dozen reviews have been written to examine and interpret the subtle, almost hidden messages in his verse.

His life

Abu at-Tayyib Ahmad ibn Huseyn Al Mutanabbi was born long ago in 915. His place of birth was the town of Al Kufah in Iraq. Little Al Mutanabbi was the son of a water carrier who was supposedly of noble and ancient southern Arabian descent. In his youth, Al Mutanabbi was well educated in Syria in Damascus, which he partly earned because of his lyrical abilities. Having lived closely among the Bedouin of the Bank Qalb tribe, he learnt their doctrines and Arabic.

It was in his youth that he won his nickname "Al Mutanabbi", which means "the one who predicts as a Prophet". Why he was named so is only partly clear. According to some interpretations, he likened himself to the Prophet Saalih in some of his verses. Others claim it is his political activities that won the young poet the unusual name. He was the leader of a revolutionary movement and, claiming to be a Prophet, led a revolt in his home town in 932. The revolt was suppressed and the young man was imprisoned. It is during this period that he began to write his first poems.

Al-Mutanabbi's involvement in politics did not end with the unsuccessful revolt. Throughout his whole life he would aspire towards political influence, although his aspirations were never rewarded. He traveled from Iraq to Syria, Egypt and Iran in search of an influential patron that would eventually appoint him as governor of a province. However, while his poetic talent was widely acclaimed everywhere he went, his skills in handling the matters of state were never recognized as such. His political ambitions first lead him to Aleppo in Northern Syria, where he joined the court of Prince Saif al Dawla. He was the poet-laureate in the court of Saif Al-Dawla. From his arrival in 948, Al Mutanabbi enjoyed the protection of the prince for some nine years, before his political aspirations caused him to lose his patron's favours and made leaving the country the only option on hand. In 957 he was forced to flee to Egypt, which was at that time ruled by the Ikhshidis. In Egypt the poet won the protection of the regent, Abu al Misk Kafur, but his favours were not bestowed on Al Mutanabbi for a long time. He had to flee this country in 960, after he wrote several satirical poems that presented the court in a bad light.

The poet's tumultuous path then leads to Shiraz, Iran, where he gained the protection of the Adud ad-Dawlah and worked as court poet until 965. It was in the same year when he found his death. Having returned to Iraq, he was attacked and killed by bandits in a trip in the vicinity of Baghdad. Al- Mutnabbi is considered as one of the greatest Arab poets who made a name for himself in the highest position in Arabic literature.

Dr. Yaseen Al-Ayobi [2002, p. 5] says: "There is no delight better than writing about a distinguished person from men of literature heritage, if he is not the highest of all, he is Abu Al Taib Al Mutanbbi; the greatest of Arab Poet throughout the ages. Who kept busy the literature men, rhetorician, poets, authors, and geographers of his age and this age as well" [2].

He enriched the literature of his nation composing the highest and the most beautiful and eternal poems until his poems became a source of wisdom benefiting the Arabic nation in general. Moreover, his poetry represented a school for later generation

Satire in English and Arabic literature

Satire is a form of writing used to draw attention to a fault or flaw. Satire invites the reader to scorn an individual in order to extinguish the activity that the individual is involved in.

Amug k. Duer [2000, p. 475] defines satire as: "Satire is writing that uses wit and humor to expose and ridicule human vice and folly. Satire can be light and good humored, or it can be better and unsparing" [3].

The concept of satire in Arabic literature

Satire is literary act of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn or indignation.

Dr. Emeel Yakub defines satire as: "Satire is purpose of poetry purpose stand on uglifying the image of an individual, groups, habits, or one of the life aspects, and is an expression of the contempt of Anti-poet, the poet's desire to defame and ridicule him as much as he can" [4].

Dryden and Al-Mutanabbi's poetry: similarities and differences

The similarities and differences in their poetry will be discussed under the following topics.

Biting Lampoon

Dryden's poem, Mac Flecknoe, is considered to be one of the best satiric poems in the history of English literature. It bitterly attacks, despises, and ridicules the poet, Shadwell, and drastically defames his name in the English Literature.

Charles E. Ward states that Mac Flecknoe is surely "*the best lampoon*" of the Restoration, an "*excoriating piece of invective*".

Meanwhile, Al-Mutanabbi's poems are considered as the fiercest poems in Arabic literature attacking, insulting and undervaluing the Egyptian governor, Kafur.

Dr. Taha Hussein [1973, p. 259] points out: "He never was neither an admirer of Kafur nor a lover of him, but he detested and despised him by all means of sense" [5].

The use of language

Both Dryden and Kafur used metaphorical language to lampoon their opponents. While Dryden compares Shadwell to an imaginative prince metaphorically, Al-Mutanabbi compares Kafur to a fox. This can be illustrated in succession:

The hoary prince in Majesty appeared.

وما تقنا العناقيد نامت نواظير مصر عن ثعالها فقد بشمن

"The honest in Egypt disregarded the foxes until they had over eaten the grapes, the grapes that never end".

Besides, they used exaggeration. Dryden mocks at Shadwell's fatness saying that Shadwell's fatness fills the eyes. However, Al-Mutanabbi claims that Kafur is unable to tell the white from the black colour because he is stupid. This can be illustrated in succession:

Besides his goodly Fabrick fills the eye,

And

وانك لاتدري ألونك أسود من الجهل أم قد صار أبيض صافي

"You do not know whether your complexion is Pure White or black due to you ignorance".

Finally, the ironical use language. Dryden says "*The hoary prince in Majesty appeared*" whereas Al-Mutanabbi declares:

واسود مشفرة نصفه يقال لة أنت بدر الدجى

"The black whose face is ugly is flattered as the full moon".

Shortcomings of the Anti-poets

The similarities and differences in shortcomings of the anti-poets can be discussed under four major headlines.

Satire on the physical appearance

Both Dryden and Al-Mutanabbi insulted the physical appearance of Shadwell and Kafur, respectively.

Dryden mocked at Shadwell's fatness, his white hair and foggy brows. Humorously, he says that Shadwell's body is very wide and huge that it fills the eyes of beholder, "*besides his goodly Fabric fills the eye*" (25). To emphasize Shadwell's fatness, he compares him to a large container of beer in "*A Ton of Man in thy Large bulk is writ*" (195).

In addition, the poet sneers at his white hair in "*The hoary prince in majesty appeared*", portraying him as an imaginative prince with white hair. Then the poet mocks Shadwell's brows describing them as thick fogs "*His brows thick fogs instead of glories, grace*" (110).

Besides, he compares Shadwell's belly to a mountain. This can be seen in:

Nor let thy mountain belly make pretence.

On the other hand, Al-Mutanabbi lampoons Kafur as having huge cracked lips and feet, ugly face, and as being rough black slave.

He describes Kafur's lips in the most humorous way as illustrated in the following verse:

فان كنت لا خير أفدت فأنني أفدت بلحظي مشفريك الملا هيا
ومثلك يوتى من بلاد بعيدة ليضحك ربات الحداد البواكيا

"If I benefited nothing from being which you, I entertained myself by watching your lips come to watch you as a fool, who is best at making the gloomy crying women laugh".

Besides, he mocks his feet in the poem, a *Person You or Vices*,

وتعجبني رجلاك في النعل إنني رايتك ذا نعل إذا كنت حافياً

ويذكرني تخييط كعبك شفقاً ومشبك في ثوب من الزيت عارياً

"I like seeing your legs in shoes; I had already seen you were having shoes made of flesh sewing your heel reminds of the cracks in it, and the old days when you were naked and spotted with oil".

In addition, the poet scorns Kafur's complexion being ugly and black. By way of illustration:

من علم الأسود المخصي مكرمة أقومه البيض أم أباء العبيد

"Who taught the black the emasculate; is it his white nation or his black ancestors".

Interestingly, Shadwell was in reality fat with white hair and similarly Kafur was black slave with big visible lips and huge feet.

One important point worthy mentioning, both Dryden and Al-Mutnabbi used words attributed to animals to uglyfy and criticize Shadwell and Kafur, respectively.

Dryden used the word "belly" in *"Nor let thy mountain belly make pretence"* to arise laughter in the part of the readers. Even the word "stomach" is advisably used in stead of "belly" to signify human beings.

Similarly, A-Mutnabbi used the word "mishfer" in stead of "mabsm" (lips), to create a kind of humor and laughter. In Arabic language, the word "mishfer" is used to signify that of camels.

Satire on mental abilities

The mental abilities of both Shadwell and Kafur were rebuked, insulted and badly mocked at. They were portrayed as stupid and ignorant.

Dryden lampoons Shadwell's stupidity and ignorance. In Dryden's viewpoint, Shadwell is nothing but a mere obstinate stupid person terribly sticking to full stupidity as reflected in *"He stands confirmed in full stupidity"*. It is not that he is only a stupid person but also an ignorant one as seen in *"Still in new Impudence, new Ignorance"* (145).

Similarly, Al-Mutnabbi satirizes Kafur's stupidity and ignorance in the same way. Kafur was portrayed as stupid one since he is no longer able to distinguish the praising poems from the satiric ones if he is to be praised. The poet can impede his praising poems with satire and still Kafur will feel happiness when listening to the poems. Kafur is unable to figure out the satire on the compliments. This is best reflected in the coming two verses:

ولو لا فضول الناس جنتك مادحا بما كنت سري به لك هاجباً

فأصبحت مسروراً بما أنا مثشد وإن كان بالإشاد هجوك غالياً

"Unless people's curiosity, I would praise you in poems impeded with satire, then I would become relieved with what I said. But you even do not deserve the satire"/

The poet is with the idea that Kafur is likely unable even to tell the white from the black which ultimately reflects Kafur's ignorance. For instance, in the poem *A person You Or Vices*, he says:

وإنك لاتدري ألونك أسود من الجهل أم قد صار أبيض صافي

"You do not know whether your complexion is Pure White or black due to you ignorance"/

Dryden denies Shadwell's genius; he compares, metaphorically, the genius of Kafur to intense dark night which utterly exposes Shadwell's lack of genius to the readers and hearers. Being ignorant, stupid and ingenious are likely to mean having no brain at all which is explicitly illustrated, on the other hand, in Al-Mutanbbi's satiric verse when he lampoons Kafur as having no brain at all. Ironically, Al-Mutanbbi claims that Kafur's mind left his head to his testes. To illustrate:

لقد كنت أحسب قبل الخصي أن الروس مقر النهي

فلما نظرت ألي عقلة رأيت النهي كلها في الخصي

"I thought before meeting this emasculate Kafur that minds are in heads, but Kafur's brain is in his testicles".

Satire on morals and the ethics

The ethics and morals of both Shadwell and Kafur were attacked in Dryden's Mac Flecknoe and Al-Mutanbbi's satiric poems, respectively.

Dryden condemns Shadwell being over-proud of himself in *"Swell'd with the Pride of thy Celestial charge"*. Shadwell is too much full of himself, and too height of his abilities and importance. Being swelled with pride, the poet intensifies Shadwell's vacuity of mind and importance. What is worse, in the poet's viewpoint, is that Shadwell is good for nothing and he even advances in impudence. That is his impudence increased with the passage of time. In the festival ceremony and in a metaphoric expression, Shadwell likes wreath of poppies instead of bouquet of flowers. It seems that Dryden wants to say that kings throne are decorated by roses and flowers but Shadwell's throne allegorically is decorated by wreath of poppies.

In a similar way, Al-Mutanbbi attacks Kafur's ethics and morals. The poet accused him of being wicked, mean, a Liar, villain, stingy, betrayal and blood-thirsty.

He lampoons Kafur as being wicked and mean in that he is unable to re-pay the kindness of the poet when he praised him with many glorified, elevated, and eternal poems. Kafur, as a governor, did not meet his promises to appoint the poet ruler as mentioned in this verse:

He dose not make good on his promise on the appointed day

And dose not remember what he said yesterday.

Beside, the poet accuses Kafur of being stingy and oppressor when Kafur prevented our poet from practicing his freedom in traveling, and the worst of all the poet was locked in Kafur's palace without hospitality and generosity.

This is best illustrated in this verse:

إني نزلت بكذابين ضيفهم عن القرى و عن الترحال محدود

I dwelt among liars whose guests

Is denied both hospitality and departure.

In addition, Kafur was described as killer and deceiver upon the very truth that Kafur assassinated the son of the former governor, Ibn Taj. This is best illustrated in this verse:

اكلما اغتال عبد السوء سيده أو خانه فله في مصر تمهيد

"Why wherever a black slave assassinated his master, he seized the power after him in Egypt".

It is worthy mentioning that the idea of morality is emphasized more in Al-Mutnabbi's poems than Dryden's. Kafur was portrayed as a person devoid from humanity, thoughtfulness and kindless. In contrast, Dryden describes Shadwell as an imaginative hero full of himself, impudent, and having absurd throne. To put it clearer, Kafur was a real governor of Egypt, but Shadwell was described as an idiot imaginative hero in the realm of literary foolishness.

Satire on other things

Dryden and Al-Mutnabbi referred to the matter of sex and sexuality in their poems when attacking Shadwell and Kafur respectively.

Dryden attacks Shadwell when portraying him as a prince with over sexual desire resulting from his addiction to poppies.

In the same way, Al-Mutnabbi bitterly and explicitly lampoons Kafur as being emasculate, a person devoid from strength of men. To illustrate:

من كل رخو وكاء البطن منفتح لا من الرجال والنسوان معدود

He is one of the soft bellied bloated ones.

He cannot be counted either man or woman.

In poet's viewpoint, he is neither man nor woman which ultimately tortures Kafur when hearing such insult. The poet wants to convey to the Egyptian citizens that Kafur position is not on throne and he does not deserve to be governor of Egypt.

The hallmark in Dryden's satire is the attacking of Shadwell's literary work. He aims at ridiculing Shadwell literary writings. Shadwell's writings are dull as stated in this verse:

By which one way, to dullness, 'tis incl

This is that boasted Byas of thy mind.

In addition, he is perfect imitator as reflected in:

Thou last great Prophet of Tautology

So just, so like tautology they fell.

Moreover, his work is valueless since it misses its right effect on people. To illustrate:

Thy Tragick Muse gives smiles, thy Comic sleep (198).

Thy inoffensive Satyrs never bite (200).

However, the hallmark in Al-Mutnabbi's satire is the black complexion of Kafur. He attacks the physical appearance describing him as a black slave. He says that:

وانك لاتدري ألونك أسود من الجهل أم قد صار أبيض صافي

"You do not know whether your complexion is Pure White or black due to you ignorance".

He further adds:

من علم الأسود المخصي مكرمة أقومه البيض أم أباءة السود

أم أذنه في يد النحاس دامية أم قدرة وهو بالفلسين مردود

Don't expect good from a man

Over whose head the slave trader's hand has passed.

If you have doubts about the way he is

Just take a look at his race.

Causes of satire

Dryden criticized Shadwell because Shadwell was a Whig while Dryden was in the Royal party. Similar to Dryden, Al-Mutnabbi was over ambitious. Kafur promised the poet to appoint him ruler but later on he did not meet his promises. Therefore, the political aspect played a vital role in composing such disdainful poems. It is worthy pointing out that there are religious and literary causes for satirizing Shadwell as well.

Consequences of satire

Both Shadwell and Kafur were badly rebuked, destroyed and despised. Shadwell becomes the symbol of foolish, stupid, and dull writer. In sequence to Mac Flecknoe, Shadwell becomes the leader of foolish writers. Dryden successfully managed to destroy the fame of Shadwell.

Dr. Rowther [1998, p. 76] rightly states: "Shadwell was more sinned against than sinning. In other words, he was more punished than what he actually deserved" [6].

Similarly, Kafur's reputation is drastically defamed. He is nowadays regarded as model of stupid, dictator, foolish, and inhuman ruler. In addition, it is not strange to find poems ridiculing the Arab governors by comparing them to Kafur. Amal Dangel' poems "Memos of Al-Mutnabbi in Egypt" are a fierce satire against the Egyptian president Jamal Abd Al-Nasser in which he says:

ما حاجتي للسيف مشهورا

what the need of a sword

مادمت قد جاورت كافورا

since I dwelt beside Kafur

عيد بأي حال عدت يا عيد

Eid, how come back you, Eid

بما مضى أم لأمر فيك تهويد

Judaism with the past or

نامت نواطير مصر عن عساكرها

The honest Egyptians disregarded the soldiers

وحاربت بدلا منها الأناشيد

And the songs fought instead of them.

Similarities and differences in their lives

As poets

Dryden was regarded as the most important poet of his age. He seized the first rank among his contemporary poets. Dr. S. Kumer et al. [2001, p. 510] rightly observe: "As a poet, Dryden is the typical representative of his age. His poetry embodies both the merits and demerits of his age. He excels an exponent of intellectual and satirical poetry" [7].

In a similar way, Al-Mutnabbi is the well-known and high-appreciated of his age. He might be considered as greatest of Arabic poets in the history of Arabic literature.

As poet laureates

Saif Al- Dawla was the governor of Halab a territory in Syria and he was the greatest and most admirer ruler and fighter of his time. The first meeting between the poet and Saif Aldawla was in Intakia, where the poet recited his first praising poem to glorify the victorious character of Saif Aldawla. Abu Sa'ad Al-Amedi states that "Al-Mutnabbi was famous and known to kings, Saif Al-dawlah, therefore, appointed him poet laureate, but refused at first". The poet spent nine years as poet laureate in Saif Aldawla court. He was highly appreciated and respected for his excellent talent poetry. With the passage of time and with increase with his opponents and rivals, he was treated badly in the presence of Saif Al dawla, and Saif Al dawla did not condemn the bad treatment of the poet.

Consequently, he left the court of Saif Al dawla and traveled to Egypt. Similarly, Dryden was appointed poet laureate in 1670 during the rule of the king Charles II.

As critics

Both Dryden and Al-Mutanbbi were regarded as competent critics in English language and Arabic language, respectively.

In fact, Dryden is considered as the father of English modern criticism. He wrote many books in criticism. Similarly, Al-Mutnabbi was not a mere poet but also a great critic who excelled the critics of his age in language grammar, and rhetoric. Al-Badyai observes nicely about Al-Mutanbbi "good narrator and good critic.

However, the only difference is that Dryden used his talent in criticism to criticize other's work, but Al-Mutanbbi used his ability for the sake of defending his poetry.

As admirers of classical poetry

Al-Mutnabbi was familiar with the poetry and poets of Ignorant and Islamic age. He was deeply influenced by their poetry. This poetry of Ignorant and Islamic age is considered "the row material" [8] for him. Therefore, the poet was acquainted with the Arabic literature heritage. He was famous for his excellent memory that enabled him to memorize a lot of Arabic poems.

Al Badiy further adds: "...and he was familiar with its oddness, and whenever he was asked anything about language, he recited old Arabic poetry and verse as evidence" [9].

Similarly, Dryden is considered the founder of neo-classical poetry.

Dr. S. Kumer et al. [2001, p. 512] rightly observes: "He provided the pattern of neo-classical poetry having the classical passion for perfection of form, clarity, symmetry, obedience to rules and architectural instinct to the poets of restoration" [10].

He further adds: "Dryden showed an appreciation of the great Elizabethan masters of poetry. This is nearer to the true classics" [11].

The influence of Aristotle

Undoubtly, Al-Mutnabbi was influenced by the great philosopher Aristotle. His poetry in general is full of philosophical dimensions and logical meanings. In fact, he studied the translated works of Greek that appeared in the Abassi second era. He was not ignorant about the cultural and philosophical tide at the time. Hafeedha, Al-Sheikh [2004, p. 53] rightly observes: "There are philosophical seeds in Al-Mutnabbi's mind caused as the result of his study for Greece philosophy" [12].

In addition, Aamedi openly declares and emphasizes this fact. Many Arab critics investigated Al-Mutnabbi's poetry. He rightly observes: "The Arabic critics started searching for the metaphors or any similarity in Al-Mutnabbi's poetry with Greek philosopher. Al-Hatimi "an Arabic writer" states the points of similarity between the poetry of Al-Mutnabbi and Aristotle ideas" [13].

Similarly, Dryden was also influenced by Aristotle. He started evaluating and criticizing other's works on the basis of the Aristotelian principles. Though he loved Shakespeare's work, but he criticized him for violating the principles and rules of Aristotle regarding the writing of literary works.

Compliments poems

Dryden and Al-Mutnabbi have many compliments. Dryden wrote his best well-known poems when meeting king Charles II. The poem is entitled *Astrea Redrix*.

Dr. P. Rowther [1998, p. 70] rightly observes: "When English throne was restored to Charles II in 1660, Dryden surprisingly become a Royalist and wrote a poem *Astrea Redrix* celebrating happy restoration and welcoming the return of his majesty Charles II" [14].

Similarly, Al-Mutnabbi wrote his best famous praising poem when meeting such Saif Al Dawla in which he says:

تحاربه الأعداء وهي عبيدة و تدخر الأموال وهي غنائمه

"The enemies fight him (Saif Al Sawla) and they are his slaves. And they save a lot of many. This many will become Saif Al Dawla's".

The political conflict

Both Dryden and Al-Mutanbbi lived in an era of political conflict and disagreement. Consequently, their poetry reflected those political conflicts in such a way that the poetry of both Dryden and Al-Mutanbbi can be taken as a historical record for what was going on at that time.

Dryden's poetry reflected the struggle between the Whig party and the Royal court. In *Absalom and Achitophel*, Dryden attacks the Whigs and their representative if he may be called so **Earl of Shaftsbury**. Moreover, he published, *The Medal*, a work full of biting satire against the Whigs.

Similarly, Al-Mutnabbi directed his fierce satire against the Ikeshied rule in Egypt paying more attention to despise and ridicule the governor, Kafur as it has been fully and thoroughly highlighted.

Proud of themselves

Dryden was a poet who considered himself a model in everything. He, indeed, contributed to the fixing of rhyme in the English literature. Moreover, he boasted of his abilities as a component writer. It is not strange to find such verses in his poetry as below:

I am the truth,

Follow me.

Dryden sees his role as "a leader of all men and inspirer of all too high goals, the orator of cultural and moral values".

In similar way, Al-Mutanabbi boasted his ability and talent in poetry. In one of his poems he says:

أنا تراب الندى ورب القوافي وسمام العدا و غيظ الحسود

"I am the dew and the master of rhymes

And the enemy's poison and jealousy's agitating".

He further adds in another poem:

أمت عنك تشبيهي بما وكأنة فما احد فوقني و لا أحد مثلي

"Never likened me with as, no one is better than me, and no one is like me".

Previous friendly relationships

Dryden and Shadwell on the one hand, and Al-Mutnabbi and Kafur on the other hand, were on friendly terms before the disagreement between them. Dryden and Shadwell were at first friends.

Dr. S. Kumer et al. [2001, p. 216] rightly observes: "Mac Flecknoe (1682) is a scathing personal attack on a former friend, Thomas Shadwell" [15].

Similarly, the relationship between Al-Mutnabbi and Kafur was intimate one. Kafur was praised in many praising poems by Al-Mutnabbi.

The Conclusion

It is now clear that both Dryden and Al-Mutnabbi have many similar astonishing points in their dealings with satire as a weapon for improvement and correction. The art of English satire has great similarity with that of Arabic language though there is a difference in the type of poetry. The cultural touches are reflected in the art of satire when finding that Al-Mutnabbi centered his weapon in ethics and morals of Kafur. Dryden, however, referred slightly to the ethical values and manners.

It is rightly justified to say that literary and artistic notions are the same in every language regardless of the boundaries between nations.

Both Dryden and Al-Mutnabbi attacked the physical appearances, the mental abilities, and ethics and morals of both Shadwell and Kafur respectively. Of course, they differed in some previously mentioned aspects and details as well, but they united in the aims.

Most importantly, there are points of similarity with slight difference in the two poet's lives. Both were representatives of their ages, poet laureates, critics, Admirers of classical poetry, influenced by Aristotle, wrote compliments poems, subjected to political effect, were proud of themselves, and had previously friendships with their opponents.

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КОГНИТИВНЫЙ АСПЕКТ СЕМАНТИКИ СЛОЖНЫХ СЛОВ $N+PI$
И ИХ ФУНКЦИОНИРОВАНИЕ В НАУЧНЫХ ТЕКСТАХ

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Когнитивная лингвистика, исследующая мыслительную деятельность человека и характеризующие эту деятельность процессы и их результаты - знания - через язык, открывает новые перспективы изучения сложных слов, в том числе сложных слов, образованных по модели $n+PI$.

Сложные слова данной модели находят довольно широкое употребление на страницах газет и журналов, используются в научных и художественных текстах. Выделяются два типа сложных слов $n+PI$: структурно-мотивированные и структурно-немотивированные. По мнению О. Д. Мешкова, к структурно-мотивированным относятся сложные слова, «смысловая структура которых мотивируется как непосредственный результат смыслового взаимодействия их компонентов либо на категориальном, либо на конкретно-предметном уровне» [Мешков, 1986, с. 89]. Например, к числу структурно-мотивированных слов можно отнести следующие сложные слова: *cliff-nesting birds* = birds nesting in cliffs; *summer-flowering trees* = trees flowering in summer.

Под структурно-немотивированными словами имеются в виду такие слова, которые не могут быть подвергнуты прямому преобразованию в словосочетание таким образом, чтобы сохранялась возможность их образования и понимания в речи при опоре на значение основ и отношения между ними. При этом структурная немотивированность трактуется как «явление в смысловой структуре сложных слов, возникающее в результате отсутствия прямых смысловых связей между компонентами композита, что отражает отсутствие таких связей между предметами действительности, обозначенными компонентами сложного слова [Там же, с. 104]. Например: *hair-rising hare*.

Исследование когнитивных аспектов семантики структурно-мотивированных сложных слов, образованных по модели $n+PI$, позволило выявить пропозициональные структуры, лежащие в основе их семантики и рассматриваемые как когнитивные модели, по которым могут создаваться новые и интерпретироваться уже существующие сложные слова. Пропозициональная структура, или пропозиция, как известно, является наиболее распространенным способом концептуальной организации нашего знания. Она представляет собой модель определенной области нашего опыта, в которой вычленяются элементы - аргументы и базовый предикат, связывающий эти аргументы, - даются их характеристики, указываются связи между ними.

С учетом категориального аспекта имен существительных, входящих в состав сложных слов модели $n+PI$, были выделены структурно-семантические типы сложных слов данного типа, а также рассмотрено их функционирование в научных и научно-публицистических текстах.

1) **LOCUS** (локативный тип): *bottom-living* (fish) = (fish) living at the bottom; *cliff-nesting* (birds) = (birds) nesting in cliffs; *chapel-going* (lady) = (lady) going to chapel, etc.