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| <b>RESEARCH ARTICLE</b>  | <b>The Interlaced Structure of Predicate (al-musnad) and Subject (al-musnad ilayhi) in Andalusí Poetic Discourse</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| <b>Doi Serial</b>        | <a href="https://doi.org/10.56334/sci/8.7.60">https://doi.org/10.56334/sci/8.7.60</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>Keywords</b>          | interlacing, predicate (musnad), subject (musnad ilayhi), Andalusí poetry, semantic effect, suggestion, foregrounding (taqdim), postponement (ta'khir), displacement (inzihāh), shift in address (iltifāt), ellipsis (ḥadhf), repetition, parallelism, syntactic level, semantic level, referential level (isnād), linguistic system, linguistic units.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <b>Abstract</b>          | <p>The stylistic technique of interplay between the musnad (predicate) and the musnad ilayhi (subject) represents a natural and distinctive feature of Andalusí poetry one that has largely escaped critical contention. This phenomenon emerged as a response to the transformation of social realities, wherein estrangement replaced familiar forms of expression. Andalusí poets composed their verses in the stylistic mold of Abbasid poetry, adopting both its thematic and rhetorical structures. This imitation enabled them to articulate novel poetic units, the most prominent of which was the depiction of nature. The aesthetic beauty of the Andalusian landscape served as a rich source of inspiration, allowing poets to craft refined artistic imagery laden with subtle metaphorical nuances. The technique of syntactic interlacing whether within nominal or verbal sentences often departs from the normative structures of Arabic grammar. Such deviation enhances the semantic dynamism and expressive elegance of the text, generating effects of suspense, ambiguity, suggestion, and poetic opacity. These outcomes are achieved through a range of rhetorical strategies, including fronting and postponement (taqdim and ta'khir), displacement (inzihāh), shift in address (iltifāt), ellipsis (ḥadhf), brevity (ijāz), repetition (takrār), parallelism (tatābuq), and contrast (mukhālafah). This poetic practice, marked by its transgression of conventional linguistic norms, establishes a new stylistic paradigm that emerges organically through the interaction between the poet and the audience.</p> |
| <b>Citation</b>          | <p>Bensalem I., Benyahia F. (2025). The Interlaced Structure of Predicate (al-musnad) and Subject (al-musnad ilayhi) in Andalusí Poetic Discourse. <i>Science, Education and Innovations in the Context of Modern Problems</i>, 8(7), 573-579; doi:10.56352/sci/8.7.60. <a href="https://imcra-az.org/archive/365-science-education-and-innovations-in-the-context-of-modern-problems-issue-7-volvi-2025.html">https://imcra-az.org/archive/365-science-education-and-innovations-in-the-context-of-modern-problems-issue-7-volvi-2025.html</a></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| Received: 04.02.2025     | Accepted: 01.04.2025                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|                          | Published: 15.06.2025 (available online)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |

**Introduction:**

The Arabic language is dual in meaning and

triple in structure, as it consists semantically of a predicate (musnad) and a subject (musnad ilayh), and syntactically of three components:

an initial letter, a medial element, and a final letter that carries inflectional or morphological markings (Suleimani, 2018, p. 565).

According to al-Qartājannī, “Poetry is metrically and rhythmically structured speech whose nature is to endear to the soul what one intends to endear to it... so that it may thereby be led to pursue it or avoid it, through the aesthetic effects of imaginative portrayal and autonomous mimesis” (Al-Qartajanni, 2008, p. 63).

He also states, “Style is the arrow that accompanies the idea and pierces the heart of its recipient. The essence of style lies in what it adds to the thought, realizing the full impact for which it was crafted” (Al-Massadi, 1985, p. 82).

As for the interference techniques between the predicate (musnad) and the subject (musnad ilayh), they refer to the syntactic structures or linguistic phenomena wherein elements overlap, and rhetorical and stylistic features intermingle in unusual, creative ways by combining multiple syntactic patterns and blending stylistic properties within a single sentence.

### Discussion

This is rooted in the idea that meaning, for which the sentence was uniquely suited, cannot be realized through isolated words like a noun alone or a verb without a subject. “The rationale is that the pivot of meaningfulness is affirmation and negation. The predicate is the first layer of meaning in speech upon which other meanings rely and from which they derive. Once this is established, a structure necessarily implies an affirmer and what is affirmed, or a negator and what is negated. This corresponds to the subject and predicate in nominal sentences, and the verb and subject in verbal ones. Thus, the affirmed and negated are the musnad, while the affirmed-to or negated-from are the musnad ilayh.” (Al-Jurjani, 2003, p. 271)

Sibawayh states: “The predicate (musnad) and the subject (musnad ilayh) are such that neither can suffice without the other, and the speaker has no choice but to use both.” (Sibawayh, 1988, Vol. 1, p. 23) Hence, a sentence has two essential components: the subject of judgment and what is judged upon it. Anything beyond that, except the genitive construction and the relative clause, is considered a modifier (Al-Jarim & Amin, 2004, pp. 139–140).

Grammarians have derived this from structurally coherent texts that are not fragmented into disparate linguistic components (Martaad,

2007, pp. 102–103).

Syntactic interference is a stylistic phenomenon that deviates from standard syntactic or grammatical rules, producing aesthetic effects. “The influence of the syntax of one’s native language on that of the second language leads the learner to experience interference in word order.” (Ghali, 2018, p. 1553)

This appears clearly in inversion and displacement (taqdīm wa-ta’khīr), which reflect

the flexibility of Andalusian poetic language. Ibn Jinnī says: “Know that whenever two words are found wherein inversion occurs, and both can originally stand as base forms without one being a derived inversion of the other, then this is the sound linguistic pattern, and no alternative should be accepted. If this is not possible, one must judge that one is inverted from the other, and then determine which is original and which is secondary.” (Ibn Jinnī, Vol. 2, p. 69)

Al-Qartājannī adds: “If the delayed element adds meaning over the advanced one, along with verbal elegance, then the meaning is deserved.” (Al-Qartajanni, 2008, p. 173) “Meaning is not affected by inversion or displacement; rather, the merit of precedence belongs to the speaker, not to what is spoken about.” (Al-Qartajanni, 2008, p. 174)

Inversion and displacement whether in the predicate or the subject, or in the verb and subject are achieved by blending syntactic and semantic features. In nominal sentences, the subject and predicate may both be explicit nouns, or the subject may be a relative pronoun, a demonstrative, a detached pronoun, or a noun linked to a verbal particle (nāsikh), while the predicate may be a prepositional phrase.

For example, Ibn Khafāja says:

Li-Llāhi nahrūn sāla fī baṭḥā’ī Ash-hā wurūdan min lamā al-ḥusnā’i (Ibn Khafajah, 1960, p. 356) A river of God flowed through the plain, More delightful to drink from than the lips of a beautiful woman.

Here, the predicate is li-Llāhi (“of God”), and the subject is nahrūn (“a river”). The original word order is nahrūn li-Llāhi (“a river of God”). The interlacing is evident in the fronting of the prepositional phrase li-Llāhi (which functions as the predicate) before the subject nahrūn. The poet begins with the evocative phrase li-Llāhi to arouse the reader’s attention, followed by the noun to specify and enrich the aesthetic and rhythmic structure.

As for the interweaving of relative pronouns within the subject and predicate, this reflects a nuanced syntactic strategy that plays a pivotal role in meaning construction and structural harmony.

Ibn Khafāja says:

Idhā qāla ajmala fi qawlihi

Wa aḥsanu min qawlihi mā fa'alā (Ibn Khafajah, 2006, p. 255)

When he speaks, he is eloquent in his words,

But more beautiful than his speech is what he does.

Here, the predicate is aḥsanu ("more beautiful"), which appears before the subject, mā fa'ala ("what he does"). The insertion of the relative pronoun mā and a prepositional phrase between the subject and predicate serves to highlight the adjective aḥsanu, drawing attention to the comparative form.

Interlacing also occurs at the level of verbal sentences, notably through structural repetition, as in the verse by Lisān al-Dīn Ibn al-Khaṭīb:

Jādaka al-ghaythu idhā al-ghaythu hamā

Yā zamāna al-waṣli bi-al-Andalusī (Ibn al-Khatib, 1989, Vol. 1)

Rain blessed you when the rain poured down,

O time of union in al-Andalus.

In the first hemistich, the predicate is jādaka ("blessed you") a verb with a direct object while the subject is al-ghaythu ("the rain"). The repetition of al-ghaythu twice, first as the subject and again in the conditional clause, produces a stylistic parallelism and a form of creative structural repetition between subject and predicate.

As for ellipsis and brevity, rhetorical strength sometimes requires speed and omission, that is, dropping an element of the sentence while preserving its implied meaning within the context (Al-Shayeb, 1966, p. 198). The writer's skill lies in combining elaboration to clarify ideas with conciseness to intensify them. The subtle brevity that employs unusual expression achieves the effect of condensation. "The Arabic language omits the sentence, the word, the letter, and the vowel not arbitrarily, but based on a clear rationale; otherwise, such omission would result in obscure constructions dominated by the unknown" (Ibn Jinni, Vol. 2, p. 360).

Sometimes, pronouns are omitted at the level of the subject and predicate, opening the door for displacement. As 'Abd Allāh al-Masadi states,

"Displacement is difficult to translate, as it lacks a stable conceptualization. Alternative terms have been proposed. The term inziyāh is a literal translation of the French écart... although the concept itself may be referred to by the expression "transgression" (Al-Massadi, 1985, p. 162).

Ibn Khafāja says:

Muta'aṭṭifun mithla al-siwāri ka'annahu

Wa al-zahru yaknufuhu mijarru samā'i (Ibn Khafajah, 1960, p. 356)

He bends like a bracelet, as if he were

Surrounded by blossoms, like the Milky Way.

The predicate here is muta'aṭṭifun ("bending"), and the subject is a hidden pronoun (he), which has been omitted. The verse includes two similes: mithla al-siwāri ("like a bracelet") and ka'annahu mijarru samā'i ("as if he were the Milky Way"), creating rhetorical interlacing. Additionally, there is structural overlap between a nominal sentence in the subject (an explicit noun) and a verbal sentence in the predicate (a verb phrase).

This pattern recurs in the verse:

Wa al-shamsu tajnaḥu li-al-ghurūbi marīḍatan

Wa al-ra'du yarqā wa al-ghamāmatu tanfuthu (Ibn Khafajah, 2006, p. 71)

The sun leans toward setting, as if ill,

Thunder climbs, and the cloud exhales.

In the first hemistich, the predicate is tajnaḥu ("leans") a verbal clause functioning as the predicate while the subject is al-shamsu ("the sun"). There is an interlacing between the nominal subject and verbal predicate, with the prepositional phrase li-al-ghurūbi ("toward the sunset") extending the syntactic space between them, thereby delaying the semantic completion. This is a syntactic interweaving.

Moreover, the interplay between subject and predicate can occur between a nominal sentence and a verbal sentence governed by a copulative structure, as in the verse by Ibn Zaydūn:

Wa huwa al-dahru laysa yanfakku yanhū

Bi-al-muṣābi al-'azīmi naḥwa al-'azīmi (Ibn Zaydun, 2015, p. 281)

And it is time itself that never ceases to move

From great disaster to greater disaster.

In the first hemistich, the predicate is the compound verbal phrase *laysa yanfakku yanhū* ("never ceases to move"), which forms the nominal sentence's predicate, and the subject is the pronoun *huwa* ("he/it"). The word *al-dahru* ("time") acts as an appositive (*badal*), weakening the syntactic tie between the subject and the predicate. A triple interlacing occurs among the verbs: *laysa* (a defective verb), *yanfakku* (another defective verb), and *yanhū* (a complete verb). This results in an interweaving between a simple subject and a complex predicate one of the most prominent forms of syntactic interlacing.

Syntactic interlacing is a stylistic phenomenon related to the structure of the poetic sentence and the manner in which the verb is assigned to the subject that is, the mixing of syntactic tools among speakers, resulting in ambiguity and confusion among pronouns, or the presence of more than one predicate or subject within the sentence, thereby creating interference in syntactic relations. "It is manifested in the dominance of the syntactic characteristics of the mother tongue over the grammatical system of the second language, where the lack of control in using pronouns, failure to distinguish between masculine and feminine, and confusion in employing verb tenses become apparent" (Bennani, 2015, p. 109).

The interlacing between the predicate and the subject in the verbal sentence lies in the shifting of the pronoun and its movement for example, when the poet describes himself using the third person to depict a psychological state, or engages in an inner dialogue using the second person pronoun, or uses multiple voices, such as employing the pronoun *nahnu* ("we") instead of *anā* ("I") to suggest a collective voice.

As in the verse by Ibn Khafāja:

A-lā innahā sinnun tazīdu fa-anquṣu

Wa naḥḍatu ḥummā tu'arrīnī fa-'arquṣu (Ibn Khafajah, 2006, p. 184)

Indeed, it is an age that increases, and I diminish,

And a feverish spasm strips me, so I dance.

In the first hemistich:

Predicate: *sinn* ("an age")

Subject: the pronoun (*hā*) in *innahā*

There is an interlacing between the subject and the predicate due to the succession

of verbs and pronouns.

*tazīdu*: the pronoun (*hiya*) (third person feminine singular)

*anquṣu*: the pronoun (*anā*) (first person singular)

The subject is no longer stable, shifting between the hidden pronouns (*hiya*) and (*anā*).

Interlacing may also occur when verbs do not correspond with the subject in number or gender.

As in the verse by Ibn Zaydūn:

'anna al-zamāna allaḍī ahdā mawaddatahu

ʾIlayya murtahinun shukrī bimā fa'alā (Ibn Zaydun, 2015, p. 227)

That time, which gifted me its affection,

My gratitude is hostage to what they did.

In the first hemistich:

Predicate: the relative pronoun *allaḍī*

Subject: *al-zamān*

In the second hemistich:

Predicate: *murtahin* ("hostage")

Subject: *shukrī* ("my gratitude")

Verb: *fa'alā* ("they did") a verb for a dual subject (with the pronoun *humā*)

The subject of *'anna* is singular (*al-zamān*), but there is no agreement between the subject and the pronoun, leading to syntactic interlacing between the two hemistichs due to the mismatch between the singular and the dual.

Interlacing may also occur in the tense of the verb, with shifts from past to present or from active to passive voice.

As in the verse by Ibn Khafāja:

Qad raqqa ḥattā ḥunna qawsan mufarraḡan

Min fiḍḍatin fī burdatin khuḍrā'a (Ibn Khafajah, 1960, p. 356)

It has become so delicate that it is thought to be a bow

Fashioned from silver, in a green cloak.

In the first hemistich:

*raqqa*: past tense verb; subject is an implicit pronoun (*huwa*)

*ḥunna*: passive voice verb

Predicate: *qawsan mufarraḡan* ("a hollowed bow") object of the verb Subject: implicit pro-

noun (huwa) agent in passive voice

The poet shifts from the active to the passive voice, a clear case of interlacing, since the agent of raqqa is absent (no subject is assigned to it).

Semantic interlacing refers to the overlapping of meanings among words or sentences in the context, which causes confusion and ambiguity such as when a single word carries multiple meanings, or when the context lacks clear linguistic connectors to determine the intended meaning. "Meaning is the essential entry point for understanding the Arab critical conception of the function and significance of the artistic image" (Asfour, 1992, p. 313).

"When we return to the relationship between imagery and sensory presentation in poetry, we find that the idea has two aspects: the first is related to the descriptive poem's capacity to imitate what is described and transfer it in a unique way that renders it visible to the recipient" (Asfour, 1992, p. 272).

Semantic interlacing in verbs may involve the use of a verb in an unsuitable context.

As in the verse by Ibn Khafāja:

A-lā innahā sinnun tazīdu fa-anquṣu

Wa naḥḍatu ḥummā tu'arrīnī fa-'arquṣu (Ibn Khafajah, 2006, p. 184)

Indeed, it is an age that increases, and I diminish, And a feverish spasm strips me, so I dance.

In the second hemistich, there is semantic interlacing at the level of imagery. The "dancing" here is sarcastic; it does not signify joy but rather sickness and shivering as a result of fever, depicted by the poet in a satirical scene describing a physically exhausting condition. This introduces a momentary confusion in the assignment of meaning.

Semantic interlacing also appears in the use of a word outside its original semantic field.

As in the verse by Ibn Zaydūn:

Wa-huwa al-dahru laysa yanfakku yanḥū

bi-l-muṣābi al-'aẓīmi naḥwa al-'aẓīm(i) (Ibn Zaydun, 2015, p. 281)

And it is time that never ceases to direct a great affliction toward the Great One.

In the second hemistich:

bi-l-muṣābi al-'aẓīmi naḥwa al-'aẓīm

the adjective al-'aẓīm (great) is used twice in two

different contexts:

the first 'aẓīm is an adjective describing the affliction,

the second 'aẓīm refers to God, the Almighty. This is a semantic repetition in two different positions,

which creates an interlacing that may suggest repetition,

but the meaning differs.

Additionally, there is semantic interlacing between the real subject and the one addressed. As in the verse by Lisān al-Dīn Ibn al-Khaṭīb:

Jādaka al-ghaythu idhā al-ghaythu hamā

yā zamāna al-waṣli bi-l-Andalus(i) (Ibn al-Khatib, 1989, Vol. 1)

Graceful was the rain upon you when the rain poured,

O time of union in al-Andalus.

In the second hemistich:

The musnad ilayhi (the subject) is the rain,

a doer linked to the pronoun -ka in jādaka,

and they are connected in meaning as if the poet is addressing the time of union.

There is ambiguity between the real subject and the one being addressed.

The interlacing appears clearly in the vocative: yā zamāna al-waṣl,

which becomes the one addressed,

and the pronoun -ka refers to it,

while al-ghayth (rain) is assigned to the verb jāda.

Furthermore, a semantic interplay appears between the prepositional phrase and the verbal sentence.

As in the verse by Ibn Khafāja:

Laka al-khayru shikhtu siwā maqūlin

nābīlin yadhhabu mā huddhiba (Ibn Khafajah, 2006, p. 57)

Blessings be upon you I have grown old except for noble speech

that effaces all that is refined.

In the first hemistich:

laka al-khayru shikhtu siwā maqūlin

The predicate: laka (upon you) is a prepositional

phrase fronted.

The subject: al-khayru (blessing) is a delayed nominative.

The prepositional phrase and the verbal sentence have interlaced without syntactic linkage.

Shikhtu: is a verb (I have grown old), with the moving tā' as a subject pronoun referring to I.

This ambiguity deepens the interlacing between the two sentences without a syntactic connector, creating a semantic tension that excites the reader and draws attention.

There is also metaphorical interlacing between the musnad (predicate) and musnad ilayhi (subject) in portraying an artistic scene.

As in the verse by Ibn Zaydūn:

Al-hawā fī ṭulū'i tilka al-nujūmi wa-l-munā fī hubūbi dhāka al-nasīm(i) (Ibn Zaydun, 2015, p. 280)

Desire lies in the rising of those stars, and hope in the blowing of that breeze.

The predicate: fī ṭulū'i tilka al-nujūm – fī hubūbi dhāka al-nasīm The subject: al-hawā – al-munā

There is interlacing between the first subject in the first hemistich and the second subject in the second hemistich. There is also interlacing between the first predicate in the first hemistich and the second predicate in the second hemistich.

This is a metaphorical interlacing, as the words desire and hope are not material things, but rather a beautiful artistic depiction projecting the abstract (al-hawā, al-munā) onto the living elements (rising, blowing).

An additional form of interlacing emerges in the

musnad and musnad ilayhi at the level of the demonstrative pronoun, which contributes to strengthening the meaning. It varies according to number or gender and indicates something specific, near or far, connecting the sensory scene (the musnad ilayhi) with the emotion (musnad).

As in the verse by Lisān al-Dīn Ibn al-Khaṭīb:

Sakhrat badā'ī'uhā allatī awda'tuhā bi-zamānihā hādhā wa-kulli zamān(in) (Ibn al-Khatib, 1989, p. 587)

Her marvels, which I had entrusted her with, mocked her present time and every time.

The musnad ilayhi: badā'ī'uhā (her marvels) There is interlacing of the demonstrative pronoun (hādhā) with the subject.

Zamānihā hādhā implies a specific time, which is the period when al-Andalus was at its peak. While the demonstrative pronoun hādhā denotes something present, here it refers to the past during the time of al-Andalus,

creating interlacing between the near demonstrative pronoun and the far one an interlacing between grammatical reference and temporal reference.

## Conclusion

The interlacing between the musnad and musnad ilayhi reflects a composite identity that combines Arab authenticity and openness to the world. The phenomenon of interlacing was not merely a technique but expressed a social environment that made al-Andalus a bridge linking it to the Arab East. It added semantic and aesthetic dimensions that established standards and rules for the styles of interlacing between the musnad and musnad ilayhi, and inspired new tools to read the feature of interlacing in Andalusian poetry.

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