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**Layla Darwish**

Academic Researcher at University Of Manouba, Department of Letters, Arts and Humanities, Tunisia.

[rosalinerodaina@gmail.com](mailto:rosalinerodaina@gmail.com)

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# Poetic Universe of Qays ibn al-Mulawwah: A Socio-Cognitive Approach to Layla-Based Text Worlds

Layla Darwish

Academic Researcher at University Of Manouba, Department of Letters, Arts and Humanities,  
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[rosalinerodaina@gmail.com](mailto:rosalinerodaina@gmail.com)

## Abstract

In this study, the poems by Qays ibn al-Mulawwah, particularly the poem *Alā man li-nafsin ḥubbu Laylā shi'āruhā* (Dīwān, 1979, p. 111) will be examined, and this poem constitutes a problem in teaching Arabic poetry, since the students might fail to grasp the socio-cognitive and hierarchical nature of the poetic discourse of classical Arabic poems. The approach used in this research will be van Dijk's socio-cognitive model of discourse comprehension, which will show that grammatical and rhetorical devices such as *tashbīh al-tafḍīl*, *iḍāfa*, intensification of the adjectives, negation, and restriction help the reader form a macro-structure and a coherent view of the world of Layla. Layla is the nucleus of macro-proposition, with imagery and analogy functioning at the subordinate level to highlight the importance of Layla. Time-modulation, focus, and evaluation create textual meaning, turning sensory data into eternal poetry. From an educational point of view, van Dijk's framework enables learners to move from understanding a text to reconstructing it, and from viewing grammar and rhetoric as embellishment to recognizing their importance as tools for cognition. The significance of this study lies in its contribution to cognitive literary criticism and pedagogy, particularly in showing that classical Arabic poetry is cognitively manageable.

Keywords: Qays ibn al-Mulawwah, socio-cognitive discourse analysis, *tashbīh al-tafḍīl*, pedagogical stylistics, text-world theory.

## 1) INTRODUCTION

The poems belonging to Qays ibn al-Mulawwah (died in the year 68 AH, corresponding to 688 CE.), also known as *Majnūn Laylā*, are among the most famous examples of the customary Arabic love poem, yet students and readers of Arabic continue to find it difficult to understand the cognitive, rhetorical, and stylistic elements of his imagery and similes. While many have focused on the sensory or formal aspects of simile (its use as a figurative device), few have explored the evaluative, relational, and structural aspects. In particular, comparative simile of preference (*tashbīh al-tafḍīl* تشبيه التفضيل), a trope in classical Arabic rhetoric that operates at a higher level than the common Arabic simile, has been little analyzed in its figural and cognitive aspects. In it, a hierarchy is created and

foregrounded, structuring the poetic discourse at a global level (al-Rāzī, n. d. , pp. 63-89; al-Ḥalabī, 1980, pp. 13-14). Despite its universal occurrence across Qays' entire poetic oeuvre, comparative simile of preference has often been overlooked in literary studies and the classroom, leading to reductive readings that foreground passion, separation, and marginality over the cognitive and hierarchical structure of the poem .

The current study can be seen as a synthesis between Text World Theory (Werth, 1999; Gavins, 2007; Lahey, 2006) and discourse processing from a cognitive perspective (van Dijk, 1977a; van Dijk & Kintsch, 1977; Kintsch & van Dijk, 1978). Laylā's poetic world of Qays is built through language and cognition, where discourse processing is done based on local coherence and macro-structures of the text (Bobrow & Collins, 1975; Schank & Abelson, 1977). Cognitive-pragmatic approaches to analyzing Arabic poetry emphasize the importance of metaphor and imagination in shaping meanings, as evidenced by the studies of Madhat (2025) and al-Mabkhout (2023). The former reveals how metaphors allow for inference-based processing, which enables the formation of complex blends of emotions and concepts, whereas the latter shows how Shābbī's poem "The Will to Live" is constructed based on metaphorical schemas of life as battle, hope as ascent, and will as weapon.

Through a synthesis of these two approaches, the current study aims to analyze the way Laylā's poetic world works both as an inferred text (as suggested by Madhat's inferential approach) and a vivid imagination created through metaphors (as shown by al-Mabkhout in relation to Shābbī's poetry).

Grammar and rhetoric offer cognitive frames . Adjectival modification (na' t/waṣf) specifies and strengthens referents . Idāfa constructions extend relations of attribution/inclusion . Particles of restriction (mā . . . illā, lā . . . illā) limit the meaning of the speaker's current perspective to the newly introduced perspective of Laylā . The cognitive frame of tashbīh al-tafḍīl as a macro-structure positions Laylā at the center of evaluative hierarchies . Local rhetorical operations combine with global cognitive operations to produce a coherent, stable text-world .

Pedagogy-wise, this pursues a reading model of the reader as active constructor of the meaning of the text (Carter, 1996; Clark & Zyngier, 2003; Clark, 2007; Stockwell, 2009; Jeffries & McIntyre, 2010; Simpson, 2014), showing language and rhetorical choices that direct attention, create background assumptions and influence the meaning-making processes behind Majnūn's projection .

Textually, the aims of the study are to identify the cognitive and grammatical mechanisms (tashbīh al-tafḍīl, restriction, adjectival modification, negation, and idāfa) that structure the poetic world and foreground Laylā (Langacker, 1987, 1988, 2008; Werth, 1999;

Gavins, 2007). Pedagogically, it offers models for the teaching of grammar and rhetoric as semiotic resources, and, epistemically, it models the hermeneutic work of resisting reductive readings by treating Qays' poetry as knowledge—that is hierarchically ordered (Giovanelli, 2016; Cushing, 2018). Finally, it models the teaching of analytical reading, imaginative reconstruction, and reflective reading (Cushing and Giovanelli, 2019).

By applying Text World Theory in combination with cognitive models of discourse, the current study rethinks the poetry of Qays in terms of a structured, hierarchically organized text-world in which Laylā functions as the key macro-structural principle in a more nuanced literary analysis, as well as a framework for active meaning-making in education.

## 2) THEORETICAL FRAMEWORK

As one begins to peruse the poetry of Qays ibn al-Mulawwah, it's easy to fall into the familiar tropes of wild passion, the “mad lover,” the chaotic verse. But there's more to it than that. But it goes beyond that. In order to truly comprehend it, one must delve deeper. And that's where cognitive linguistics, discourse analysis, and Arabic poetry come together.

At the heart of this inquiry is the socio-cognitive model of discourse processing, first introduced by Van Dijk (1977a, 1977b, 2009), Kintsch & Van Dijk (1978). Van Dijk argues that reading is not a passive activity. Rather than simply reading words on a page, readers actively work to create meaning. Meaning is built incrementally. Local coherence relates individual propositions to each other, while global coherence—macro-structures—helps to organize the overall meaning of the poem. Macro-rules such as generalization, deletion, and construction help to tie these propositions together in the reader's mind.

Meanwhile, Text World Theory, as discussed by Werth (1999) and further developed by Gavins (2007) and Leahy (2006), also suggests that reading is an imaginative process. Linguistic elements do not exist for mere decoration; rather, they create “worlds” where the reader finds himself. The mention of an actor, place, time, and property forms the basis of the world, while the function-advertising elements propel the story forward.

This study turns that on its head. Rhetorical and grammatical features such as *tashbih al-tafdil*, *idafa*, negation, and restriction are not merely stylistic. They are cognitive in nature. Local propositions are integrated into global macro-structures. Repeated evaluative contrast and hierarchical simile serve to center a macro-propositional nucleus: Laylā (Cushing & Giovanelli, 2019).

Methodologically, the restrictive construction *mā... bi-aḥsana min Laylā* exemplifies selection through exclusion, erasing alternatives to highlight a single evaluative focus (Leech, 1969; Simpson, 2004, 2005). Cognitively, it guides attention, narrowing

processing and enhancing interpretive salience (Stockwell, 2002), Negation plays an active role in shaping the reader's evaluation (Jeffries, 2010).

Following the process of deletion, the discourse changes to that of deliberate selection where Laylā becomes the sole mi'yār, while earlier imagery such as gazelles, rain, and landscapes acts as a supporting tool highlighting her dominance. This can be seen in Simpson's transition from patterning to structuring of evaluation (Simpson, 2004).

and corresponds to the concept of reader-oriented convergence in the processing of discourse (Clark & Zyngier, 2003; McIntyre & Jeffries, 2010).

From a pedagogical perspective, the stacking of descriptive terms (nu'ūt, awṣāf, ṣuwar ḥissiyya) provides a scaffolding process for assessment, whereby comprehension is developed through repetition and variance (Carter & McRae, 1996; Simpson, 2014, p. 50). From a cognitive perspective, the process of building involves schemata and the deep processing of hierarchy (Stockwell, 2002).

With regard to Qays ibn al-Mulawwah's poetry, this ascending movement creates the hierarchy of Layla step by step using desert motifs and pre-Islamic traditions. At first parallel, these descriptive units are subordinated by the restrictive clause structure, resulting in a hierarchical text world in which Layla is the mi'yār.

The use of such images is not by chance, but instead through repetition, specifically in the form of na't or idāfa, thus creating an image parallelism. This method, for a moment, gives emphasis to the images used.

However, this carefully anticipated pattern is eventually turned on its head due to the precise syntax of the statement:

mā... bi-aḥsana min Laylā ("nothing is more beautiful than Laylā").

In this case, negation refers to Deviation is the result of foregrounding, which denotes the end of limitation, and dominates all previous images, thereby creating estrangement and evaluation reversal. In Qays' poetry, foregrounding happens statically through emphasis on focus using descriptive parallels and dynamically by incorporating all images through Laylā's superiority in evaluation.

Classical devices used in Arabic poetry conform to van Dijk's theory as well as Text World Theory since tashbīh al-tafḍīl involves an evaluative hierarchy of Laylā (al-Rāzī, n.d., pp. 63-89; al-Ḥalabī, 1980, pp. 13-14), whereas na't and idāfa involve semantic networks (Ibn Jinnī, 1979, pp. 112, 167, 552; Ibn Ya'īsh, 2001, Vol. 2, p. 233), and restriction particles (*mā... illā, lā... illā*) ensure her exclusivity and rank clarity (al-Sakkākī, 1983, p. 291). Through such methods, other images are excluded, Laylā gets glorified as

the only mi'yār, and hence the descriptiveness achieves its macropropositional nature, thus proving that the syntax, the discourse, and the literary techniques serve structural purposes rather than mere ornamental functions (Clark & Zyngier, 2003; Simpson, 2004, 2005; Stockwell, 2002; Jeffries & McIntyre, 2011).

Under such an approach, the device is not just an ornament, but rather a structure that can be utilized to facilitate learning:

Identification → Sensory imagery (ṣuwar ḥissiyya: gazelles, wine, clouds), signaled by parallelism

→ Foregrounding and patterning (Simpson)

↓

Analysis → Stylistic series (na't, idāfa, tashbīh al-tafḍīl), evaluative hierarchy formation, and semantic domain expansion

→ Selection axis (Leech)

→ Evaluative hierarchy creation (Simpson)

↓

Recognition → Deficiency (mā... bi-aḥsana min): deviation from parallelism and negation of options

→ Negation as interpretive key (Jeffries)

→ Contrastive foregrounding (Simpson)

↓

Inference → Laylā equals mi'yār: the evaluative structure center of the poem

→ Saliency and reader perspective alignment (Stockwell)

→ Evaluation via discourse pattern (Simpson)

↓

Integration ★ → The nucleus of macropropositions: the text world is structured; Laylā is superior to all

The model has two objectives, that is, to serve as a means of analysis and a means of instruction. The students do not only learn how to read the poem but to reconstruct it using

the hierarchical structure, association, and macropropositions in relation to Layla. The poem is an embodiment of the poetic technique used, and from this, we can come up with an instructional strategy through which the students will assess the poetry.

### 3) METHODOLOGY

The methodology of this study is intended to overcome the pedagogical and interpretive difficulties of Qays ibn al-Mulawwah's poetry, especially in terms of the cognitive processing of the discourse by the student. Following van Dijk's socio-cognitive approach to discourse processing (van Dijk, 1977a; van Dijk & Kintsch, 1977; Kintsch & van Dijk, 1978), the processing of poetry is seen as an active process of constructing a semantic representation of the discourse by the interaction of textual clues and the reader's cognitive set.

However, in the classroom situation, this process is often incomplete. The student may only process the poetry on a level of literal interpretation of the imagery of the poem, regarding it as a matter of sensory similarity. The relational, evaluative, and structuring potential of such imagery is insufficiently acknowledged.

This limitation is particularly evident in the use of *tashbīh al-tafḍīl* (comparative simile of preference). Classical rhetorical theory (al-Rāzī, n.d., pp. 63-89; al-Ḥalabī, 1980, pp. 13-14) emphasizes that this rhetorical device not only serves for comparisons but also for hierarchical evaluation. From a socio-cognitive perspective, *tashbīh al-tafḍīl* can be regarded as a macro-structuring device because it guides the reader's attention, aids inferential processing, and enables the construction

From the socio-cognitive perspective, *tashbīh al-tafḍīl* acts as a macro-structuring operator that is involved in the allocation of attentional resources, inferential processing, and the formation of dominant macro-propositions where Layla is assigned the maximum salience. The neglect of such processes leads to overly simplistic interpretations that concentrate on thematic readings about passions, marginality, or alienation without taking into account the cognitive operations regulating the poetic discourse (van Dijk, 2009; Giovanelli, 2016; Cushing, 2018, Simpson, 2014).

The corpus chosen for the present analysis consists of four poems that make up the basis of a Layla-based text-world:

1. Anīrī makāna al-badri in afala al-badru ("Illuminate the place of the full moon when it sets") (Qays ibn al-Mulawwah, 1979, p. 100)
2. Alā ḥujibat Laylā wa-ālā amīruhā ("Lo, Layla has been veiled, and her guardian has sworn...") (Qays ibn al-Mulawwah, 1979, pp. 112–113)
3. ('Ayyā wayḥa man 'amsā yukhallisu 'aqluhu fa-'aṣbaḥa madhhūban bihi kullu madhhab Ayā wayḥa man amsā yakhtalisu nafsahu) "Alas for the one whose mind

has been stripped away, so that every way of thought becomes lost to him." (Qays ibn al-Mulawwah, 1979, p. 63)

4. Alā man li-nafsin ḥubbu Laylā shi'āruhā ("Who can help a soul whose emblem is the love of Layla?") (Qays ibn al-Mulawwah, 1979, p. 111)

The poems selected are a result of a detailed study of Qays' work. It is suitable for use within the framework of van Dijk's theory, considering its structural density, rhetoric, and content coherence. The poems have sufficient linguistic and cognitive indicators that will enable the analysis of local proposition making, coherence relationships, and macrostructure hierarchies. This results in a complete Layla-oriented text-world reconstruction.

In light of Text World Theory, this analysis is useful in understanding the role of *tashbīh al-tafḍīl*, *idāfa*, *na't/waṣf*, restriction, and negation in functioning as cognitive operators that lead to a hierarchically constructed world of poetry in Text World Theory (Werth, 1999; Gavins, 2007; Lahey, 2006). From the pedagogical point of view, the pedagogical significance of this analysis is seen in the attempt at reconstructing the poem from the bottom up, in which case grammar, rhetoric, and imagery together construct meanings (Carter, 1996; Clark & Zyngier, 2003; Clark, 2007; Stockwell, 2009; Jeffries & McIntyre, 2010; Simpson, 2014). The strategy guarantees that attention is paid to Layla without reducing her using hierarchical consistency, with the intention of involving the learners (Cushing, 2018; Cushing & Giovanelli, 2019; Scott, 2016) in illustrating how Qays' poems build an imaginary world.

## Results and Discussion

Looking closer into the works of Qays ibn al-Mulawwah, it becomes clear that what they present are not just love poems. What we have here are rather cognitive poems. Considering the four poems analyzed—*Anīrī makāna al-badri in afala al-badru*, *Alā ḥujibat Laylā wa-ālā amīruhā*, *'Ayyā wayḥa man 'amsā yukhallisu 'aqluhu*, and *Alā man li-nafsin ḥubbu Laylā shi'āruhā*—it would be observed that there are certain grammatical and rhetorical mechanisms used to serve specific cognitive. These devices function to guide the reader from a micro-level understanding to a hierarchical macro-level understanding of the text (van Dijk, 1977a; van Dijk & Kintsch, 1977).

These poems are significant, but one of particular importance is *Alā man li-nafsin ḥubbu Laylā shi'āruhā*. This poem is brief, yet it incorporates all of the linguistic

At a local level, we have a dense relational structure with *idāfa* constructions. They weave different semantic strands together. Adjectival modification, or *na't/waṣf*, reinforces and solidifies meaning. And then, as we move to more interesting areas, we have structures of negation, restriction, and exceptions, such as *mā... illā*, *lā... illā*, acting as macro-operators. They rule out alternative options and position Layla as a focal referent. There's

also a series of temporal markers, repetition, and intensification, making the text-world cognitively "sticky."

The macro-structural principle underlying this poem turns out to be *tashbih al-tafdil*, or comparative simile of preference. Sensory and natural images, such as gazelles, water, and moonlight, are used as reference points, which are then subordinately arranged in a hierarchy with Layla. Repetition and intensification are not merely stylistic devices, they are used to transform a series of local propositions into a global macro-proposition. Layla reaches a position of highest evaluation. The poems are not merely listing properties, they are constructing a hierarchy, and attention, memory, and cognitive processes are constructing a mental model.

What is noticeable throughout the corpus is a cognitive shift. Immediacy of perception is superseded by constructedness of imagination. Sensory interaction with Layla becomes conceptualization through memory, deduction, and macro structure. This is in agreement with the assertion made by van Dijk that readers actively participate in understanding the text. Simile propositions, syntactic structures, and intensification of adjectives all become part of macro structures within the poetic world.

Implications for pedagogy are profound. The learner may be preoccupied with the literal sense. The gazelle, the moonlit night, the overflowing river are seen as purely decorative or emotional outbursts. But a cognitive-discursive analysis challenges the student to:

- Identify the micro-structural propositions (the images, the similes, the grammatical relationships)
- Identify the coherence relationships between them
- Recognize the macro-structural organization
- Recognize the role of *tashbīh al-tafḍīl* and *al-qaṣr* as cognitive operators, not decorative devices

In this case, the poem is no longer regarded as a song or a tale of estrangement but rather as an imagined object produced by the use of one's cognition process. From perception, the reader is moved to imagination as he uses his grammatical and rhetorical expertise to arrange his thinking based on the cognitive set theory postulated by van Dijk (van Dijk, 1980).

The poem serves as an agent of hierarchy making where a hierarchy is constructed starting from sense impressions and is sustained by memory, reasoning, and ordering (Simpson, 2004, 2014; Leech, 1969; Stockwell, 2002; Jeffries, 2010). In the process of reading, one makes a conscious effort to move from superficiality to depth, from lack of unity to unity,

where the student becomes active in constructing meanings using van Dijk's cognitive set theory.

Laylā embodies the *mi'yār*, the core about which all things revolve, bringing into focus foregrounding and macro-operators (Simpson, 2004; van Dijk, 1980). Through linguistic tools such as *tashbīh al-tafḍīl*, *iḍāfa*, intensification of adjectives, negation, restriction, and time indicators, an enduring text world is formed (al-Rāzī, n.d.; al-Ḥalabī, 1980; Giovanelli, 2016; Cushing, 2018).

Moreover, the meaning in the poem can be seen as a created artifact, which revolves around Laylā, who is being judged and shaped by Qays.

Within the context of van Dijk's cognitive discourse theory (van Dijk, 1977a; van Dijk & Kintsch, 1977; Kintsch & van Dijk, 1978), the development of the poem does not rely on the expression of emotion but rather on the creation of a mental representation through language. For example, in the first line of the poem, "Ala man li-nafs...", the "self" (*nafs*) is only described in terms of Laylā, and the genitive structure *ḥubbu Laylā shi'āruhā* builds up a complex network of relations. As per van Dijk, such an approach results in high connectivity of propositions, where Laylā becomes the key element in the emerging cognitive discourse model.

This is no mere ornament. The self is an empty construction, semantically constructed by way of its relation to Laylā. That phrase, that famous *ḥubbu Laylā shi'āruhā*, constitutes a prime example of *al-murakkab al-iḍāfi* from the standpoint of both meaning and syntax. On one hand, it indicates dependency and possession—"from her" or "for her." But on another, it also means causality ("because of her") and specification—namely, indicating what sort of love is involved. But it not only signifies; it localizes Laylā at the very heart of the poet's world. Wittgenstein could say that this is a masterful manipulation of language on the part of a virtuoso of the utmost skill who makes the most out of the smallest syntactic structure.

From the cognitive viewpoint, the *iḍāfa* represents the connection which facilitates the processing of the relations in question—a relation of love toward Laylā, from Laylā, or because of Laylā—all of them as a whole. Van Dijk states that such relational constructs are necessary for constructing short-term coherence prior to their consolidation into long-term macrostructure.

However, there is another aspect to be added to that of continuity, which is time itself, *murūr al-layālī ṭuluhā wa-qiṣāruhā*. In terms of its structure, this expression is cumulative in nature. It is repeated over and over again. This implies that love does not come and go quickly; rather, it accumulates. As a result, it becomes part of a macro-proposition where Laylā is not merely loved; she is indispensable for the very existence of the self.

Nevertheless, the crucial turning point can be observed at the moment of *wa lam ara Laylā*... This is where the application of van Dijk's model helps to reveal an important difference between two phases—the input phase, which includes the perception experience, and the output phase, which refers to the mental representation based on imagination and memory. The absence of *Laylā* does not disrupt the coherence of the poem; rather, this effect depends on the knowledge-inference and *khayāl*., which functions as the compensatory mechanism. It enables the speaker—and the reader—to establish the text-world even in the absence of direct perception.

The poem does not belong to a category of lament; the allusion to the theme of loss (*lam ara Laylā*) provides a framework for interpretation in a world constructed through discourse wherein the main emphasis lies on imagery, hierarchy, and evaluation, as proposed by van Dijk's macro-rule of selection and deletion (van Dijk, 1980). Verses 5, 8, and 9 show how local similes (gazelles, fertile soil, running water) via *tashbīh al-tafḍīl* enter an evaluative hierarchy (Simpson, 2004; McIntyre & Jeffries, 2010), with repetition, foregrounding, escalation, and comparison highlighting *Laylā*'s supremacy. The absolute negation *mā... bi-aḥsana min Laylā* (v. 10) functions as a macro-operator, structuring propositions globally and excluding alternatives, so *Laylā* emerges as the primary *mī'yār*, with all natural and sensory exemplars subordinated through pattern recognition, evaluative structuring, and contrastive foregrounding (Simpson, 2014; Jeffries, 2010; van Dijk, 1980).

Through the process of cognitive discourse analysis, the learners will move away from a surface level comprehension of the text and gain knowledge of imagery, grammar, and rhetoric as ways of establishing hierarchy and evaluative judgments, concentrating on *Laylā*, enabling them to create the textual universe generated by the poetry (Simpson, 2004, 2014; Leech, 1969; McIntyre & Jeffries, 2010; van Dijk, 1980; Stockwell, 2002; Jeffries, 2010; Clark & Zyngier, 2003).

- They delete alternative choices,
- They select one and only one dominant referent,
- They fixate the global topic.

From the point of view of cognitive analysis, it can be seen that the metaphor in the poem is extended concerning the *mufaḍḍal 'alayh*, whereas only a reference is made to *Layla* (*mufaḍḍal*). The second one gets a semiotic field through abstraction and conceptualization, with all the rest of the images based on the macrostructure of *Layla* (van Dijk, 1980; Simpson, 2004, 2014).

For a better understanding of the dynamics of imagery, rhetoric, and hierarchy in the poem, it is important to draw a scheme of the textual world:

## Visual Mapping: Text-world of Laylā Utilized across the Four Poems dataset

Micro-Propositions (Sensory Images) via awṣāf, iḍāfa

└ Gazelles ('awhaj adma' khafāqa al-ḥashā, Mughzilun adma', Ghaḍīḍatu Tarfin Ra'yuhā Waṣṭa Rabrabi, Mahāhatu al-Ramli qad massahā al-Dhu'ru..)

└ Rain & Flora & Landscapes (Aṭlālu Laylā, Rahā'imu wa-Samiyyin Saḥā'ibuhu Ghuzru / Rawḍu al-khuzāmā, mukhaḍḍalahtan jāda al-rabī'u zuhā'ahā..)

└ Wine (qahwatun ṣahbā'..)

└ Celestial: Moonlight /al-Shamsu al-Munīratu fī Ḍ-Duha, 'Ummu Farqadi



Macro-Rules: tashbīh al-tafḍīl + deletion & selection (mā... bi-aḥsana min)

└ Eliminate competing images

└ Highlight Laylā as mi'yār



Macro-Propositional Nucleus

└ Laylā as the central evaluative focus

(Hierarchy established; all prior images support her preeminence)

The above chart shows some of the most common nature themes portrayed in the poems, but they remain supporting characters in the evaluation process since there is no one like Layla who is ranked the highest among the poems and nobody who can ever be compared to her.

### 3) Conclusion and perspectives

In conclusion, the present study indicates that the poetry of Qays ibn al-Mulawwah is a cognitively structured and hierarchically organized discourse and not a simple expression of emotion or a 'mad lover' cliché. The poet's use of tashbīh al-tafḍīl, iḍāfa, adjectival intensification, negation, and restriction helps to create a coherent text-world in which Layla is the macro-propositional nucleus around which the poet's universe revolves. Grammatical and rhetorical micro-features are built into global macro-structures that allow both the poet and the reader to maintain a stable and richly imaginative universe of discourse.

From a teaching point of view, the present study highlights the need for learners to be helped to move from a simple level of interpretation of a discourse to an appreciation of hierarchical coherence and the role of evaluation in structuring a discourse. The application of van Dijk's socio-cognitive approach helps learners to reconstruct the meaning of a discourse and to appreciate the underlying organization of classical Arabic poetic discourse.

Limitations of the study: Firstly, the study focuses on one particular corpus of Qays' poems, which might not represent his entire body of works; however, this corpus provides enough material for the analysis of the author's cognitive style and is sufficient from the methodological point of view. Secondly, this research does not consider the performance or reception of Qays' poems by people, which can enrich the analysis even more.

Future research possibilities: The presented method can be applied to other poems of the poet or even poems of another classical author in order to test its effectiveness. Besides, a search for empirical studies of classroom interventions should be considered since it would help in confirming the efficiency of cognitive stylistics in classroom practice.

Secondly, briefly put, the current research endeavor has attempted to explore the manner in which Qays ibn al-Mulawwah constructs his cognitive poetic world around Layla. To this end, this research project demonstrates through detailed analyses of some of his poems that certain literary devices including tashbīh al-tafḍīl, idāfa, adjectival intensification, negation, and restriction can be used as both cognitive and macro-structuring devices that enable the reader to move from micro-propositions to macro-propositions in a hierarchical order. It is demonstrated in this process that Layla is the overarching principle around which the poems are constructed

Ultimately, this proves that the literary pieces of Qays have much more structure than suggested by reductionist interpretations portraying Qays as marginal or even mad. The universe of Laylā that Qays creates is completely different; the creation process being carried out through Qays' departure from the concepts of time, society, and limitation along with the use of imagery created by Bedouins. All these images of physical nature are translated into idealized transcendent space, in which Laylā is the criterion of everything around her. It could be assumed that the imagery of Laylā in Sufic poetry comes from the poetry of Qays ibn al-Mulawwah.

The educational implication of this is that the transition from the micro level to coherence, salience, and hierarchy should be taken as evaluative criteria. The direction for future research may imply implementation of this methodology to the entire body of Arabic literature or application of cognitive stylistics as an educational tool..

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