

# The Poetry of Al-Mu'tadid bin Abbad: A Stylistic and Contextual Analysis

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**Abstract**—This study examines the stylistic aspects of aesthetic foregrounding in the poetry of Al-Mu'tadid bin Abbad to elucidate the pragmatic implications of his poetry. It addresses syntactic, phonological, and morphological issues by examining both internal and external rhythm, repetition, foregrounding and backgrounding, ellipsis, speech acts, and conjunctions. A descriptive-analytical approach is utilized to outline the intertwined semantic and pragmatic relations. The study concludes that Al-Mu'tadid Ibn Abbad's poetry reflects his complex personality through various themes and contradictory qualities. Overall, Ibn Abbad's cohesive use of language produces harmonious and coherent texts.

**Index Terms**—aesthetics, context, linguistics, poetry, stylistics

## I. INTRODUCTION

Al-Mu'tadid Ibn Abbad, the ruler of Seville, occupies a distinguished position in the political and literary landscape of Andalusia. Al-Mu'tadid Ibn Abbad is also a model of the literary king who combines power and culture. This intervention was reflected in his poetic output, which combined a sense of power with a delicate sense of sensibility. It was an expression of self-awareness that transcended the confines of poetic expression to a linguistic act that engages with reality and reshapes it (Al-Ghammaz, 2023; Tahir et al., 2025). The importance of Al-Mu'tadid's poetry—despite the small amount of it that has survived to us—lies in its revelation of an internal struggle between the poet's position of authority and his own stance, and the need for awe and longing for human expression. Accordingly, Al-Mu'tadid's poetry is considered a fertile field for stylistic study, which views language as a tool for expressing psychological, social, and political positions simultaneously (Alkam et al., 2026; Al-Ghammaz, 2025; Alqaryouti, 2025).

With this concept in mind, the study approaches Al-Mu'tadid's poetry from a stylistic, contextual approach, based on an analysis of the linguistic structure of the texts, considering the contexts that produced them. The study does not merely examine artistic features but also attempts to uncover the relationship between style and context, between linguistic formation and its resulting meaning, based on the conviction that a literary text is inseparable from its cultural and social environment. Furthermore, the study investigates questions related to the nature of style in Al-Mu'tadid's poetry, the extent of its interaction with the experience of power he experienced, and the extent to which self-awareness and political awareness are present in the formulation of poetic discourse. Addressing these questions requires utilizing a contextual stylistic approach that links the linguistic levels of the text: lexical, syntactic, phonetic, and semantic, with the historical and psychological data that illuminate its background to determine the stylistic specificity of this poetry (Al-Ruzzi & Yunus, 2019; Alqaryouti, 2025).

Of note, this research work is of high significance as it is shown in its exploration of Al-Mu'tadid's poetry from a modern stylistic perspective, shedding light on its aesthetic dimensions. By analyzing linguistic elements, the study provides insights into the poet's artistic choices and their impact on the overall meaning and effectiveness of his work. This research contributes to a deeper understanding of Al-Mu'tadid's literary legacy and enriches scholarly discourse on medieval Arabic poetry. Our study focuses on examining the stylistic aspects of the poetry of Al-Mu'tadid Ibn Abbad, which, to the researchers' knowledge, has not been explored by scholars using a modern approach to uncover its aesthetic dimensions. The significance is also articulated in using the stylistic analysis in our examination of poetic texts. Thanks to the nature of the study, the descriptive-analytical approach is utilized to uncover the stylistic features in the poetry of Al-Mu'tadid Ibn Abbad. The descriptive-analytical approach is utilized, as it helps to delve into syntactic, phonological, and morphological elements such as rhythm, repetition, foregrounding, backgrounding, ellipsis, speech acts, and conjunctions.

## II. LITERATURE REVIEW

Historical and literary sources, as well as biographical books—especially those recently published on the Taifa kings, such as the book *Al-Dhakhira*—contain accounts of Al-Mu'tadid Ibn Abbad's cruelty and brutality toward those around him, the fruitful garden of skulls, and the killing of individuals based on suspicion (Ibn Bassam, 1997; Al-Maqqari, 1995). Ibn Bassam's description of the poetry of Al-Mu'tadid Ibn Abbad as "having a freshness in the meanings that nature provided him with, in which he achieved his will, and which writers wrote for excellence" (Ibn Bassam, 1997, p. 28) creates the need to explore, examine and analyze his poetry, in addition to the scarcity of studies that addressed his poetry.

Few studies have addressed the poetic aspects of Al-Mu'tadid. Badawi (2002) showed the intellectual themes and artistic characteristics of Al-Mu'tadid's poetry. In a study addressing violence in Poetry, Al-Ajili (2017) examines Al-Mu'tadid's personality, analyzes his behavior, and his motivations for violence through his poetic works, relying on what was reported about him in the sources. His presentation and mention of a dictionary of terms related to violence and some images, while discussing the manifestations of violence in his works. However, his discussion and study of these terms were superficial, without delving into their meaning or stylistic analysis, which proves the significance of conducting this study.

In recent decades, stylistics has addressed diverse models of ancient and modern Arabic poetry. These studies form the epistemological foundation used to construct this paper in its analytical approach. Cnaan's 2013 study is an applied model for analyzing pre-Islamic poetry at the phonetic, syntactic, and rhetorical levels, revealing the coherence of pre-Islamic poetic discourse through rhythmic and linguistic characteristics. In a related research, Tata (2018) also discussed the analysis of linguistic and semantic phenomena in a contemporary text, highlighting the role of displacement, repetition, and syntactic parallelism in constructing the poetic structure.

In another academic study, Al-Zahrani (2020) analyzed the relationship between grammatical structure and stylistic structure, emphasizing that grammatical phenomena are not merely linguistic structures, but rather tools for artistic and semantic formation. In an unpublished master's thesis, Chol and Daga (2022), presented an in-depth analysis of phonetic and syntactic phenomena in Al-Mutanabbi's poetry, highlighting how displacement and repetition are employed to create the internal rhythm of the text. In a parallel context, Burabaa (2018) focused on how the linguistic structure interacts with the existential and political experience of the Palestinian poet.

## III. CONCEPTUAL FRAMEWORK

### A. Stylistics

Stylistics has occupied a prominent place in literary and linguistic studies in general, and it is considered one of the most important developments in modern language sciences. It constitutes a field of literary criticism that emerges from linguistic structures, focusing on the study of the text and describing its formulation method. Stylistics is the most capable contemporary linguistic approach to scientifically identify texts and express them without relying entirely on other societal, political, ideological, or other influences.

The text, with its linguistic elements and qualitative characteristics, constitutes the arena of stylistic activity, not extending beyond external influencing factors. Simultaneously, it does not suffice to merely observe the existing relationships between linguistic symbols. Rather, it transcends the relationship between thought and expression, which can only be revealed through contemplation and reflection on the idea and expression. This started by defining the various expressive means, such as semantic units, syntactic and rhythmic patterns, and their aesthetic effects. As for style, Maslough sees it as selection, reactions, contradiction, "shift-deviation", addition, and inclusion (Maslough, 1992). Stylistics relies on its study of composition on the grammatical aspect that describes the rules by which sentences are composed of meaningful units, as "every stylistic is subject to the specific grammatical rules of the intended language" (Al-Masdi, 1982).

In terms of syntax, as it describes the rules, it constitutes the center of stylistic studies. Stylistics emerges from behind syntax to move freely because syntax defines how sentences are formed, the positions of words, and their functions in terms of their ability to regulate the laws of speech. Therefore, we find that syntactic structures are subject to the laws of syntax, whether real or figurative. These structures cannot be distinguished by creativity without adhering to the language's standards and constants. Randomly changing the positions of words disrupts the structure and does not serve the meaning. The recipient cannot understand it until they rearrange the words and connect the sign with its meaning. Hence, we must differentiate between our choice of structures that serve the text and through which we can infer the speaker's purpose (Abdel Muttalib, 1994). We will study from syntactic structures the presentation and delay, verb tense, linking tools of conjunctions and prepositions, and emphasis and negation tools.

### B. Rhythm

There is a harmony between the auditory rhythm and the psychological or emotional rhythm in the poetic experience, which is a blend of the flow of feelings and sensations conveyed by the poet as he perceives them through the musical rhythm expressed by words with their letters and compositions. The reader feels astonishment, excitement, and admiration through the text's suggestions of its music, images, and compositions, which make the reader feel sadness or joy, noise or calmness, or other sensations when reading or hearing a particular text.

(a). *External Rhythm*

It represents the structural framework of the poem and serves as the driving force behind its rhythm. As external rhythm comprises meter and rhyme, the poet's heartbeat reflects their emotional state; it beats rapidly in times of joy and slows in times of sorrow and despair. This affects the tone of recitation. Thus, when the poet is in a state of grief and sadness, they tend to choose long meters with many sections to express their emotions and relieve their sorrows. We have received only forty-nine poems from the poetry of Al-Mu'tadid Ibn 'Abbad, covering various poetic purposes including praise, admonition, wisdom, longing, patience, and love. These are arranged in different poetic meters selected by the poet to align with the poetic purpose and his emotional state at the time of composition, reflecting the emotions and feelings stirring within him.

The love poems occupied the largest space in Al-Mu'tadid's anthology, totaling thirty-six poems out of forty-nine, while there were only four praise poems, two patience poems, one admonition poem, one wisdom poem, and one longing poem. Additionally, four poems covered general topics. They were distributed among various poetic meters, with nineteen poems in the long meter, nine in the simple meter, two in the light meter, four in the fast meter, three in the abundant meter, two in the regular meter, four in the complete meter, one in the convergent meter, three in the divisible complete meter, two in the divisible abundant meter, and one in the divisible regular meter. This indicates that the long meter had the lion's share of the total poetic meters used by Al-Mu'tadid in his anthology compared to other meters, followed by the simple meter, complete meter, fast meter, abundant meter, and the divisible complete meter, then the light meter, regular meter, divisible abundant meter, convergent meter, and divisible regular meter. The scope doesn't allow for an analysis of all meters used in Al-Mu'tadid Ibn 'Abbad's anthology, so we will focus on the most used meters.

Poetic Meter	Love	Praise	Patience	General	Admonition	Wisdom	Longing
Long (Tawil)	14	2	1	1	1	-	-
Simple (Basit)	5	1	1	1	-	-	1
Light (Khafif)	2	-	-	-	-	-	-
Fast (Sari')	4	-	-	-	-	-	-
Abundant (Wafir)	2	-	-	-	-	-	-
Running (Munsarih)	1	-	-	-	-	1	-
Convergent (Mutqarib)	1	-	-	-	-	-	-
Complete (Kamil)	2	-	-	1	-	-	1
Divisible Complete	2	1	-	-	-	-	-
Divisible Abundant	1	-	-	1	-	-	-
Divisible Regular	1	-	-	-	-	-	-

When examining the poems of Al-Mu'tadid Ibn 'Abbad, we notice that the romantic poems were primarily focused on the complete long meter, which had fixed rhythmic patterns, both in terms of meter and rhyme scheme. This is exemplified by the verse:

"فَعُولُنْ مَفَاعِلُنْ فَعُولُنْ مَفَاعِلُنْ فَعُولُنْ مَفَاعِلُنْ فَعُولُنْ مَفَاعِلُنْ فَعُولُنْ مَفَاعِلُنْ"

Transliteration: "Fu'ulan mufa'ilun fu'ulan mufa'ilun fu'ulan mufa'ilun fu'ulan mufa'ilun"

In the fully realized "tweel" long meter, we find the most musicality in the verses of Al-Mu'tadid bin Abbad, due to the diversity in its four activations. In the activation pattern "fa'oolun," it is influenced by the "qabḍ" (contraction), as explained by Al-Hashimi (2006), granting the text a rhythmic flexibility resulting from incidental variations on the original pattern "fu'ulan - fu'ul". The contraction "qabḍ" process assured the prosodic constraints while retaining the meter's fluidity, leading to a more melodious expression due to the abundance and flow of movements. However, the "ajz" (incomplete meter) relies on "suwākin" (stability) for its structure. Even though attempts were made to apply contraction (fa'oolun - fa'ool) to revive its musicality, it's the "darb" (complete meter) that revitalizes this musicality, resetting the meter to its original form (Al-Rashood, 2020). In a mesmerizing poem by Al-Mu'tadid bin Abbad, where he indulges in wine, the fully realized "tweel" long meter is chosen to depict his indulgence in wine until dawn, relishing its pleasures and sweetness. He wishes for the night to prolong so he could have more wine, yet his nights with it end swiftly.

"وليل أدمنا فيه شرب مدامية إلى أن بدا للصبح في الليل تأثير  
"فَعُولُنْ / مَفَاعِلُنْ / فَعُولُنْ / مَفَاعِلُنْ / فَعُولُنْ / مَفَاعِلُنْ / فَعُولُنْ / مَفَاعِلُنْ"

Transliteration: "Wa-layl admanā fīhi shariban madāmatin ilā an badā lil-ṣubḥ fī al-layl ta'thīr."

"Fu'ulan mufa'ilun fu'ulan mufa'ilun fu'ulan mufa'ilun fu'ulan mufa'ilun"

In another romantic poem of the long meter, he expresses his feelings of love that stir his heart. He appeals to his beloved and scatters his descriptions, portraying the pain of love he endures and the qualities with which he adorns his beloved.

رعى الله من يصلي فؤادي بحبه سعيراً وعيني منه في جنة الخلد  
"فَعُولُنْ / مَفَاعِلُنْ / فَعُولُنْ / مَفَاعِلُنْ / فَعُولُنْ / مَفَاعِلُنْ / فَعُولُنْ / مَفَاعِلُنْ"

Transliteration: "Ra'ā Allāh man yaṣlī fu'ādī biḥubbih, Sa'īrān wa'īnī minhu fī Jannat al-Khuld."

"Fu'ulan mufa'ilun fu'ulan mufa'ilun fu'ulan mufa'ilun fu'ulan mufa'ilun"

This long-meter allows the poet to express what he feels and senses, presenting a clear picture of his heart's emotions through verbal and conceptual compositions and expressive tools from the lexical repertoire of the language to which the poet belongs, making the rhythmic system of the meter more vivid. This indicates the harmony between the dominant calm rhythm and the rhythmic pace associated with love, longing, and nostalgia.

As for the simple meter chosen by Al-Mu'tadid Ibn Abbad after the long one, on which he composed 9 poems out of 49 in his collection, Al-Mu'tadid succeeded in selecting this pattern for its significant role in conveying his emotions and music, and its role in balancing between meaning and form to deliver his poetic message to the reader in an engaging manner. Through it, he managed to convey his meanings, feelings, and emotions in a linguistic context where the consonants and vowels are arranged through long activations, in addition to the semantic coherence and rhythmic harmony of the piece. Despite its brevity, the poet was able, through prosodic variations, to embody an auditory flow in the music performed by linguistic units, ranging from the minor pause (فَعْلُن) to the light causatives (فَعْلُن).

“عرفت عرف الصبا إذ هب عاطره من أفق من أنا في قلبي أشاطره”  
مُتَعَلِن / فاعلن / مستفعلن / فَعْلُن مستفعلن / فاعلن / مستفعلن / فَعْلُن

Transliteration: "Araftu 'arafa al-subaa idh hab 'aatirahu, min ufuq man ana fi qalbi ashaturuh."

"Mutafaa'ilun/faa'ilun/mustafaa'ilun/fa'ilun mustafaa'ilun/faa'ilun/mustafaa'ilun/faa'ilun"

The poet expresses his longing and nostalgia for his son-in-law, Mujahid al-Aamiri, the husband of his daughter, Hakam Daniyah. He shares with him love and affection, praising him as the victorious leader of armies, hoping for a meeting with him.

"ذخرى أبا الجيش هل يقضي اللقاء لنا فيشتقي منك جفن أنت ناظره"

Transliteration: "Thukhra abal jayshi hal yaqdi al-liqaa lanaa? Yashatfi minka jafn anta naadhira."

We see that the poet succeeded in choosing the poetic meter that leads to the poetic purpose through which he expresses what is going on in his mind. Important topics with deep meaning and impact were given the complete long meters, such as the long, simple, and complete meters, because they allow the poet to express his thoughts and feelings to a large extent. As for easy topics with gentle meanings and fleeting feelings, he chose easy and fast weights for them, such as the broken wafer, the broken rajaz, and the broken kamel.

#### (b). Rhyme and Assonance

Rhyme is the foundation of poetic meter, and without it, a poem cannot be called poetry. The presence of both rhyme and assonance is what distinguishes poetry from prose. Rhyme is the corner of the poem and the secret of the strength of the poetic verse that needs it to complete the meaning, which is confirmed by Ibrahim Anis's definition of rhyme: "Rhyme is nothing but several sounds that are repeated at the ends of the lines or verses of the poem, and this repetition is an important part of the poetic music. It is like musical intervals, the listener expects them to be repeated and enjoys such repetition that knocks on the ears at regular intervals and after a certain number of segments with a special system called weight" (Anis, 1952).

"The basic function of rhyme does not appear except in its relationship to meaning" (Cohen, 1986, p. 2). Hence, we find that not all poems are distinguished from each other by the rhythmic formation of the rhyme if we consider the rhyme as the assonance letter, because it is subject to the rhythmic system. However, if we consider rhyme to be a group of sounds that are repeated in the rhyme, this is what distinguishes one poem from another in the rhythm of its rhyme, and what distinguishes the poet's rhythmic sense from other poets.

## IV. DISCUSSIONS

When examining the rhythmic formation of the rhyme in Al-Mu'tadid Ibn Abbad's poetry in terms of its freedom, restriction, and letters, we find that restricted rhyme dominates the collection, accounting for 42 rhymes, compared to 7 free rhymes. This represents a ratio of 85.7% for restricted rhyme and 14.3% for free rhyme. The use of restricted rhyme indicates that Al-Mu'tadid wanted to give himself a position in his poetry that befits his position in his society and environment. He was a strong-willed ruler who set restrictions and laws, and he adhered to them even in his poetry.

However, his use of restricted rhyme also demonstrates the poet's skill in mastering the rhyme and its diversity in terms of restriction or freedom. The poet managed it with great care according to the requirements of the situation, purpose, and occasion. This gives the poems a captivating musical sound on the one hand and creates an atmosphere of change and variation on the other hand, which helps to prevent boredom and monotony for the reader.

#### A. The Assonance "End Rhyme" in Arabic Poetry

**Assonance**, also known as the end rhyme (rawy), is the letter on which the poem is built. A strong element dictates the rhyme scheme because it is a key part of it. The poem is attributed to this letter, so it is called a "Daliyya" poem if the end rhyme is the letter "Dāl" (د), a "Lamia" poem if it's "Lām" (ل), and so on. Since it necessarily appears at the end of every line in the poem, it is one of the prominent fundamental components of a poem. From this, we understand that the repeated assonance letter restricts the rhyme and forces the poet to adhere to it, making them constrained by this letter.

Number of Poems	Assonance Letter
13	Ra (ر)
7	Dāl (د)
5	Bā (ب)
4	Lām (ل)
4	Mīm (م)
4	Qāf (ق)
3	Nūn (ن)
3	Hā (ح)
2	`Ayn (ع)
1	Fā (ف)
1	Dād (ض)
1	Yā (ي)
1	Kāf (ك)
49	Total

### B. Analysis of Al-Mu'tadid Ibn Abbad's Assonance

Looking at the previous table, we notice that Al-Mu'tadid Ibn Abbad's assonance letters varied between:

- Common letters known in Arabic poetry: Ra (ر), Dāl (د), and Bā (ب).
- Medium-spread letters: Kāf (ك), Qāf (ق), `Ayn (ع), Hā (ح), Fā (ف), and Yā (ي).
- Rare letters: Dād (ض).

This indicates that Al-Mu'tadid Ibn Abbad was distinguished by his strong linguistic ability to express and convey his thoughts and feelings in a way similar to other poets. He also used common and medium-spread rhymes and composed poems with rare rhymes, which are difficult rhymes, such as Dād (ض).

### C. Internal Rhythm in Arabic Poetry

Internal rhythm is one of the most essential aspects of poetry. It originates from within the poetic experience and is manifested in the choice of words and the structure of phrases. This is because the music in poetry is not only achieved through meter and rhyme and the rhythm they create, but also through the selection, arrangement, and harmony of words. This creates an internal music that gives the poem a unique character and a distinctive tone. In addition to all this, the poet uses internal music creatively, such as repetition, antithesis, and paronomasia. Al-Mu'tadid Ibn Abbad realized this and used verbal refinements, including:

تصريع (Tasrī):

It is noticeable that most of the poems in the table begin with تصريع (tasrī), which is the rhyming of the first hemistich with the second hemistich of the opening couplet. Both hemistichs are identical in terms of meter and rhyme. (Tasrī تصريع) is defined as "A verse whose prosody follows its rhyme scheme, decreasing with its decrease and increasing with its increase". The rhyming prosody is like the rhyme scheme. Therefore, anything whose prosody of the first verse does not differ from the prosody of the rest of the verses of the poem except in the saj' (assonance) is rhymed. This is perhaps what made Al-Mu'tadid Ibn Abbad keen to use it frequently. Here are some examples:

1. إلام وما لومي على الحب واجب وقد صادني طرفت كحيلٍ وحاجب" Wa-qad šādani tarf kāhīlin wa-ḥājib" Transliteration: "Ilam wa-mā lawmi 'alā al-ḥubbi wājib

2. زهر الأسنان في الهيجا غدت زهري غرست أشجارها مستجزل الثمر" Gharast ašjārahā mustajzil al-ṭamar" Transliteration: "Zahr al-asnina fi al-hayja ghadath Zuhri

Al-Jinas (paronomasia) in Al-Mu'tadid Ibn Abbad's Poetry:

Al-Jinas (paronomasia) is a poetic device that involves the use of words that sound similar but have different meanings. It is a common feature of Arabic poetry, and it is used to create a variety of different effects. Al-Mu'tadid Ibn Abbad was particularly fond of using al-jinas (paronomasia) in his poetry. It is a feature of almost all his poems, and it is often used to create a sense of wit and playfulness.

Here are some examples of al-jinas (paronomasia) in Al-Mu'tadid Ibn Abbad's poetry:

1. "أنا في الحب مغرمٌ مستنيل كل نيلٍ أناله لي قليل" Kull nīlin anāluhu lī qalīl" Transliteration: "Ana fi al-ḥubbi muḡram mustanīl

2. "حسننت في خلقٍ وخلق فلم رضيت بالقبح لأفعالكا" Tarḍīta bi-al-qubḥi li-af'ālika" Transliteration: "Ḥasanta fi ḥalq wa-ḥuluq fa-lam

Al-Tabaq in Al-Mu'tadid Ibn Abbad's Poetry:

Al-Tabaq is a poetic device that involves the use of two contrasting words or phrases. It is a common feature of Arabic poetry, and it is used to create a variety of different effects, as in:

• "يا درة قلبي بها مقتون يسخو وإن سئل السلو ضنين" Yā durratī qalbī bihā muftūn Yašḥaw wa- in su'ila al-salw ḍanīn" Transliteration: "Yā durratī qalbī bihā muftūn Yašḥaw wa- in su'ila al-salw ḍanīn"

• "فالدهر شيء بارد ما لم تسخنه براح" Fa-al-dahru šay' un bāridun Mā lam tusakhkhina bi-rāḥ" Transliteration: "Fa-al-dahru šay' un bāridun Mā lam tusakhkhina bi-rāḥ"

Al-Tabaq reveals and clarifies the meaning by using contrasting words. It also enhances the musicality of the poem by transitioning from one pronunciation to another, creating diversity and harmony in the rhythm.

#### D. Repetition

Al-Kar (الكر) is the return and repetition, as repetition is considered one of the stylistic phenomena, which is the vocal repetition of a letter, word, phrase, formula, audio clip, style, linguistic expression, or others. The close connection between the poet's experiences of different emotions and thoughts is expressed by the word that conveys the hidden meaning within itself, thus describing his feelings and presenting a picture of his inner emotions. "If repetition in prose is a process of stuffing with no benefit, it is not the case in poetry. The repeated image does not carry the same meaning but rather carries a new meaning as soon as it is subjected to repetition. Therefore, we read in the repeated image something different from what preceded it. This repetition contributes to the process of implication and deepens the image in the reader's mind" (Hima, 1998). This means that repetition in poetry is intentional and not spontaneous.

##### Patterns of Repetition

Repetition of Letter: This refers to the repetition of a sound or letter, which is the smallest unit in the text or the smallest rhythmic unit of poetic language. Each sound has its connotation; abandoned sounds carry a specific meaning, while whispered sounds have their significance. Repetition enriches the internal rhythm of the text and creates music that affects the recipient.

For instance, Al-Mu'tadid Ibn Abbad repeated letters, including (باء), in his verse from the long poem:

ينادون قلبي والغرام يجيب  
وللقب في حين النداء وجيب

##### Transliteration

Yanādūna qalbi wal-ġarāmu yujīb

Wa-li-l-qalbi fī ḥīna l-nidā' wa-jīb

The letter "ba" is repeated 14 times in the poem you provided, appearing in the following words (with transliteration): The letter "ba" is a voiced pharyngeal fricative, produced by constricting the pharynx (back of the throat) while vibrating the vocal cords. This sound (ب), often associated with strength and power, creates a sense of urgency or excitement in the poem. Longing, passion, and love have called him, and he responds to the call of love. His heart suffers from passion and love, and he asks about his condition if his beloved neglects him. His heart always arranges the order of his beloveds because he knows the secrets of love and is a healer for the pains of passion. In another poem, we find Al-Mu'tamid Ibn Abbad repeating the sounds of "Aleph" and "Haa" in his poem about the gentle sea:

"قد وجدنا الحبيب يصفي وداده  
وحمدا ضميره واعتقاده  
قرب الحب من فؤاد محب  
لا يرى هجره ولا إبعاده"

##### Transliteration

Qad wajadnā l-ḥabīb yuṣṫī waḍāduhu

Wa-ḥamADNā ḍamīrahu wa-i'tiqāduhu

Qaraba l-ḥubbu min fu'ād muḥibb

Lā yarā ḥajrhu wa-lā ib'āduhu

Al-Mu'tadid repeated the sound of the long vowel "a" in the words "wajadnā" (we found), "yuṣṫī" (he purifies), "wa-ḥamadnā" (we praised), and "yarā" (he sees). He also repeated the letter "ha" in the words "waḍāduhu" (his love), "i'tiqāduhu" (his faith), "hajrhu" (his abandonment), and "ib'āduhu" (his estrangement). The sound of the long vowel "a" gives the poet a wide space to express himself and to convey his feelings and emotions. The letter "ha" shares this function with the sound of the long vowel "a".

The repetition of words refers to the repetition of nouns and verbs. Perhaps the simplest form of repetition is the repetition of a single word at the beginning of each verse in a series of consecutive verses in a poem, and this is common in our contemporary poetry. This is embodied in the poetry of Al-Mu'tadid Ibn Abbad in his poem "Basat Allah Al-Makarem in My Palm", where the linguistic root "Kaaf", "Faa", and "Yaa", and all derivations of the word came with different meanings repeated by the poet in different forms. Once it came as a noun ("My Palm") which means the comfort of the hand, and once as a phrase ("My Brother's hand") which means staying away from something, and once as a verb ("it suffices"), meaning stop. Thus, we see that the repetition of this linguistic root came with meanings including emphasizing its generosity, explaining the extent of his adherence to the value of generosity, cementing this idea in the recipient's mind, and arousing his interest in the importance of this value. This is evident in the sentences he uses indicating generosity is inherent to him, such as his use of the term "nature". Generosity, for him, is a part of his nature, and he emphasizes this meaning by saying: "and does not accept being alone to tell her: it's enough." In another poem, Al-Mu'tadid Ibn Abbad says in a poem he composed in long meter:

يطول على الدهر أن لم الأفاها ويقصر أن لا قيتها أطول الدهر

##### Transliteration

Yaṭūlu 'ala l-dahri an lam ulaqiha Wa-yaqṣuru an la uqiṫha aṭwalu l-dahri

The words denoting love and passion have overwhelmed this love poem, expressing what his heart contains of feelings of love and passion. The word "الحب" was repeated three times in its pronunciation, and he came up with synonyms that denote the same meaning, saying: "أنه شيق أبداً والشوق" and the word "الوصل" which came from the same poetic lexicon, and in reference to the time of the lover who has no limit, so he expressed it with the words "أبدأ، الأبد", and even for the meaning to come complete, he comes with the word "الفؤاد" indicating the place of these feelings and emotions, as they rest in the place of feeling for him (the heart). In another poem, he shows the strength of the control of love over him, for love has a sultan who obeys the king of time, where he says in a poem he composed in the perfect (kamel) meter:

لله در الحب ماذا يصنع يعنو له ملك الزمان ويخضع

##### Transliteration

Lil-lahi dri l-hubbu ma yassna'u

Ya'nu lu mulkuz-zamani wayakhda'u

Al-Mu'tadid marvels at love and its dominion, which subjugates the powerful ruler of time to its laws. He repeats the word "love" twice and uses its synonym "الهوى passion," which he also repeats twice. We also see repetition in meaning in his saying: "قلبي، مهجتي: my heart, my soul," where love and passion reside within him, dominating his feelings and emotions. This achieves harmony and consonance between the auditory rhythm resulting from the repetition of sounds and their distribution in the poetic structure visually, establishing a pattern of rhythmic harmony through word repetition. The repetition aims to encapsulate a specific poetic state, endowing it with a specific realistic attribute not only through the repetition itself but also through its linguistic and semantic shadows and associations.

### E. Structural Construction

Structural level concerns issues related to the sentence and the modifications that occur within it. We refer to the poetic sentence, which deviates from the original rules of grammar, becoming less grammatical and more divergent. Poetry manifests its aesthetic character by transforming the sentence into a special condition, where words and structures reveal deeper and more beautiful meanings than usual. The poet's selection and distribution of words occur through the language in which the poet expresses his emotions, feelings, and experiences, followed by their arrangement. In this, the poet paves the way for these words according to his choices and devises specific compositional methods from a range of possibilities, arranging them in certain forms that can be woven together.

### Anastrophe

Anastrophe is among the most important stylistic phenomena at the syntactic level, which is "a change in the syntactic system of the sentence that results in a change in connotation and its transition from one level to another" (Abdel Muttalib, 1994). In other words, it is a change that occurs in the ideal structure of the sentence, presenting what is entitled to delay, and latterly what is entitled to be presented for aesthetic and moral purposes, since the literary truth of the wording is expression and influence on one level (Abd al-Muttalib, 1995). The phenomenon of anastrophe is considered a manifestation of linguistic shift (deviation), which depends on breaking linguistic conventions and departing from the norm of commonly used referential relationships to a broader level that elevates the text by giving it an aesthetic character. The anastrophe constitutes "violating the Arabic sentence and disturbing its arrangement, which must attract the attention of the analyst" because the positions of the words and their weaving have an undeniable significance". The phenomenon of anastrophe in the poetry of Al-Mu'tadid Ibn Abbad: "The fundamental principle in the structure of sentences is arrangement, but the creative poet may deviate from this standard by anticipating what deserves anastrophe, for purposes and meanings drawn from context or structure. This arrangement is subject to the arrangement of meanings within the soul" (Al-Jurjani, 1985).

"لقد بسط الله المكارم من كفي فلست على العلات منها أذا كف"

Transliteration: Laqad basata Allāh al-makārima min kaffī Fa-lastu 'alā al-'ilal min-hā 'akhā kaff

Delaying the predicate for the subject, Al-Mu'tadid Ibn Abbad here disrupts the order of the nominal sentence by placing the genitive and accusative ahead of the predicate for rhetorical purposes (أذا كف). Al-Mu'tadid praises and describes himself with generosity, as God has spread generosity in his palm, and nothing will prevent feeding and giving no matter what happens. Therefore, he prioritizes (على العلات منها), emphasizing the meaning of giving with him despite its abundance and sometimes difficult circumstances. As for his statement at the end of the poem:

"العمر ك ما الإسراف في طبيعته ولكن طبع البخل عندي كالحثف"

Transliteration: La-'umrika ma l-isrāfu fi ṭabī'ah Wa-lakunna ṭab'u l-bukhli 'indī kal-ḥaft

So, he asserts at the end of his poem that his generosity is not extravagant. Extravagance is not his nature; rather, his giving is a manifestation of his generosity, existence, and benevolence. Stinginess to him is like destruction, akin to ruin or death, due to the ugliness of stinginess. Hence, he places the adverbial phrase (عندي) ahead of the predicate, contrary to the norm. In another poem, he says: "فالبخل عندي كالضلال" Here, he delays the predicate for the subject (كالضلال) and separates it from the subject with the adverbial phrase (عندي) to emphasize that stinginess, for him, is like going astray and deviating from the right path.

"يطول عليّ الدهر أن لم ألقها ويقصر أن لاقيتها أطول الدهر"

Transliteration: Yaṭūlu 'alayya al-dahru an lam 'alāqihā Wa-yaqṣuru an lāqaythā 'aṭwalu al-dahri

He delayed the subject (الدهر) for the verb (يطول) and separated them with the genitive and accusative (عليّ) to clarify the effect of time on him. He feels the lengthening of time when he does not meet his beloved; he is in a state of longing and love. Therefore, his separation from his beloved makes time pass slowly for him, thus affecting him psychologically. Similarly, he disrupts the order of the sentence in the second half, where he separates the verb (يقصر) and its subject (أطول الدهر) with the verb clause (أن لاقيتها), to highlight the effect of meeting her on him. For even though time may be long, it becomes shorter once he meets her.

"لها غرة كالبدر عند تمامه وصدغا عبير نَمَقًا صفحة البدر."

Transliteration: Lahā ghurratu kal-badri 'inda tamāmihi Wa-ṣidghā 'aṭir namqāṣā ṣafḥata al-badri

He prioritized the predicate with the adverbial phrase (لها) over the subject (غرة) for rhetorical purposes, describing his beloved as the full moon at its completion for her beauty. He also separated the verb and the subject with the adverbial phrase (جار ومجور) attached to it. Just as a branch bends with the breeze.

"يا جاهل الحب إنَّ الحبَّ لي سنْدٌ مهما أجز عنه يوماً سوف اعتمد"

Transliteration: Yā jāhil al-ḥubbi inna al-ḥubba lī sanda Mahmā ajur 'anhu yawman sawfa 'tamu

He delayed the predicate "إنَّ (سندٌ)" (that support) and separated it from the noun following "إن" with the adverbial phrase (لي) to emphasize the importance of love to him and that it is his support.

"أبجهل الحب من أضحت به حرق تكاد من حرها الأحشاء تنقد"

Transliteration: Ayajhalu al-hubbu man adhahat bihi hiraqun Tukadu min harriha al-ahsha' tu-taqid.

He disrupted the grammatical order in his statement "أضحت به حرق" (burnt by it) by delaying the noun "أضحت" and placing the prepositional phrase "به" (by it) in the position of the accusative predicate. In the second half, he delayed the doer of the action in "تكاد (الأحشاء)" (almost the insides) and separated them with the prepositional phrase "من حرها" (from its heat), indicating the fire ignited in his heart by love and longing for his beloved. He concludes his poem with:

"إن يشرب الجسم برد الوصل منتعشا يهدي إليه فؤادي حر ما يجد"

Transliteration:

in yašrab al-jasad ḥarr al-waṣl munt'ishā yuhdī ilayhi fu'ādī ḥarr mā yajid

So, he separated the verb (يهدى) (guides) from its subject (فؤادي) (my heart) with the prepositional phrase (إليه) (to it) to grab the attention of the recipient. The observer of this linguistic deviation from its norm finds it providing artistic expression besides consolidating the aesthetic aspect in meaning through what he finds of passion and the effects of love. Thus, his heart is guided towards union with what it holds of the warmth of love and affection.

#### F. Deletion

The deletion phenomenon is a stylistic technique accomplished by the creative writer during the production of literary work. This technique manifests in various stylistic forms and linguistic categories, depending on the orientations of the creators and the aspects of their linguistic achievements that were previously subjects of grammar and rhetoric. The attention of rhetoricians to deletion as a rhetorical device and a form of structural alteration elevates speech from its ordinary level to a higher one, enriched with semantic connotations, characterized by its eloquence and coherence. This technique is deeply rooted in the fundamentals of the Arabic language.

##### Subject Deletion

"الله درُّ الحبِّ ماذا يصنع يعنو له ملكُ الزمان ويخضع  
للحب سلطان عظيم شأنه مهما يقلُّ قولاً فقلبي يسمع  
إن يغر بالهجران مالك مهجتي أقبل إليه بحالتي أتضرع"

Transliteration

li-llāhi darru l-ḥubbi māḍā yaṣna'u ya'nū lahu maliku l-zamān wa-yakhḍa'u  
li-l-ḥubbi sulṭān 'aẓīm šānuhu mahmā yaqul qaulan fa-qalbī yasma'u  
'in yağrī bi-l-hijrān māliku maḥjati 'aqbilu 'ilayhi bi-ḥālātī 'ataḍarra'u

The displacement through deletion occurs in this verse, where a sentence must consist of a subject and a predicate to be complete. Grammarians have allowed the deletion of the subject if it has been mentioned earlier, and the subject can be represented by a pronoun referring to the mentioned subject. In the previous verses, the subject was deleted for the verb "يصنع" (to do) with its implied subject being "الحب" (love). Therefore, the meaning of the sentence becomes "What does love do?" with the subject being deleted but implied. Similarly, for the verb "يخضع" (to submit), the subject is deleted, indicating what was previously mentioned, "ملكُ الزمان" (the ruler of time). For the verb "يقُل" (to diminish), the subject is deleted, and its implied subject is "الحب" (love). The same goes for the verb "يسمع" (to hear), where the subject is deleted, and its implied subject is "قلبي" (my heart). For the subjunctive verb "يغر" (would lure), the subject is deleted, and its implied subject is "الحب" (love). As for the verb "أقبل" (to approach), the subject has a contextual indicator as "أنا" (I) referring to the poet. Similarly, for the verb "أتضرع" (to implore), the subject is deleted here due to the contextual indication.

"تنام ومدنفها يسهر وتصبر عنه ولا يصبر  
لئن دام هذا وهذا به سيهلك وجدا ولا يشعر"

Transliteration: tanāmu wa-maḍnafuha yasaharu  
la'in dāma ḥādā wa-ḥādā bihi

wa-taṣbiru 'anhu wa-lā yaṣbiru  
sayahlaku wajdan wa-lā yaš'uru

The poet began his poem with the verb "تنام" (she sleeps), with the subject being omitted, implying "هي" (she), and he did not mention the subject explicitly, leading the reader to guess that the subject is beloved, which is left contextually understandable. He referred to her with the pronoun connected to the object (مدنفها). The verb "يسهر" (he stays awake) has the subject omitted, implying that "he" refers to the one who has been made sleepless by love. The verb "تصبر" (she endures) has the subject omitted, with the implied subject being "هي" (she). The verb "يصبر" (he endures) has the subject omitted, with the implied subject being "he" referring to the lover, which is contextually understandable. As for the verb "دام" (it lasted), the subject is the demonstrative pronoun "هذا" (this), referring to the omitted subject, the separation and distance understood from the context, where the second demonstrative pronoun "هذا" (this) indicates what the poet suffers from separation and distance, leading to the result that the poet will perish from his agony. The omitted subject is indicated by the context. The negative verb "لا يشعر" (he does not feel) has the subject omitted, with the implied subject being "he," referring to the lover. Deletion played a clear aesthetic role in this poem, constructing a cohesive structure of meanings and affecting the recipient through conciseness and hinting at the idea, and stimulating the recipient's mind. It also demonstrates Al-Mu'tadid's ability to achieve a musical balance that captivates the recipient.

#### G. Pronominal Reference

Pronominal reference is a tool that connects sentences, phrases, and texts. It refers to the process by which a word used refers to a preceding or subsequent word. Griemas considered it as "a partial definable relationship that occurs in discourse between two phrases, used to combine two expressions or two paragraphs" (Lakhlef, 2007). Its function is to link smaller textual structures together, making them interconnected to produce cohesive text (Qassoum, 2018). According to Hassan (1994), pronominal reference can be divided into two types. Textual reference is divided into antecedent reference and postcedent reference. Antecedent reference is when the referred entity precedes the referring one.

#### (a). Postcedent Reference

It is the opposite of antecedent reference, where the referred entity follows the referring one. Examples include demonstrative pronouns like "ذلك" (that) for distant referents and "هذا" (this) for proximal referents.

#### (b). Antecedent Reference

When examining Al-Mu'tadid's poetry, we find that he diversified the use of textual reference, including antecedent reference as exemplified in his verse:

"كلام كمثل الدر ننثره نثرا ووصل كظل الروض نعطيكه نثرا"

Transliteration: kalām ka-mithli l-durri nanthuruhu nathran wa-waşlin ka-zilli l-rawḍi na'tīkīhi nazran

The "هاء" (hā') in the word "ننثره" (we scatter it) refers to "كلمة" (speech), and this is an example of antecedent reference, where the pronoun refers to what has been previously mentioned. Similarly, the pronoun "هاء" in "نعطيكه" (we give it to you) refers to what has been previously mentioned, which is "كلام" (speech).

"أدية أنت فائدة الزمان فقد فقت الممالك في معان"

Transliteration: 'adīya 'anta fā'idatu l-zamān fa-qad faqt al-mamālik fī ma'an

The movable "تاء" (taa) in the verb "فقت" (you missed) is a connected pronoun in the place of the subject, and it refers to "أدية" (dues), demonstrating antecedent reference.

#### Postcedent Reference

This is when the reader is referred or directed to a subsequent word in the text. In Al-Mu'tadid's verse:

"هذي السعادة قد قامت على قدم وقد جليست لها في مجلس الكرم"

Transliteration: hādī al-sa'ādātu qad qāmat 'alā qadam wa-qad jalasatu lahā fī majlisi l-karam

We find that the demonstrative pronoun "هذي" (this) refers to what comes after it, namely "السعادة" (happiness), so what comes after the demonstrative pronoun is considered a postcedent reference.

"لقد حصلت يا رنده فصرت لملكنا عقده"

Transliteration: la-qad ḥaṣilta ya randah fa-ṣurti li-malikinā 'aqdah

The movable "تاء" (taa) in the verb "حصلت" (you obtained), which is in the place of the nominative subject, refers to what comes after it, "O Randa," and this is a postcedent reference.

#### H. Sentences

There are various types of sentences in internal structure, namely: the simple sentence. The Simple Sentence: It is noticeable that the poet extensively employs simple sentences in his collection, as they consist of a simple and uncompounded structure represented by a subject and a predicate, forming a cohesive and independent semantic unit. The characteristics of a simple sentence include:

1. Comprising a single independent structure, either verbal or nominal. A verbal structure is called a verbal sentence, while a nominal structure is termed a nominal sentence (Akasha, 2004). Nominal sentences dominate Al-Mu'tadid's poetry, as hardly any poem is devoid of them.

An example of this can be seen in his romantic poem, part of the complete series, number (5) from his collection:

"من كان يسلو عن نوال فأنا الذي لسث بسال"

#### Transliteration

man, kāna yuslū 'an nawāl fa-'anā al-ladhī lastu bisāl

The nominal sentence predominated in this poem over the verbal sentence. The poem began with a nominal sentence, starting with an interrogative pronoun ("من") followed by a nominal sentence derived from the verb "كان". This was followed by another nominal sentence conjoined with ("فأنا الذي لسث بسال"). The second line consists of two nominal sentences coordinated with each other, linked by a reciprocal relationship. As for the third line, it starts with a verbal sentence ("أبصرت رشدي في الندى"), followed by a nominal sentence conjoined with it ("فالبخل عندي كالضلال"). The fourth line contains two nominal sentences conjoined by the conjunction "و".

As for his general poem composed in the Wafir meter, number (43) from the collection, its beginning:

"أدية أنت فائدة الزمان فقد فقت الممالك في معان"

Transliteration: 'adīya 'anta fā'idah al-zamān fa-qad faqa-ta al-mamālik fī ma'an

This poem consists of 20 verses, with each verse containing a verbal sentence. The poet structured each verse around a verbal sentence, using narrative verbs to clarify the intended meaning in the mind of the audience, portraying numerous heroic deeds. He predominantly employed the past tense verb, which signifies the affirmation and acknowledgment of the action's occurrence. The past tense verb appeared 18 times compared to only 10 instances of the present tense verb. The past tense verb is often confirmed with "فقد" (Indeed), serving either as a confirmed affirmation or attributed to the first-person plural pronoun, indicating the speaker. For instance: "بذلنا جهننا، وطننا الكماة، اجهدنا العزائم، و أعملنا الحسام". At times,

the past tense verb is connected to the pronoun "تاء الفاعل" (indicating the subject), such as: "فقد فقت، إن درت لباني، انضيت" (Other times, the past tense verb appears in its simple form, with the subject either explicit or implicit, represented by a pronoun referring to the preceding context. For example: "فحق عليهم شكز" امتعاضي، جرى في ضميمهم ملء العنان، وتوراة محرقة أعزت، فطالت ذلة السبع المثاني، ثار بي عزم يمان، فأدرك سؤله العضب اليماني، كان فضاؤها سحر البينان، فعاد البر معمورا المغاني، و قام إمام جامعهم، أنست المسامع بالأذان ليهني أهل مالمقة، سينقدهم و ينجيهم جميعا، أرقبهم ذرى مجد رفيع، كما أجنيهم ثمر الأمان، "يجن لهم جناتي، كم خبر ينوب عن العيان، ألم أعتقهم من ذل و كفر، إمام جامعهم يصلي، يكون ثوابه خلد الجنان

2. The conjunctions and syntactic linking elements played a significant role in the poetry of Al-Mu'tadid, as they appeared frequently in his diwan (Al-Saeed, 1976). The conjunction "و" (waaw) was the most used, occurring 193 times in his diwan, forming the highest percentage of occurrence compared to other linking elements. This can be attributed to the unique flexibility and versatility of the conjunction "و" (waaw) compared to other linking elements. The conjunction "ف" (fa) appeared 51 times, while "أ" (aw) appeared only three times. Additionally, prepositions, which lower the noun that follows them, also contributed to the cohesion and meaning of the text. "من" (min) appeared 46 times, "على" (ala) appeared 32 times, and "في" (fi) appeared 54 times. "باء" (baa) appeared 51 times, "عن" (an) appeared 15 times, "الكاف" (kaaf) appeared 27 times, "اللام" (laam) appeared 27 times, and "إلى" (ila) appeared 16 times. "مع" (ma'a) appeared only twice.

In conclusion, these additional connections, especially the conjunctions "و" (waaw) and "ف" (fa), as well as the prepositions "باء" (baa), "من" (min), "في" (fi), "عن" (an), "على" (ala), "الكاف" (kaaf), "اللام" (laam), and "إلى" (ila), collectively contributed to the coherence of the text, its structural, semantic, and rhythmic integrity. The poem structure in Al-Mu'tadid's poetry relies on the use of emphasis tools, such as the emphatic particle "إن" (inn), which appeared four times, and "أنا" (anna), which also appeared four times. Additionally, the emphatic particle "أن" (an) and the verb particle indicating futurity "قد" (qad) each appeared eleven times. The utilization of these emphatic structures in speech serves psychological and social motives, generating feelings of doubt and estrangement that dominate the poet's psyche. This compels him to reaffirm his positions and life views, often using established structures and diverse emphasis tools to solidify and reinforce various meanings in the mind of the audience.

## V. CONCLUSION

In a word, the study concludes that the personality of Al-Mu'tadid Ibn Abbad, with its contradictory qualities, was manifested in his poetic choices, which addressed various themes and conveyed different meanings. Considering the poetic purposes for which the poet composed, love poetry occupied the largest space in his collection compared to other poetic genres. Regarding the internal and external rhythm, complete long meters dominated most of his poems and compositions, while short meters had a weak presence. The poet succeeded in using restricted rhyme schemes that suited his harsh and sharp personality, despite the beauty of his poetry and the delicacy of its meanings. He also skillfully spontaneously employed poetic devices, serving the meaning and clarifying the imagery. Repetition plays an important role in reinforcing and clarifying the meaning, especially in the repetition of letters, words, and meanings. Structurally, Al-Mu'tadid chose simple, clear, and straightforward language, with appropriate positioning and postponement following the significance of the desired meaning.

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