

# The Linguistic Features in the Poetry of Ismail Al-Saudi: A Study of Structure and Meaning

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**Abstract**—This study aims to investigate the prominent linguistic features in the poetry collection *I Feel Different* by the poet Ismail Al-Saudi. It seeks to highlight the role of language and grammar in constructing literary texts and uncovering their aesthetic and intended meanings. The study is divided into four main themes: the empty exception and its significance in the poetry collection, prohibition and command and their significance in the poetry collection, interrogation and its significance in the poetry collection, and justification and its significance in the poetry collection. The introduction provides an overview of the importance of language and its role in literary text interpretation. The study employs both descriptive and analytical approaches to explore the linguistic features. It begins by presenting an overview of the linguistic features as mentioned in language and grammar books. Subsequently, the analytical study reveals the purposes and full meanings of these linguistic features in the poetic verses.

**Index Terms**—exception, prohibition, command, interrogation, justification

## I. INTRODUCTION

Language is the active agent by which a writer's creativity and success are measured. It serves as an indicator of the writer's ability to construct and tighten the text. Language transforms the text from a mere piece of writing into an engaging reading experience that compels the recipient to seek interpretations embedded within the text. Consequently, the recipient transcends the original text to another text, as “the text is usually transcendent, meaning that it goes beyond its own boundaries” (Al-Khashab, 1995, p. 3).

The text is what creates questions before the recipient and leads them to ask them while reading. Its role lies in presenting the written material not as the writer wants it, but as dictated by the words and linguistic techniques used. It serves as the true revealer of the writer's purpose and serves as the foundation for a new text born from the reader's creativity that “is accomplished through their interaction with the text, employing a set of organized procedures in the reading process” (Abdulwahid, 1996, p. 19). Therefore, the reader is an active participant in presenting the written text according to the tools they possess for reading and analysis. Thus, we understand reading as an active process that generates the written material. This is because there is a need for a cognitive journey that the requirements of creativity demand, as it is a linguistic entity that does not cease to become, and it is a textual existence that continues to give birth to many other writings that are boundless (Ayashi, 1998).

So, the relationship between structure and meaning is deeply rooted, and for this reason, Mohammed Abdel Motaleb points out that the experience with the language's structures is also an experience with the purposes they convey. The grammarians have realized the strong connection between what is known as structures and what is known as meanings and ideas. The relationship between thought and language has occupied these grammarians in various aspects, leading some of them to play an important role by directing grammatical studies towards aesthetic and structural aspects. Among these aspects is their exploration of the Quranic text and its miracles. This led some grammarians to move beyond the realm of correctness and error to focus on the arrangement and structure. The matter is not merely putting words in front of meanings but goes beyond that into the process of composition according to the requirements of the meanings that the author wants to express (Abdul Motaleb, 1994).

Therefore, this study aims to explore the prominent linguistic and grammatical features in the poetry of Ismail Al-Saudi in his collection *I Feel Different*. The objective is to uncover the intentions of the text as presented by the prevailing linguistic features, which will reveal the poet's purposes and intentions behind the poems he has presented in his collection.

We will not be concerned here with collecting these styles and classifying them according to the rules of the Arabic language and its methods. Instead, the study aims to showcase the prominent linguistic and grammatical styles that have

constituted a distinctive feature in the poet's collection. Subsequently, these styles will be categorized under specific themes required by the nature of the research in the collection, based on the following:

**First theme: Empty Exception and its Significance in the Collection**

**Second theme: Prohibition and Command and their Significance in the Collection**

**Third theme: Interrogation and its Significance in the Collection**

**Fourth theme: The Style of Justification and its Significance in the Collection**

The nature of the study required following a methodology that begins with an introduction to the linguistic style based on what is mentioned in language and grammar books. Then, an attempt is made to uncover the purposes of this style in the poet's poems, employing both descriptive and analytical approaches.

## II. FIRST THEME: EMPTY EXCEPTION AND ITS SIGNIFICANCE IN THE COLLECTION

The essence of negation and exception is to deny something the addressee denies, doubts, or is not at that level. It is evident when you say, "He is nothing but mistaken," you only say this to someone who denies that the matter is as you stated. Similarly, when you see an apparition from afar and say, "It's nothing but Ali," you say it only when the addressee imagines that it is not Ali. Regarding what pertains to this level, like when Allah says: "Muhammad is no more than a messenger; [other] messengers have passed on before him" (Surah Aal-e-Imran, Verse 144), it means limited to conveying the message" (Al-Muraghi, 1993, p. 153; see Jum'a, 2015, p. 81). This style is often used for emphasis, as pointed out by Mahdi Al-Makhzumi, who states that this style is not an exception. He says: 'Indeed, (illa) is not an exception; rather, it is preceded by negation, a tool of limitation, and its function is to restrict what comes after it based on what precedes it. This limitation always conveys emphasis and affirmation.' This is what distinguishes it from (illa) used in exceptions because the function of (illa) in exceptions is to exempt what comes after it from the ruling of what precedes it. Therefore, some grammarians mistakenly classified it as an exception (Al-Makhzumi, 1986).

The empty exception, as confirmed by grammarians, occurs in negation and indicates limitation (Ibn Aqeel, 2015). When you say, "nobody attended except Khalid," you have negated the attendance of everyone except Khalid, unlike if you say "Khalid attended," which allows the possibility of others attending with him. "Al-Muqtadab" states: I resorted to negation and exception because if you say 'Zaid came,' it is possible that others came with him, but if you say nobody came to me except Zaid,' you negate the entirety of what came, except for his coming" (Al-Samara'I, 2003, p. 214). Ibn Ya'ish confirms this with his statement: "The purpose of the exception in your statement 'nobody stood except Zaid' is to affirm Zaid's standing while negating it for others" (Ibn Ya'ish, 2001, p. 87).

Whatever the discussion may be about the empty exception, regardless of its name or whether it is called an exception or limitation, this style only serves to emphasize.

The style of empty exception or limitation has formed a prominent linguistic feature in the collection *I Feel Different*. The poet did not resort to using the exception except in this manner, and perhaps this reflects his emotional state and his desire to elevate the discourse from mere reporting to conveying and emphasizing what he wants to communicate. In this context, the poet starts his collection with the poem "Atr al-Maryul" (The Scent of the Green [female] Uniform), opening it with the style of limitation, saying: "The forgotten memories... nothing remains of them, except the scent of the green uniform" (Al-Saudi, 2017, p. 5).

The poet began his first poem in the collection with a nominal sentence, expressing his desire to affirm what he wants to say. From the very beginning, he declared that his memory had emptied of everything, except that he couldn't forget the image of his beloved, who wears her green uniform. The scent of her uniform has remained ingrained in his memory, never fading away. With this opening, the poet made a clear statement, revealing his determination that this fragrance had surpassed the bounds of forgetfulness and continued to dominate the scene of his memory. Perhaps, through this style, he presents an assertive sentence that indicates the intensity of his attachment to the beloved, whom he has loved for many years.

Then we find him in another place where the intensity of expression rises in his poem titled "A'oodu Bikhafi Hunain" (I Return Empty-Handed), where everything disappears, and only those tiresome dreams remain: "Then nothing remains of all the things in her possession... the building, the elevator, the office, the picture, the rose, and the smooth palm... except foolish dreams that persist" (Al-Saudi, 2017, p. 27).

In this passage, the poet declares that everything has been lost, and only stubborn dreams remain. He expresses this meaning using the empty exception style to capture the attention of the reader to what he feels. He did not just provide a passing informative sentence; instead, he chose to make his emotional state the subject of the poetic sentence. According to what the grammarians have stated, when he says, "Only foolish dreams persist," it is not at the level of conveying and affecting emotions compared to "Nothing remains except foolish dreams persist." Furthermore, in expressing his loss of everything, he does not settle for the word "dreams," which linguistically implies unreality, as dreams in language mean "to dream when one sees something in sleep" (Ibn Manzoor, 1414, p. 145). Instead, he goes further and describes them as "foolish dreams that persist." These additional qualifying descriptions amplify the intensity of his feelings and indicate the deep sense of despair he experiences due to this loss.

Then, in another instance, in his poem "Al-Jisr" (The Bridge), he reveals to us with his words: "The bridge was a separator... My eyes did not see in the night of the street... Except a passing apparition" (Al-Saudi, 2017, p. 79). The

vision of things has disappeared from him, and he could not see his beloved as the bridge stood as a barrier between them. However, that did not prevent her apparition from gliding before him.

This poetic line, presented in this manner, strongly indicates the poet's lack of vision for things, except for that apparition, which was more powerful than this absence. The phrase carries emphasis and determination, undoubtedly expressing a desire for this restriction. It could be argued that if his expression were "my eyes see an apparition passing," it would have allowed the possibility of seeing other things alongside it. However, presenting the vision in this way reveals his emotional state, as he longs for and is preoccupied with it.

In another phrase, we find his pessimism and sense of disappointment, as he feels a lack of hope due to the exile that has surrounded things. He employs the image of a shepherd addressing his camel, saying, "When the clouds of the heart dry up... and the wells in the soul run dry... there is nothing left for you in this exile... except the flower of the cactus" (Al-Saudi, 2017, p. 59).

The poet's use of this expression alleviates the intensity of his pain, as the words "dried up", "run dry", and "exile" serve as supporting factors for his despair and defeat. He concludes his despair with a negation, represented by the expression "there is nothing" and "except", isolating the cactus in the scene and eliminating any hint of hope he might have. Despite his attempt to console himself with the word "flower," which signifies optimism, he surprises the reader by coupling it with "cactus," bringing us back to the same circle from which he started: despair and defeat.

His pessimism continues as he takes us to his poem "Thaqb Fi Al-Qalb" (A Hole in the Heart), after he has lost everything in this universe and possesses nothing but the agony of his heart and pain. "I have nothing of this extended homeland... from the sea of exile, to the homeland, the sea... except a hole in the heart" (Al-Saudi, 2017, p. 60).

The use of the limitation style by the poet is a clear indication of the state of loss he is experiencing. He presents this definitive statement to convey his emotional state. Although initially hinting at optimism and hope, as the reader might expect the words following "illa" to be different from what precedes it, such as saying, "I have nothing but love or hope or strength," or other words that would fit the context. However, this is not what we find in the poetic text, as he follows all of that with the heart that is pierced, intensifying his pain and despair.

It appears that pessimism dominates his emotional state, as evident in his discussion about Sham (Syria), which forcibly separated its lovers. He expresses clear pessimism using the limitation style, saying, "Sham, the orphan, sent away its lovers in all directions... Only the night and the blind passion remain in its pigeon nest and jasmine" (Al-Saudi, 2017, p. 64). Sham lost everything: its lovers, pigeons, and jasmine, and the night now reigns while warm affection has vanished, replaced by false passion. Through this style, the poet conveys his evident sorrow over what has befallen Sham. Once again, in his usual manner, he suggests that what comes after "except" will be different from what preceded it when he mentions "love." However, he surprises us by describing it as "blind," returning us to the initial circle of sadness and pessimism.

It concludes with his visit to his grandfather's house, searching for any reminders of the cat that used to roam around the place. However, he finds nothing but the absence of his grandfather and the cat. Only the sound of the cat's meowing remains, lingering in his memory. He says, "I search for my grandfather's cat... But I hear nothing but the sound of meowing... and I see the cat as mere illusions" (Al-Saudi, 2017, p. 87).

This poetic style chosen by the poet clearly indicates the depth of his attachment to his memories, especially with his departed grandfather.

Furthermore, to reveal the role of the limitation style in the poet's linguistic performance, we can present the sequence of the limitation style as follows:

TABLE 1  
THE SEQUENCE OF THE LIMITATION STYLE

Negative (Negation)	Particle	Emphasized Element	Poetic Sentence	Emotional State	Supporting Factors
(Lam) - not [nothing in this context]		the scent of the uniform	nothing remains of them, except the scent of the green uniform	Longing and nostalgia	The forgotten memories
(La) - no, not [nothing in this context]		foolish dreams	Nothing remains except foolish dreams persist	Loss	persist
(Lam) - not		The beloved apparition	My eyes did not see in the night of the street... Except a passing apparition	Attachment to the beloved	passing
(Laysa) - not, is not		the flower of the cactus	there is nothing left for you in this exile... except the flower of the cactus	Pessimism and sadness	"dried up," "run dry," and "exile"
(La) - no, not [nothing in this context]		The pierced heart	I have nothing of this extended homeland... from the sea of exile, to the homeland, the sea... except a hole in the heart	Sadness	exile
(Lam) - not [Only in this context]		the night, the blind passion	Only the night and the blind passion remain in its pigeon nest and jasmine	Sadness and regret	orphan, sent
(La) - no, not [nothing in this context]		the sound of meowing	I hear nothing but the sound of meowing	Nostalgia	Ignites, illusions, stolen

The most prominent aspect of the empty exception style used by the poet is that it was not employed for something the reader would deny or doubt. Rather, its purpose was to indicate emphasis on limitation, as follows:

Absence of everything from memory □ limited only to the scent of the beloved's uniform.

Absence of all things remaining □ limited to foolish dreams □ returning to the initial state.

Absence of seeing all things □ limited only to glimpsing the beloved's apparition.

Absence of things in the homeland □ limited to the existence of the cactus flowers □ returning to the initial state.

Absence of possessing things □ limited to possessing the pierced heart □ returning to the initial state.

Absence of all beauty from Syria □ limited to the presence of the night and the blind passion □ returning to the initial state.

Absence of hearing voices □ limited to the sound of the grandfather's cat.

### III. SECOND THEME: PROHIBITION AND COMMAND AND THEIR SIGNIFICANCE IN THE COLLECTION

Prohibition in the language is the opposite of a command, and it is its denial. When a prohibition is stated, it means to refrain from doing something (Al-Asriya, 1999). The discussions about prohibition are found in the fields of grammar, where it is distributed in the analysis of verbs, particles sometimes, and different types of negation, conditions, and the accusative noun of warning other times (Al-Ashqar, 2007). (La) is considered the negation particle in grammar, and it is used to express prohibition. When (La) is followed by a present tense verb, it conveys a prohibition, such as (La taqum) meaning "do not stand" and (La taq'ud) meaning "do not sit." As mentioned in the Quran: "So be not among the doubters" (Quran, 2: 60), "So do not argue with them except by way of an obvious argument and do not inquire about them among [the believers]" (Quran, 18: 22).

And (La) here negates the present/future verb to express reception, as it is opposed to 'li-taf'al' (do it), which is restricted to the present condition. So, if you say, 'La taf'al al-aan' (do not do it now), it implies bringing the future closer to the present, just as you say, 'li-taf'al al-aan' (do it now) (Al-Maalqi, 1985). Ibn Hisham clarifies the use of (La) in its prohibitive sense, saying, "And among the uses of (La) is when it is placed to request abandonment (tark) and is specifically related to entering the present verb, necessitating its jussive mood and acceptance equally, whether what is required of it is addressing someone, like 'do not take my enemies and your enemies as allies' (Quran, 60: 1), or it is absent, like 'the believers do not take the disbelievers as allies' (Quran, 2: 28), or it is spoken, like 'I will not show you here' (Ibn Hisham, 2000, pp. 320-321). And it may also be used for supplication, like 'do not hold us accountable if we forget or make a mistake'. For this reason, some have called it the Lam of Request to include negation in various contexts and usages (Al-Muradi, 1992).

Regarding the term “al-talab” (Request), we mean by it the statement that begins with an imperative verb, which signifies “requesting the recipient to perform an action in a commanding manner with obligation.” It has four forms: the imperative verb, like when Allah says: “O Yahya, take the Scripture with determination”(Quran, 16: 12); the present verb with (Lam) indicating a command, like when Allah says: “Let the one with abundance spend from his abundance”(Quran, 65:7); the verbal noun of the imperative, such as “Upon yourselves is [responsibility for] yourselves. Those who have gone astray will not harm you when you have been guided”; and the substitute noun for the imperative verb, like “striving for the cause of goodness”.

Sometimes, the imperative forms deviate from their original meaning of “positivity and obligation” to other meanings derived from the context and circumstances (Al-Hashimi, 1944). The imperative might indicate supplication, request, guidance, and other meanings as required by the context (Al-Hashimi, 1944). Similarly, the present tense can function as a non-request form when it is used as a premise for the conclusion of a request. There is no difference between the request form and the non-request form when the non-request form is used as a basis for a conclusive request, as both are commands, like the request for spending generously in “Let the one with abundance spend from his abundance” or supplication, such as “Let your Lord decide between us” (Quran, 43:77), or a request like “Make so-and-so do such and such” when the intention is not to show authority (Ibn Hisham, 2000).

The poet entitles one of his poems with “La tarhali” (Do Not Depart), and then follows it with a continuous style of prohibition, repeating the phrase “Do Not Depart,” employing it to encompass all the meanings of pain and suffering. After the title, he starts with the first line, full of all the causes of pain and sadness, saying, “Do not depart... and my heart became filled with longing for all the pains... and yearnings clustered around my heart” (Al-Saudi, 2017, p. 7). Then he immediately continues with another verse, combining a request wrapped in prohibition, “Do not depart... in my heart, there are sighs that I conceal... but the eyes betray them” (Al-Saudi, 2017, p. 7). He, once again, expresses his groans and tears due to this departure, as he rises after that with his plea, as the morning turned into night because of this departure, saying, “Do not depart... the morning of the poems has become night within me” (Al-Saudi, 2017, p. 7). Then he proclaims afterward that it finished him saying: “And I am the slain one, drenched... between words and gestures, asking... Where is the longing?” (Al-Saudi, 2017, p. 8). Then prohibition combines with the request using imperative (Lam) in successive sentences, elevating the intensity of his desire for her to stay, “Do not depart... and let you cross... the bridge of those who walk through their tears... Do not depart... and let you inhabit... the wounds of the naked who go to their celebration... Do not depart... and let you inscribe... for the poets and lovers... a history of pains and dreams” (Al-Saudi, 2017, pp. 9-10).

The combination of prohibition against departure in these successive sentences is a clear indication of the poet's intense suffering and his wild desire for her to stay. He gathered with the prohibition against departure present tense verbs that start with imperative (Lam) in successive desires, as follows:

The steadfastness of the prohibition against departure □ accompanied by his plea for the beloved to cross the bridge of the weary and weeping, to alleviate their suffering.

The steadfastness of the prohibition against departure □ accompanied by his plea for her to stay, to heal the wounds of the lovers.

The steadfastness of the prohibition against departure □ accompanied by his plea to write about the poets and lovers, a history of pain and dreams.

There is no doubt that the combination of prohibition against doing something with the plea to do something else is a linguistic hint that reveals the extent of the poet's psychological difficulty. He did not settle for merely forbidding her departure, but he also asks her to fulfill his desired wishes.

The poet lost hope in the beloved's staying after all these unfulfilled requests she did not grant him. He demolished all these desires through a linguistic shift, altering the linguistic equation, transitioning from his desire for her not to depart to requesting her departure, trying to justify it with a futile excuse that her betrayals have multiplied, saying, “Do not depart... so go ahead and leave... and leave... your debts in betrayal have multiplied... and my heart is torn apart” (Al-Saudi, 2017, p. 10).

Indeed, the repetition of the prohibition against departure in the poet's poem formed a clear indication, as the phrase “Do not depart” recurred seven times, including three instances of mere prohibition against departure, and three instances of prohibition against departure accompanied by a request to fulfill other desires. There was also one instance of prohibition against departure along with a request for departure.

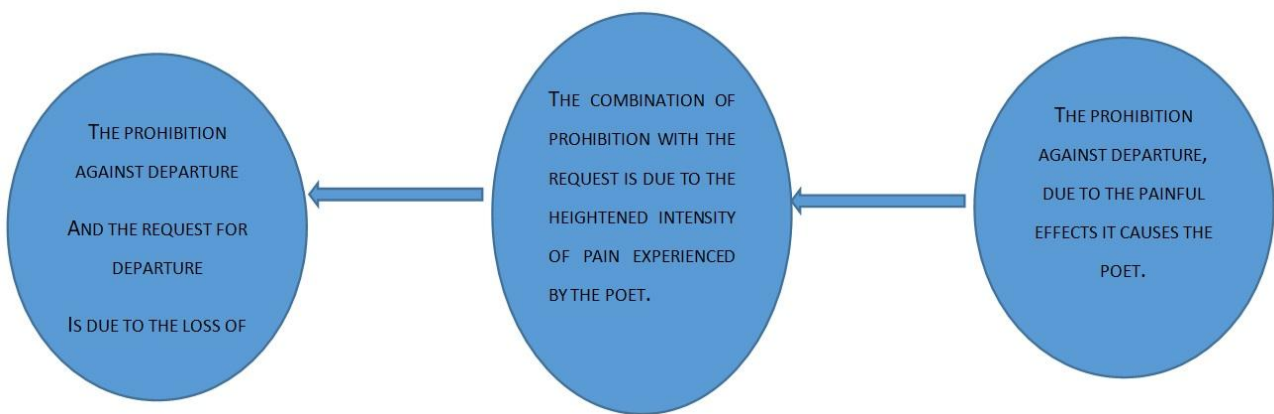
Each time, the style revealed underlying psychological motives and needs that we can elucidate as follows:

TABLE 2  
PSYCHOLOGICAL MOTIVES

Departure Section	Style Type	Psychological Effects and the Poet's Desires
Do not depart	Prohibition	Weariness in the heart, longing, pain, and sorrows
Do not depart	Prohibition	Sighs, tears
Do not depart	Prohibition	The morning turned into night
Do not depart, but cross over	Prohibition with a request	Tears, wiping away tears
Do not depart, but stay	Prohibition with a request	Wound, easing the wound
Do not depart, but stay	Prohibition with a request	Pain, writing the history of lovers
Do not depart, so go ahead and leave, and leave	Repetitive "contradiction" of prohibition with a request	The torn heart, losing hope in the beloved's staying

Based on that, the circle of prohibition in the poet's work has formed within three circles:  
The transition to the circle of disappointment and loss of hope.

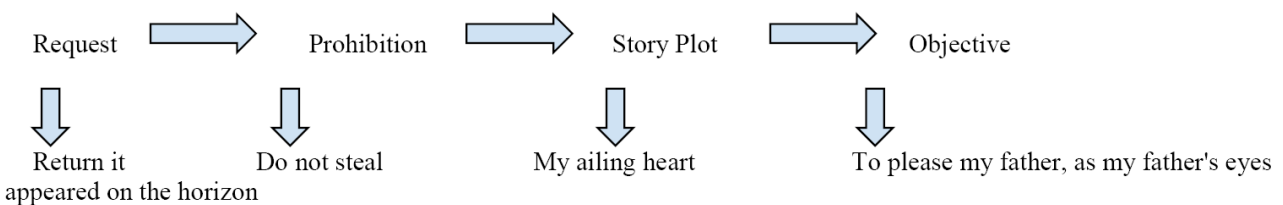
The transition to a higher circle



Then, we find in the poet's collection the continuation of the style of prohibition, which reveals multiple psychological motives. He signifies one of his poems with this style "la tukabir" (Do not be arrogant), where he asks himself not to be arrogant, as his body has become weary from this arrogance that leads to no avail: "Do not be arrogant... Do not be arrogant... Your weary body will reveal... How much you suffer... How much you endure... How much you risk" (Al-Saudi, 2017, p. 18). Then, he continues in the same poem with the same style, forbidding himself from attempting to hide his love, as it would be a futile attempt, as love shows in his eyes and in his thoughts, which are never absent from the beloved: "Do not attempt to conceal love... It shows in the eyes and thoughts" (Al-Saudi, 2017, p. 18).

The poet continues to use prohibition, revealing another reason for it: he does not want to lose the inspiration of the beloved, as she encompasses all the meanings of the poem, and it is through her that his words flourish. "So do not overpower the night of meanings... And leave the poem without imagination" (Al-Saudi, 2017, p. 24). In another instance, he instructs her not to startle at the sound of rain or disturb the silence of the fog. "Do not startle at the sound of the rain... Or disturb the silence of the fog" (Al-Saudi, 2017, p. 30). In his connection to the story of Prophet Joseph (peace be upon him), he combines the request with prohibition, showing that the shirt he wears is his sanctuary. "Return to me my old shirt... And do not steal from it... My ailing heart" (Al-Saudi, 2017, p. 33).

In this, a clear psychological equation forms for him, as follows:



As for the act of requesting in his case, the psychological motives have followed in succession, employing the request with the imperative and the present tense with imperative (Lam), as follows:

TABLE 3  
THE ACT OF REQUESTING

The Result	The Objective of the Request	The Request Sentence	The Act of Requesting
Gather, advance	So gather the sadness of the riverbanks, and advance in love, with the yearning of a lover. (Al-Saudi, 2017, p. 11)	Yearning in love	The creativity in writing poetry: The evening showered with poems of yearning, and I dozed off in the pain of rhymes
Hide me, Leave, Embrace me, Wipe away, Kiss me, Leave.  "The request continues in one poetic verse."	Hide me in my certainty, And let my doubt emigrate, Embrace me, Wipe away my dreams with tears, Kiss me, And leave the flowers of tales. (Al-Saudi, 2017, pp. 18-19)	The need for the other, Abandoning doubt, The need for the other, Desire for the end of sorrow, Longing, Desire for liberation.	Creativity in writing: And I have become a poet.
Come, come	Come to me, come. (Al-Saudi, 2017, p. 44)	Longing	Clarity of vision, "So that I can see you
Bring [...] back	Bring me back my father's shirt, so that I can see you. (Al-Saudi, 2017, p. 44)	Achievement of salvation.	Clarity of vision, "So that I can see you
Sleep	Sleep on two wounds of thirst. (Al-Saudi, 2017, p. 50)	Longing	The permanence of the poem, "So that the poem remains bleeding
Bring forth	Bring forth the knives of identity (Al-Saudi, 2017, p. 66)	Salvation	Life, "Yet, I will remain alive despite my death."
kill	And kill the dreams of my children. (Al-Saudi, 2017, p. 66)	Salvation	Life, "Yet, I will remain alive despite my death."
Retrieve	And you will retrieve your death from the grasp of Mish'a. (Al-Saudi, 2017, p. 66)	Rejecting the other	Life, "Yet, I will remain alive despite my death."
Bring	And bring the chambers of darkness and its gas. (Al-Saudi, 2017, p. 66)	Rejecting the other	Life, "Yet, I will remain alive despite my death."
Let you bring forth	And let you bring forth the calf of delusion from your bewilderment. (Al-Saudi, 2017, p. 66)	Rejecting the other	Life, "Yet, I will remain alive despite my death."

#### IV. THIRD THEME: INTERROGATION AND ITS SIGNIFICANCE IN THE COLLECTION

The interrogative is a language tool, to "Inquire from so-and-so about the matter: [is to] ask him to disclose it" (Al-Mu'jam Al-Wasit, p. 704). To "ask, inquire, requested him to disclose it" (Umar, 2008, p. 1748). In terminology, it refers to seeking understanding of something that you have no prior knowledge of, using one of its particles such as: (hamzah) [a glottal stop sound, represented by the Arabic letter "ء" ], (hal) [equivalent to the English word "do" or "does"], (man) [who], (mata) [when], (ayān) [when], (ayn) [where], (anna) [how], (kayfa) [how], (kam) [how much/many], and (ay) [which]. It can be divided into three categories based on the request: sometimes it seeks an image, other times confirmation, and it uses the particle (hamzah). Sometimes it seeks confirmation only, using the particle (hal). And sometimes it seeks an image only, which is the rest of the particles (Al-Muraghi, 1993). It also means the request for something external or its acquisition in the mind. And it is not necessarily a real interrogation unless it comes from an inquirer who intends to be informed (Al-Ousi, 1988). Often, the question may deviate from its original purpose, just like other creative methods. For example, the poet's purpose may not be to seek understanding about something unknown to him; rather, he uses it to express his emotions and experiences through questioning. It becomes a means of expanding and enriching the meaning (Abdul Zahra, 2022). This is one of the linguistic and rhetorical

techniques commonly used by poets. Through it, the inquirer reveals what is going on in their mind (Ibrahim, 2020). Books on language and rhetoric have discussed the meanings that the interrogative form can convey depending on the context in which it is used. There is no doubt that the interrogative form adds an aesthetic value to the text, as each interrogative word carries its specific meaning depending on the context, in addition to the meaning it was originally assigned (Ibrahim, 2016).

The poet's collection contained various interrogative particles, each with different meanings depending on the poet's emotional state. Before clarifying these meanings, we briefly explain the most prominent interrogative particles as they appear in language books:

Firstly: The Hamzah (glottal stop): The Hamzah is considered the origin of interrogative particles (Sibawayh, 1998) and is used for pure questioning, as in the phrase: 'Do you have more or just one Umrah?' It can also express confirmation or reproach. Confirmation, as in the phrase: 'Aren't you generous? Haven't I been good to you?' And reproach, as in the phrase: 'Haven't you sinned, so that forgiveness may be granted to you?' (Al-Zujaj, 1986).

Secondly: "Hal" is a particle used to seek positive affirmation without any assumption or negative confirmation. It is not used with negative questions like "Hal Zaydā Darabta?" (Did you not hit Zayd?) because the use of the noun in such questions already indicates a degree of affirmation. Similarly, it is used in sentences like "Hal Zaydā Qā'imun Am 'Amrū?" (Is Zayd standing or 'Amr?) (Ibn Hisham, 2000) And it may be translated as "or." For example, "Hal Atā 'Alā Al-Insānī Hīnun Minad-Dahr?" (Has a time come upon mankind?) (Quran, 76: 1). They said its meaning is 'Has' come upon mankind (Al-Rummani, 1981).

Thirdly: "Ayna" is a locative adverb used for asking about a place. It is often followed by prepositions such as "min", "ila", and other prepositions. For example: "Ayna kunt ams?" (Where were you yesterday?), "Ila ayna tathhab?" (Where are you going to?), "Min ayna hadharta?" (Where did you come from?) (Umar, 2008). It seeks to specify the location (Al-Muraghi, 1993).

Fourthly: "Ma tha" is a question word that can be a single word used for interrogation. It can be used interchangeably with "ma" in sentences like "Ma ra'ayt" (What did you see?) (Al-Ousi, 1983). Some scholars consider it to be a compound word, consisting of the interrogative particle "ma" and the noun connector "tha".

Fifthly: "Lima tha" is a compound word consisting of the preposition "li" indicating causation or reasoning, the interrogative particle "ma" for questioning, and the noun connector "tha" for nominal connection. It is used to inquire about the reason or cause behind something. For example, "Lima tha ta'akhhartu 'an al-maw'id?" (Why were you late for the appointment?) (Umar, 2008).

Sixthly: "Kayfa" is an interrogative word used to inquire about the manner or condition of something. It is used to ask about the state, condition, or appearance of things. For example, "Kayfa abuuka sanie'" (How is your father doing?) or "Kayfa Zaydin?" (How is Zayd?). It is used to ask about the state or condition of something and its appearance (Al-Muraghi, 1993).

The interrogative expression emerged in the poet's collection as a clear feature reflecting his emotional state. He enriched the interrogative sentences with supporting factors that elevated their expressive value, making them highly impactful. At times, we find him explicitly stating the question after the interrogative particle, while in other instances, he follows the question with negation and explanation. In certain contexts, we observe him asking uncertain questions, accompanied by explanatory phrases that justify his state of uncertainty. Furthermore, he may attach one question to another in his eagerness to seek answers. He might even answer his own question with another question to emphasize the intensity of his emotions. Prior to posing his inquiry, the poet may present the reason that led to the question, or he may justify afterward why the question was raised.

To clarify the sequence of interrogation in the poet's collection, we present the most prominent meanings of interrogation as follows:



TABLE 4  
INTERROGATION

The Interrogative Particle	The Poetic Verse	The Significance	The Style
The Hamzah (glottal stop), Hal	"I have searched all directions, south. I asked the winds, 'Is there west and east in death as well? And is there also north?' The winds replied, 'Come to me, come to me.' So all directions are south." (Al-Saudi, 2017, pp. 43-44)	Nostalgia and attachment to a place.	The Declaration with the Question's Wording. A question that has an answer aiming to reinforce the idea of nostalgia: "All directions are south."
The Hamzah (glottal stop)	"Oh, my country, which was kneaded from my tears... Isn't there in you a righteous one to say: 'Enough?'" (Al-Saudi, 2017, p. 11)	Confusion and astonishment.	Following the Hamzah with "laysa" (not). A style that allows for the answer "bala" (yes) or "kalla" (no). An interrogation followed by justification.
Ayna (where)	"From where should I start, and the speech is blind." (Al-Saudi, 2017, p. 86)	Perplexity	Introduction of a preposition. Expressing his perplexity: "The speech is blind."
Ayna (where)	"Where is my broken heart going this evening... Is it heading towards death, or towards the sun and the martyrs?" (Al-Saudi, 2017, p. 43)	The poet's desire to reach a destination.	Introduction of a preposition. A question followed by another question and the poet's desire for clarification.
Ma tha (what)	"The sun said to me when the night had wrapped us... 'What do you want?' My heart choked and collapsed... What do I want? My tears keep flowing." (Al-Saudi, 2017, p. 77)	Grief and astonishment	Repetition of the interrogative particle. A question that is answered with a response starting with another question followed by an explanation of the reason for the pain
Lima tha (why)	"I have told you from the beginning that you are a child... So why do you deny your love out of shyness... and hide this child?" (Al-Saudi, 2017, p. 90)	Disapproval	Posing the question with a reason "that you are a child"
Kayfa (how)	"How can the way to reach her be found... How can it be found, while truth in its formation is like falsehood, And the definitive, cursed one in its formation is like the one who connects... How can the way to reach her be found... How can it be found?" (Al-Saudi, 2017, p. 23)	Lack of means	Repetition of the interrogative particle. Expressing the absence of a means after the question.

#### V. FOURTH THEME: THE STYLE OF JUSTIFICATION AND ITS SIGNIFICANCE IN THE COLLECTION

In language, 'al-ta'leel' (Justification) refers to what is used as evidence for a cause or what indicates the effect, or the inference of the cause through the effect (Umar, 2008). And this is its 'illah' meaning; its reason or cause (Al-Fayyruzabadi, 2005).

Justification plays a significant role in understanding literary texts, as it is used when one wants to affirm a judgment or prove an event in a way that reassures the mind about the accuracy of that judgment or event. It strengthens its impact and the confidence in it. Mentioning something with justification is more effective than mentioning it without justification, and this is due to two reasons: firstly, because people are more comfortable with conveying justified judgments compared to other non-justified ones, and secondly, the stated reason necessitates the generality of what is justified (Naher, 1985). Justification clarifies the purpose behind the action or the reason for its occurrence (Abbas, 1999).

The Arabic language contains various methods of justification, and we will focus our discussion here on justification using the particles: "lām" (so), "kay" (because), and "ḥattā" (so that). In the poet's collection, we will attempt to highlight the poet's main intentions through their usage of these particles.

#### A. Justification With "al-lām"

Some grammarians refer to it as "lām kay" because it is used for indicating a reason, and one of its meanings is justification, as mentioned in the verse: "Indeed, We have revealed to you the Book in truth so you may judge between the people" (Quran, 4:105; Al-Andalusi, 1998, pp. 1659, 1707). It is connected to future verbs, and according to the Basri grammarians, the verb that comes after "lām kay" is in a state of implied 'an', while according to the Kufi grammarians, "lām" by itself is in the accusative case and serves as the subject for the verb. In both schools, it includes the meaning of "kay." For example, when you say "I visited you for you to be kind to me", the meaning is "so you can be kind to me", and its interpretation is "that you be kind to me" (Al-Zujaji, 1985, p. 66).

The justification with "al-lām" in the poet's collection carries various meanings as follows:

- Justification that carries optimism: "I return in the evening to carry my lost rose (Al-Saudi, 2017, p. 13).
- Justification that carries hope: "Your lovers will remove the darkness from you... So your mihrab remains like a heart to you... And you remain, with determination and the first dream, a door to the open light" (Al-Saudi, 2017, p. 42). "And a girl crying for you to bring you back" (Al-Saudi, 2017, p. 56).
- Justification that carries salvation: "I am still waiting for the well's company of travelers... To rescue me from the abyss of betrayal" (Al-Saudi, 2017, p. 85).

#### B. Justification With "kay"

One of the prominent meanings of "kay" is justification similar to "lām" (Ibn Hisham, 2000). It is one of the operative particles, and its function is to make the verb accusative. For example, it is used in sentences like "I came to be kind to you" and "I went out to greet you." Its meaning is the reason or cause, indicating that what comes before it is the cause for what comes after it (Al-Zujaji, 1986).

The different meanings of justification in the poet's collection appear in various positions within the poems as follows:

- Justification that carries hope of returning to the beloved: "There is still ample time between us... So you may understand the sadness of the clouds (Al-Saudi, 2017, p. 30).
- Justification that carries longing and nostalgia: "Good morning to the leaves... Falling from the autumn of life... And memories... To your eyes, so they can drink" (Al-Saudi, 2017, p. 35). "I need you to stop for a moment... So I can regain my childhood... And my age increases a moment before the evening" (Al-Saudi, 2017, p. 58).
- Justification for staying and continuing: "Be, as you used to be... So the poem remains bleeding" (Al-Saudi, 2017, p. 51).
- Justification for a rejected matter: "For there is ample time... So you can gather all the people to build your temple... From the people of peace" (Al-Saudi, 2017, p. 66).
- Justification with brokenness and disappointment: "When I saw my life falling over the uniform... So your heart can be left for disappointment" (Al-Saudi, 2017, p. 72).
- Justification for forgetting: "I walk with my companion to the café... Seeking to forget what the cold has ruined" (Al-Saudi, 2017, p. 75).
- Justification for hope: "I park my car and drive my heart... So I can see a house far away in the mist" (Al-Saudi, 2017, p. 76).

#### C. Justification With "ḥattā"

If you make the verb accusative after "ḥattā," it is permissible to interpret it with the meaning of "kay", as in your statement: "I walked until I entered it," where walking becomes the reason for entering (Al-Zujaji, 1986). Or in your statement: "My journey was until I entered the city," the meaning is "so that I enter," and what comes before it becomes the reason for what comes after it (Al-Maalqi, 1985).

The poet's use of justification with "ḥattā" carries meanings of pain, longing, the need for others, and continuity, as follows:

- Justification carrying pain: "Snow accumulates in the heart... Until it ignites the pains and memories... And the wounds flare up" (Al-Saudi, 2017, p. 52).
- Justification carrying longing: "A lonely rose breathes in sighs and tears... Waiting for its shadow until it returns to its warmth, becoming her obsession" (Al-Saudi, 2017, p. 80).
- Justification carrying the need for the other: "I need half a space for love... So I can complete the game in this emptiness" (Al-Saudi, 2017, p. 58).
- Justification carrying the sense of continuity: "Above the bed of desire, another shadow grows... Unnoticed by me in my distraction... Then swiftly I move until this visitor remains unnoticed by me as well" (Al-Saudi, 2017, p. 16).

## VI. CONCLUSION

After this study of the prominent linguistic features in the collection *I Feel Different* by the poet Isma'il Al-Sa'udi, the study concluded several important results:

- The instances of the empty exception were distributed in the poet's collection among feelings of longing, nostalgia, regret, pain, and other emotional states. The analysis revealed the ability of this style to enter the poet's world and explore all these reactions through his language.
- The poet did not use the style of the empty exception to deny or doubt something that others reject. Instead, he used it to emphasize and express his thoughts and emotions effectively.
- The poet combined between the style of prohibition and request in specific contexts based on his emotional state. Sometimes, his poetic lines exclusively featured either a prohibition or a request, depending on the poetic situation he was experiencing.
- The use of requests in the poet's collection revealed hidden intentions that the poet did not explicitly announce. However, the study managed to uncover those intentions through analysis.
- The poet employed various interrogative tools, each carrying psychological motivations dictated by his emotional state.
- The use of justification in the collection aimed to interpret the poet's actions and requests in his poems.

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