

The Morphological Reversion of Intensive Patterns in the Poems of Al-Mutanabbi in Praise of Sayf Al-Dawla Al-Hamdani

Mohammed O. Abu-Rahme*

Department of Basic Humanities, Faculty of Arts and Science, Applied Science Private University, Amman, Jordan

Sayel H. Al-Hawawsheh

Faculty of Education and Arts, Sohar University, Sohar, Oman

Saad A. Meqdad

Department of Basic Humanities, Faculty of Arts and Science, Applied Science Private University, Amman, Jordan

Mohammad Alhroot

Department of Applied Humanities, SAHSS, German Jordanian University, Amman, Jordan

Abstract—This study discusses the stylistic displacements of the intensive verb patterns in Al-Mutanabbi's poems praising Sayf Al-Dawla Al-Hamdani. It aims to reveal the special implications obtained from using intensiveness as one of the available linguistic elements in Arabic. These linguistic signs distinguishing the texts, through linguistic and moral features, have stylistic, artistic, informative, influential, and persuasive functions that produce an aesthetic effect on the reader. This paper analyses the deep linguistic structure used to exaggerate the normative Arabic expression via a deep contextual analysis to reveal the transformations of the linguistic structure and its transcendence to the normal level of exaggerated expression. Therefore, this approach helps to understand the emotional state and the textual discourse of intensiveness and its methods of expression in Al-Mutanabbi's poetry. The research results illustrate the dominance of the stylistic, linguistic stimulus in the pattern fa'ool [فَعُول], used in Al-Mutanabbi's poetry when praising Sayf Al-Dawla, over other forms. The patterns of the event and the subject were transformed into the pattern fa'ool [فَعُول] because it is appropriate to praise Sayf Al-Dawla Al-Hamdani. Finally, the semantic focus is directed to the reader to achieve the influential and persuasive function in the awareness of the reader according to the image that the poet wants.

Index Terms—stylistics, reversion, intensiveness patterns, Arabic poetry

I. INTRODUCTION

The poets' stylistic choices reflect their emotional energy towards the creative situation and ideas that inspire them. In this respect, the linguistic signs in Al-Mutanabbi's poetry are a method that characterizes his work. The style becomes an image of human aspects through the available linguistic capacities (Seidler, 1963).

Stylistics is concerned with the study of relatively widespread and repetitive linguistic features to reveal the justifications for their presence and stylistic influence to determine the identity of the text. The analysis approach in stylistics stems from the linguistic description of the linguistic signs that carry a stylistic value. It is applied by measuring the statistical rates of their frequency, as well as the functional specificity imposed by the standards of stability and the transformation of linguistic elements due to their informative, semantic, and aesthetic impact. This approach requires defining the parts to be analyzed, clarifying their role, revealing the relationships between them, and interpreting the signals contained in them. It also notes their expressive gradation, the compatibility or opposition of the constituent elements, and their balance or parallelism to distinguish them from each other and clarify the references in them to pattern a linguistic structure of an artistic nature (Hamasa, 1996).

Some regard style as a deviation from the normative pattern. It may affect the entire text by repeating a linguistic sign with apparent abundance or a remarkable lack. In this respect, style transcends the standards of ordinary expression to achieve a semantic function with an artistic and aesthetic character that arouses the attention of the reader and influences him. This aspect distinguishes artistic, literary language from the methods of expression in common speech. Ancient Arabic scholars have highlighted this point. For example, Al-Jurjani (1978) mentions the reversed as follows: 'And all that is in it on the sentence is a metaphor, broadening, and reversing the expression from what it seems to express, and it is not a type from these types except that when it falls on the right path and what it should be, it entails virtue and advantage' (Al-Jurjani, 1978). Furthermore, Al-Qartajani identified the reverse as an anomaly, thinking that since souls love to be

* Corresponding Author. Email: m_aburahme@asu.edu.jo

fascinated by the approaches of discourse and are comfortable with the transition from some of that to another, the discourse on them is renewed' (Al-Qartajani, 1981).

Significantly, Spitzer describes the term 'stylistics' as 'the analysis of using the elements that language provides us with, and that what enables the detection of that use is the individual stylistic deviation and the resulting displacement from normal use' (Al-Sad, 1997).

Therefore, this research uses the stylistic approach to scrutinize the phenomenon of intensiveness in Al-Mutanabbi's poems in praising Sayf Al-Dawla. The intensiveness shows the poetic style of Al-Mutanabbi and his artistic identity and role in enriching Arabic literature via methods of persuasion and influence.

This research reveals the stylistic reversion from the forms of expression of the verb or subject to the forms of intensiveness in Al-Mutanabbi's Al-Sayfiyat poetry. Therefore, we can understand Al-Mutanabbi's style in expressing ideas and meanings to reveal the special aesthetic significance derived from the use of the intensive verb pattern. This approach is used to explore the stylistic justifications for the morphological reversion in his poetry through the poetic language, the internal and external rhythm, the components of the text, and its temporal and spatial identity. Furthermore, the research investigates the birth of the text and how it impacts the soul of the reader, arguing that 'The style arises from the relationship between the author and the reader. The author writes the poetic text, and the reader analyzes the poetic text and understands its purpose' (Rabab'a, 2003).

Therefore, this research relies on the statistical values of Al-Mutanabbi's Al-Sayfiyat poetry to determine the most frequent and rotating intensive patterns. It relies on the number of times intensive patterns appeared in Al-Mutanabbi's poetry to understand the reasons for the occurrence of an intensive pattern more than other intensive patterns. This approach illustrates the commonalities between the contexts in which the intensive patterns are contained. The aim is to invest them semantically to explain their repetition and abundance in the poetic contexts.

II. DISCUSSION

Metamorphoses of Intensiveness in Al-Sayfiyat and How They Impact the Context:

It is well known in Arabic that "the standard morphological weights for intensiveness are *fa'al* [فعل], *mif'al* [مفعال], *fa'ool* [فَعُول], *fa'il* [فَعِيل], etc. However, the answers to the following questions were provided using the statistical and stylistic analysis of these forms and their significance: Are all forms of intensiveness equal to the proportion of intensiveness derived from them? Do they give the same meaning of intensiveness the poet wants, or do they vary in indicating the intensity of intensiveness regarding expressing, persuading, and influencing it?

- The pattern *fa'ool* [فَعُول]:

The statistical values revealed the most prevalent and frequent pattern of intensiveness of *fa'ool* [فَعُول] in Al-Mutanabbi's poetry when praising Sayf Al-Dawla Al-Hamdani. This pattern in the Arabic expression carries the meaning of stability of the action in its doer, and 'it will be for the one from whom the action lasts' (Al-Farabi, 1974). It is used 'for those who have a lot of action' (Al-Suyuti, 1982), and it specifically denotes 'those who are strong in action' (Al-Askari, 1997).

The peculiarity of the Arabic use of the *fa'ool* [فَعُول] pattern is that it expresses distinctive qualities required by the position of the event and the subject or doer. The pattern is characterized by power, permanence, and multiplicity. Al-Mutanabbi used it in a comparison of two situations:

And I was reproaching a criticizer of his generosity, so here I am to his generosity a criticizer. (Ibn Al-Aflili, 1998)

The poet puts the reader in two contradictory situations in this verse. He compares what he thought in the past with what his condition became after seeing the morals of Sayf Al-Dawla. The poet criticizes the blame for tolerance at first. However, after witnessing Sayf Al-Dawla's tolerance, the poet insisted and blamed many others for tolerance. Moreover, he insists on using (*athul*/عَدُول) – a person who blames or scolds another firmly) to intensify the action and its severity. Therefore, the pattern (*fa'ool*/فَعُول) is used to explain his condition and what it devolved to.

The poet's reversion from the infinitive appears at the beginning of the verse (*al-athel* / العَدَلُ / blame, or the act of expressing disapproval and criticism or disapproval about someone's behavior) to the intensive verb pattern (*athoul* / عَدُول / a person who blames or scolds another firmly). He does not resort to using the gerund pattern (*aadhel* / عَادِلُ, meaning someone who usually criticizes others – carper; criticizer). This is because he does not want to express the act of *al-athel* (disapproval and criticism) but the intensity and strength of criticism embodied in the intensive verb pattern used, which is not limited to changing the adjective but instead reconfirms the intensity of the adjective. It is noteworthy that the poet uses a nominal sentence to describe his new state, indicating his feeling of complete conviction and his strong adherence to the blame for tolerance, which is the criticism of forgiveness after he saw the tolerance of Sayf Al-Dawla. Therefore, the prepositional phrase *له* (to his / 3rd singular present of have/ thereunto) comes before the predicate of the subject (*athoul*/عَدُول: criticizer) to direct the criticism towards Sayf Al-Dawla.

Furthermore, the reversion from the subject / the doer (*wasil*/واصل: the one who supports friends) to the intensiveness (*al-wasool*/الوصول: the one who supports friends firmly) corresponds to (*al-qati'*/القاطع: the cutter / the one who cuts / kills the enemies) in his saying:

The sword has nothing to do but cut (*al-qati'*/القاطع), and you are the one who cuts (*al-qati'*/القاطع), who is faithful (*al-bir*/البر), and who is the supporter (*al-wasool*/الوصول). (Ibn Al-Aflili, 1998)

The poetic discourse is expressed through cutting and supporting (connecting/ communicating). The poet illustrates that Sayf Al-Dawla shares with the sword the characteristic of cutting (killing the enemies), but he is unique in connecting (supporting the needy friends). He chose the intensive verb pattern to match Sayf Al-Dawla's praiseworthy act, which is distinguished from the sword by increasing the connection since the sword has no power except to cut. Regarding Sayf Al-Dawla, he possesses both qualities: his cutting is similar to the sharpness of a sword, and he is a communicator (whoever approaches and communicates with Sayf Al-Dawla feels joy because Sayf Al-Dawla is characterized by high communication skills).

Therefore, the intensive verb pattern (al-wasool/الوصول: the one who supports friends firmly) indicates a corresponding meaning in its reversion from the subject / the doer (al-qati' القاطع: the cutter/ the one who cuts/kills the enemies).

There is an aesthetic and artistic significance in this phrase, which is represented in expressing greater intensity when emphasizing the semantic meaning. This emphasis contributes to highlighting the dominant emotional state of the poet towards his praiseworthy one. Thus, the poet's choice of the intensiveness pattern wasoul/ وصول as a deviation from the pattern of the subject / the doer (wasel/ واصل) can be explained by the informative, semantic, and aesthetic effects of this linguistic stimulus (Enkvist, 1978). This choice reveals the stylistic value represented by the influence and persuasion of the qualities of the praiseworthy, who is unique in cutting like a sword, and exaggerating his connection to those who needed him. The expression is written in the pattern of intensiveness katoom/ كتوم (liking to keep things secret) to denote the typical woman in Al-Mutanabbi's saying that praises Sayf Al-Dawla's mother:

Pure as the rain cloud, secretive, and honest in her saying. (Ibn Al-Aflili, 1998)

All the linguistic elements indicate the characteristics of Sayf Al-Dawla's mother and her high status in the context of the poetic verse. The intensive verb pattern of katoom (secretive / كتوم: liking to keep things secret firmly) is used regarding her reaching the level of a typical woman. The praiseworthy woman is characterized by being unique in keeping the secret and not disclosing it to other women, who may share other characteristics with her.

Furthermore, the use of the intensive verb pattern is an indication of the action and the reversion from the subject / the doer (katimah / كاتمة: a female secretive). The intensive verb pattern of the subject / the doer here includes the past and future tense and the time associated with the events of the secrets the praiseworthy one conceals. The movement of the verb is continuous in time, and the meanings of the adjectives are present in the mind with strength, intensity, and permanence. The poet is able to convince the reader of the constancy of keeping a secret, as a noble characteristic, and the strength of this constancy and permanence in the praiseworthy woman. The effect of the constancy of the adjective settles in the mind. The movement of this meaning and the high status and virtue of the praiseworthy one are characterized by continuity over time. Moreover, since the characteristic of keeping secrets is positive in human behavior in general, it is an attribute that singles out women's adornment in particular. The beauty and goodness of a woman are complete if she is described as beautiful in her concealment of secrecy. The poet focuses the reader's attention on the adjective 'secretive' in the poetic verse, which is unique among all other adjectives. The adjective of keeping the secret is the central focus of all the adjectives that draw the reader's attention to the praiseworthy one. If you ask the reader about the status of this praiseworthy woman after hearing this verse, he will mention that Sayf Al-Dawla's mother was secretive, and then he will enumerate other adjectives. This intensive verb pattern secretive (katoom/ كتوم) corresponds to the adjective that follows it (sincere/honest) in a transformation the poet wants to reveal. It is a characteristic that most women lack and that the praiseworthy woman is distinguished for. He also exaggerates in attributing the adjective of honesty to Sayf Al-Dawla's mother, whereas honesty is characterized by people in general. A lack of sincerity is not an apparent problem for women, which also applies to keeping a secret from them. Therefore, only the subject / the doer can describe the Sayf Al-Dawla's mother.

Regarding rank, the pattern wahoob/ وهوب (the one who donates firmly) follows the intensive verb pattern mitlaf (a person who pays firmly) in Al-Mutanabi's saying:

If you lost the costly/precious from the palm of a payer, generous, or donator. (Ibn Al-Aflili, 1998)

The use of the intensive verb pattern wahoob/ وهوب (the one who donates firmly) in this verse indicates generosity in giving and granting.

This pattern acquires its semantic energy in its reversion from a pattern preceded by it (mitlaf / متلاف: a person who pays firmly), which exaggerates the poet's lack of keenness on al-'alaq alnafees (the costly or precious thing) to comfort the reader mentally and psychologically with the empowerment of successive adjectives in their opposition. Therefore, the abundance appears in the first adjective in the hand of mitlaf/ متلاف (a person who pays firmly) to confirm an intensiveness in the adjective of donating, meaning after that, losing precious things is not difficult for Sayf Al-Dawla.

The previous explanation justifies delaying the intensiveness wahoob/ وهوب after mitlaf/ متلاف, because wahoob/ وهوب is an advanced stage of mitlaf/ متلاف.

Linguists believe the pattern fa'oool/ فاعول offers an indication of the origin of the adjective, such as waqood/ وقود (fuel) being the origin of iyqad/ إيقاد (ignition), and suhoor/ سحور being the origin of the pre-dawn meal (Al-Astrabadhi, 1982).

Al-Mutanabbi modifies the case of the mitlaf/ متلاف to express the intensity of the endowment in the pattern wahoob/ وهوب to confirm the authenticity of the adjective in it.

Al-wahib/ الواهب (the giver) is embodied in the praiseworthy, and the intensiveness in it is reduced to the pattern wahoob/ وهوب. Therefore, it does not require the testimony of a witness to verify the adjective in it because it is the origin of the endowment.

In his presentation of Sayf Al-Dawla's blessings, the poet focuses on describing the praiseworthy one as having an open hand. However, the metaphor does not mean here, in the sequence of intensiveness, the explicit lexical meaning in its negative connotation, but rather the abundance of giving and endowing.

The poet portrays the hand as praiseworthy due to the abundance of spending generously what was in it, as if it always wanted to pay what it possessed. Thus, he describes it as *mitlaf*/متلاف (very generous). The poet chose the pattern *mif'al*/مفعال (like *mitlaf*) of the root *talf*/تلف (paid) rather than the subsequent pattern *maf'ool*/مفعول (like *mawhoob*/موهوب). Since *itlaf*/إتلاف (paying) carries some connotations that reduce the value of the expended, its intensiveness is less than in the pattern *fa'ool*/فعل, where the endowment is always about giving something good.

The poet modified the form *darooob*/ضروب: the one who beats excessively, to deepen the meaning of the following saying:

Severe beating if the two bodies are close to each other and the space between them is narrow. His sight remains fixed if the dust covers the sunlight and the darkness does not prevent him from having a correct vision. (Ibn Al-Aflili, 1998)

The poet begins his verse with the form of intensiveness *darooob*/ضروب, which is a surprise, increasing the intensiveness of the meaning even more. As a way of applying poetic imagery to exaggerate the depth of the description of courage in the battles, the poet very accurately specifies the effects of the imagery. When the poet describes the praiseworthy as not *darooob*/ضروب in a state of prosperity, the characteristic of courage becomes obvious, as the number of swords increases and multiplies in the battles. Hence, the poet's description of courage in the scene of the battle and its force is an accurate description of the intended intensiveness.

The form of intensiveness *darooob*/دروب produces a poetic image with semantic intensity for the praiseworthy. The poet's description of the uniqueness of praiseworthy courage, strength, and striking is an intensification of these adjectives. It is an artistic and objective equivalent to the outpouring of the poet's feelings of admiration for his praiseworthy, as well as the depth and sincerity of the poet's affection. Furthermore, the expression in the morphological significance of intensiveness here led the poet to choose *darooob*/ضروب as a linguistic and artistic feature of the emotional state in which he lives towards the praiseworthy. This structure, with its vitality and rhythm, represents a response to the poet's urgent desire to confirm what this derivative signifies (Felfel, 2010).

The poet does not hesitate between the forms of intensiveness at random, but confirms in another place his use of the form *darooob*/ضروب when he says, 'He is a cruel beater at the edges of the swords at his fingertips, and he is playful when taking the words out of his mouth' (Ibn Al-Aflili, 1998).

Based on the abovementioned, which includes the intensiveness form *darooob*/ضروب, the poet informs us about the word '*darooob*' in another place, in which he emphasises the process of choosing between the expressive capabilities available to deepen the intended meaning. He chooses these expressive capabilities to support his idea and to convey his feelings to the listener or reader. In this respect, the morphological pattern forms an honest mirror, reflecting the poet's feelings, emotions, and sensations with complete sincerity, requiring the poetic language of the poet to equal his emotional state.

In the phrase 'He is a cruel beater at the edges of the swords', the poet repeats the surprise to us. He opened the poetic verse using the same pattern and with the same linguistic material, which emphasizes an intensiveness in the poetic imagery of the praiseworthy courage in wars. Men also take pride in beating enemies in battle because doing so is a sign of a brave man's distinction in warfare.

To balance the rhythm, the poet wanted to begin the impossibility of his poetic line with a morphological form similar to how he began the first part. He uses the adjective *laooob*/لعب: playful, which is one form of intensiveness in playing. However, the root *la'eb*/لعب: played, does not mean to be a pastime. Rather, it denotes the intensity of the praiseworthy mastery of the language, in the same way a player masters his game. Therefore, the poet chose the form of intensiveness (playful) to indicate the strength of the knowledge of the praiseworthy and the strength of the praiseworthy speech. In this rhythmic manner, the poet balances the following two expressions: 'He is a cruel beater at the edges of the swords' and 'he is playful when taking the words out of his mouth'. This approach enables the poet to combine this intensiveness between beating, eloquence, courage, and wisdom.

This analysis reveals a stylistic feature that emerged in Al-Mutanabbi's poetry. The feature centres on the poet's use of the intensiveness form *fa'ool*/فعل. This form accommodates the expression of emotional energy toward the praiseworthy.

The poet expressed his great feelings towards the praiseworthy by using the form *fa'ool*/فعل. The emotional energy or the great feelings are represented linguistically by the dominance of the verb form over most of the verses of Al-Mutanabbi's poetry in praise of Sayf Al-Dawla Al-Hamdani, which includes intensiveness forms.

The reason for the frequent use of the form *fa'ool*/فعل is due to the pattern of its use among Arabic speakers in their methods of expression. In this respect, Arabic linguists have noticed that the form *fa'ool*/فعل in the Arabic language does not stop at the limits of describing anything it describes, but rather expresses the essence and truth of this thing. For that reason its use to express intensiveness is more intense and deeper than other forms. In addition, this form cannot be feminine or plural in the masculine plural (Al-Samarrai, 2007).

Al-Mutanabbi's use of the intensiveness form *fa'ool*/فعل more than other forms raises the following question:

- What is the stylistic value of the widespread use of this form? Is there a link that unites them in the intent of this choice?

Al-Mutanabbi limits the construction of the intensiveness form *fa'ool*/ *فَعُول* to the morals and customs through which he praises his praiseworthy. He intended to add an adjective (permanence, necessity, and appropriate ability) to his use of this form for the main goal of praising the description of Sayf Al-Dawla Al-Hamdani. In this respect, praise is meant to include positive adjectives.

Since praise is the main purpose in Al-Mutanabbi's praise poems of Sayf Al-Dawla Al-Hamadani, morals and customs appear in an exaggerated way to announce the origin of such morals and customs in the praiseworthy.

Praising Sayf Al-Dawla for his morals and habits requires the use of form *fa'ool*/ *فَعُول* in order to express the abundance of good morals of Sayf Al-Dawla. Hence, this form displays a linguistic sign through the number of times it appears in the poem, being stylistically dominant and linguistically exciting (Al-Ahmad, 2021).

In addition, the intensiveness form *fa'ool*/ *فَعُول* has the connotation of permanence, which is also in the intensiveness form *fa'al*/ *فَعَلَ*.

All forms of intensiveness are useful (multitude and permanence in the occurrence of the action), but these forms vary in their status. Some refer to strength, others to permanence, and still others to repetition. The form of *fa'ool*/ *فَعُول* refers to strength, intensity, continuity, non-interruption or separation, and multiplicity. Therefore, this form is optimal in the context of praise, through which the qualities of praise and pride are clarified.

- The pattern *fa'al*/ *فَعَلَ*

The form *fa'al*/ *فَعَلَ* is adopted in the Arabic language to exaggerate an action that is repeated. For example: 'If he does the act, time after time, it is said he is *fa'al*/ *فَعَلَ* like Allam/ *عَلام*: All-knower, Sabbar/ *صَبَّار*: patient or suffering for a long time patiently' (Al-Askari, 1997).

Fadhel Al-Samarrai stated that 'fa'al is for those who become skilled' (Al-Samarrai, 2007).

Al-Mutanabbi used the form *fa'al*/ *فَعَلَ* in his poetry, praising Sayf Al-Dawla:

You are the knight who says (patience) where there is no talking or neighing. (Ibn al-Aflili, 1998)

The poet describes being praised in a way that confirms courage in wars: Al-Qawwal Sabrran / the one who says patience.

He addresses the praiseworthy, declaring his psychological closeness to him by saying: 'You are the steadfast knight, calling for patience'.

Furthermore, when the poet wants to depict the repetition of the action in the adjective of praise, he uses the form of intensiveness *fa'al* / *فَعَلَ*.

When the poet refers to repeating the saying over and over again, as if the saying had become one of the crafts of the praiseworthy, a rhythmic feature appears in Al-Mutanabbi's verses. When this feature is represented by the dominance of the whistling sounds /s/ and /s/, this feature refers to the poet's feelings of anxiety and tension, which are evident in the atmosphere of battle. Sayf Al-Dawla does not only call for patience in times of peace, but also urges patience in difficult times that people live in wars.

What is noticeable in the use of the intensiveness form *fa'al*/ *فَعَلَ* is the intensity, which constitutes a prominent stylistic landmark. The use of this form indicates the strength of the adjective in the description and its solidity. In addition, this form is harmonious and deep in expressing the emotions of the poet Al-Mutanabbi, which makes the Arab reader familiarise himself with this form. The intensiveness form *fa'al* makes the reader live it and interact with it the moment it is read (Felfel, 2010).

Al-Mutanabbi praises himself when he says,

And the ignorant, I will delay him in his ignorance with my laughter until I come and devour/prey upon him with hand and mouth. (Ibn Al-Aflili, 1998)

Thus, the poet describes himself as strong and brave. He sometimes forgives sometimes. But if he seeks revenge, he does not hesitate for a moment. The infirmity of the verse confirms that Al-Mutanabbi's hand used to devour his enemies. Predation has become the only work of him and his professional craft. Therefore, he calls himself as a 'predator' to refer to the repetition of the act of predation toward those who deserve it, and he does this repeatedly.

Here, the poet modified the expression in the form of the participle preying to correspond to the form ignorant at the beginning of the verse. The aim is to deny the ignorant the ability to confront the poet's hand that is accustomed to chivalrousness in battle. The form of intensiveness *fa'al* expresses the poet's chivalrousness.

The poet aspires not to hesitate to confront any enemy he faces. Thus, the gerund preying carries the poet's emotions that he is experiencing and the situation that controls him. This case represents the poet's emphasis on what the form of intensiveness indicates in terms of courage and strength.

- The pattern *fu'al*/ *فَعَلَ*

The poet wanted to describe the effect of Sayf Al-Dawla on his enemy in the war:

They are in separate groups on the Khabur River and are dead of fear, as if it were giving them a cup of intoxicants like others. (Ibn Al-Aflili, 1998)

The poet modified the form of intensiveness *khummar*/ *كُثْمَلِين* very drunk/hangover, from the form of the subjective noun *khamer*/ *خَامِر*: drunk to describe the conditions of the enemies of Sayf Al-Dawla when he fought and killed them until the man from the enemies of Sayf Al-Dawla became lost and did not know anything. The poet described the man who was one of the enemies of Sayf Al-Dawla in the form of intensiveness *khummar*, meaning he became like the one who drinks a lot. He did not describe him with the word *khamr*, which does not mean a lot of drinking. This form of

intensiveness is an accurate description of the scene of the enemies of the praiseworthy. The intensiveness of the adjective suggests that Al-Mutanabbi enjoyed describing the enemies after this war that happened between Sayf Al-Dawla and his enemies, demonstrating the correctness of his vision and his belief in the noble qualities that describe Sayf Al-Dawla. Sayf Al-Dawla did what Al-Mutanabbi expected of him “*the central tension revolves around the feelings so the form of intensiveness expresses the poet's feelings*” (Haddad, 2025). This form has become, in this verse, a linguistic sign that focuses on indicating the state of the enemies of Sayf Al-Dawla Al-Hamadani. The reader notices the difficulty in pronouncing the appropriate form of intensiveness *khummar*. However, this word *khummar* brings the intended meaning closer to the mind of the reader. The reader imagines the scene of the people who do not realise where they came from and do not know the direction of their path. Their condition is that of an unconscious drunk. This situation is the effect of Sayf Al-Dawla. The lack of this form in poems is probably because of the bad qualities of enemies. Since the purpose of praise in Al-Mutanabbi's poems is to praise Sayf Al-Dawla, the poet utilizes the form of the praise to focus on mentioning the good qualities of the praised one, so the bad qualities are less mentioned in general.

III. CONCLUSION

- The prevalence of intensiveness forms in the verses has a clear effect on conveying the effective image to the reader precisely as the poet intended.

- The morphological form fa'ool/ فَعُول dominates the verses that include intensiveness. Perhaps the explanation for the frequent use of this form stylistically is its superiority in expressing praise of good morals characterizing the praiseworthy and his family. The intensiveness form fa'ool includes these good morals until they define the nature of the praiseworthy and his family.

- The dominance of other familiar forms of intensiveness in Arabic language decreases in Al-Mutanabbi's poetry due to the preoccupation of these forms with purposes sometimes far from direct praise. Those objects that constitute secondary belongings are fewer than the main purpose which is the praise compared to the verb form fa'ool.

- The pattern fa'al/ فَعَلَ came second in stylistic dominance behind fa'ool, focusing on actions and behaviours that follow the path of craftsmanship. The permanence and abundance of fa'al in Al-Mutanabbi poems was less than the form fa'ool, centering praise on morals and character traits, which is the subject and purpose of praise.

- The study found that intensive forms in the Arabic language appear infrequently in Al-Mutanabbi's poetry, as they do not convey the high degree of exaggeration needed to appropriately express praise for the subject and his family. For this reason, the form of intensiveness fa'ool was more present in Al-Mutanabbi's poetry than other forms of intensiveness in the Arabic language.

- There is no doubt that all forms of intensiveness indicate the multiplication and permanence of the occurrence of the action. But the forms differ in rank. Perhaps the pattern fa'ool indicates strength, intensity, continuity, non-interruption, and abundance. Therefore, fa'ool is the ideal form for the context of praise, describing the adjectives of praise and pride. Although not all of these meanings come together in the form fa'al, which is understood as an interruption and occurrence time after time, it can be separated from its owner. Thus, it is a little weaker than the form fa'ool.

- The description of the form fa'al does not mean it may be discontinued in all examples. For example, 'alam (All-Knower) and Ghaffar (the Oft-Forgiving) are two attributes of God Almighty. But here we mention these attributes in general as evidence that they may come to indicate that they are always inherent to the described.

- It is not a requirement that the form fa'ool always gives the meaning of excessive intensiveness in all examples of praise. Rather, the poet chooses the form of intensiveness that leads to the meaning of excessive exaggeration, according to the need of the context for this form, and leaves other forms of intensiveness in the expression of praise.

- The linguistic stimuli of Al-Mutanabbi's intensiveness reveal they were intended as objective and artistic equivalents to his situation and his strong emotions towards his praised one. Moreover, it could express his emotional state and the poetic rhetorical position.

- This study revealed the transformations of the expressive structure of intensiveness from one form to another using influential dimensions and an aesthetic, artistic function that serves the literary text in its departure from the usual, ordinary forms for expression.

Thus, the semantic and aesthetic effect of the stylistic displacement in the forms of intensiveness in poetic discourse remains stable in the mind of the reader. It forms an epistemological awareness that defines the content of the description and leads to the constancy of values in the image of the creative poet desires, epitomizing the writers' eccentric concerns about the inappropriate behaviors of the human being (Hassouneh & Al-Khalili, 2025).

REFERENCES

- [1] Al Ahmad, Wajed. (2021), An exceptive account of unless clauses: corpus-evidence, *Jordan Journal of Applied Science-Humanities Series*, Vol.29, No. 1, pp. 1-18. <https://doi.org/10.35192/jjoas-h.v29i1.91>
- [2] Al-Askari, Abu Hilal. (1997). *Linguistic Differences*, House of Science and Culture, Egypt.
- [3] Al-Astrabadhi. (1982). *Explanation of the Al-Shafiyah*, Scientific Books House, Beirut.
- [4] Al-Farabi, Isaac bin Ibrahim. (1974). *The Court of Literature*, Dar Al-Shaab Press, Printing, and Publishing House, Cairo.
- [5] Al-Jurjani, Abdel-Qaher. (1978). *Evidence of Miracles*, Dar Al-Ma'rifah, Beirut.
- [6] Al-Qartajani, Hazem. (1981). *Minhaj Al-Balgha and Siraj Al-Adaba*, Dar Al-Gharb Al-Islami, Beirut.

- [7] Al-Sad, Nouredine. (1997). *Stylistics and Discourse Analysis*, 1st edition, Dar Houma, Algeria.
- [8] Al-Samarrai, Fadel. (2007). *The Meanings of Buildings in Arabic*, Dar Ammar, Jordan.
- [9] Al-Suyuti. (1982). *Hama Al-Hawame'*, Al-Saada Press, Egypt.
- [10] Enkvist, Nils Erik. (1978). "Stylistics and Text Linguistics." In *Current Trends in Textlinguistics*, edited by Wolfgang U. Dressler, 174–190. Berlin, Boston: De Gruyter. <https://doi.org/10.1515/9783110853759.174>
- [11] Felfel, Muhammad Abdo. (2010). In the grammatical analysis of the poetic text, *Linguistic Studies Journal*, Vol. 12, No. 2, pp. 255-290.
- [12] Haddad, Suzan. (2025). "The Theme of Conflict Between the East and the West in Zadie Smith's Novel White Teeth and Kiran Desai's The Inheritance of Loss," *Jordan Journal of Applied Science-Humanities Series*, Vol. 42, Iss. 1, Article 1, pp.1-15. <https://jjoas.asu.edu.jo/index.php/jjoas-h/article/view/1002>
- [13] Hamasa, M. (1996). Approach to textual analysis of the poem. *Fosoul Magazine*, 15(2), 5, pp. 108–131.
- [14] Hassouneh, E., & Al-Khalili, R. (2025). Monstrosity and Ecophobia in Frankenstein, Moby Dick, and Dracula. *Jordan Journal of Applied Science-Humanities Series*, 42(2), 17-29.
- [15] Ibn al-Aflili. (1998). *Explanation of Al-Mutanabi's Poetry*, 2nd edition, Al-Risala Foundation, Beirut.
- [16] Rabab'a, Musa. (2003). *Al-Saliqiya*, 1st Edition, Dar Al-Kindi, Jordan.
- [17] Seidler, H. (1963). *Allgemeine Stilistik* (2nd ed., p. 58). Göttingen, Germany: Verlag.

Mohammed Omar Aburahme is an assistant professor at the Faculty of Arts and Humanities, Applied Science Private University, Amman, Jordan. He received his PhD in Arabic language and literature (Linguistics & Syntax) from the University of Jordan in 2020. His main areas of interest include linguistics, grammar and semantics.



Sayel Hazza Al-Hawawshah is an associate professor at the Faculty of Education and Arts, Sohar university, sohar, Oman. He received his PhD in Arabic language and literature (Syntax & Semantics) from the University of Jordan in 2012. His main areas of interest include linguistics, semantics and rhetoric of the Noble Quran.



Saad Abdullah Meqdad is a professor at the Faculty of Arts and Humanities, Applied Science Private University, Amman, Jordan. He received his PhD in Arabic language and literature (Syntax & Semantics) from the University of Jordan in 2011. His main areas of interest include Arabic linguistics and semantics. He was awarded Top Researcher at the Faculty of Arts and Humanities, Applied Science Private University in 2018.

Mohammad Ali Alhroot is an associate professor at the German Jordanian University of Jordan. He holds a PhD in Arabic Studies from the University of Münster at Germany. His areas of research include linguistics. He has published many articles and is the principal author of *Mu'gam šawāhid al-'af'āl al-Mazīda 'inda mi'a wa ḥamsat šu'arā' ḡāhiliyīn wa muḥadramīn* (Yazori, 2021).