

Synthetic Methods in Fictional Dialogue in Arabic Poetry

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Abstract

The sentence is one of the most important components of speech in the Arabic language and other languages. It is the smallest structural unit that includes a meaning. The sentence, as Al-Jurjani mentioned: ((is a compound of two words, one of which is attributed to the other, whether it is useful, such as saying: Zaid is standing, or not, such as saying: If he honors me, it is a sentence that does not benefit except after the arrival of its answer, so the sentence is more general than speech in general)), so according to the previous definition, the sentence is several words that are linked together to produce a new meaning that differs from the meaning of the individual words. The Arabs divided sentences after tracing and induction of the speech of the Arabs into three types: nominal, verbal, quasi-sentence.

Keywords: *Dialogue, Imaginary, Structural Methods, Arabic Poetry.*

Introduction

Dialogue is a prominent narrative element in Arabic poetry since the pre-Islamic era, as it occupied a large space, and the poet benefited from it in breathing life into the poetic text by summoning another party to the poem, absorbing his thoughts and sayings. This mixture and multiplicity of characters helped in adding an intellectual dimension to the text in addition to the aesthetic and artistic dimension at the same time. Arabs' speech was divided into news and composition, each of which has characteristics that distinguish it from the other and means that the speaker uses in order to reach the desired meaning from the speech. The first type of speech was what was likely to be true or false, and it does not require the creation of an action other than: that is, its main purpose is to inform about a past event, while the second type requires the creation of an action by employing it in the poetic context. The structural methods include a group of elements, such as the diversity of sentences, the use of metaphors, symbols, and repetition, which enhances the beauty of the text and adds an additional dimension to the dialogue. These methods also help in suggesting atmospheres and feelings, which makes the reader feel that he is part of the events. This research adopted the descriptive analytical approach, in addition to benefiting from the historical approach, as it was used to understand many of the phenomena included in the dialogue. These three approaches were supported and cooperated with by the researcher. The researcher reviewed a number of studies that dealt with dialogue in Arabic poetry, and perhaps the first of these studies was the study of Dr. Sayed Ahmed Amara (Dialogue in the Arabic Poem until the End of the Umayyad Era) - 1414 AH, which is a study in which he dealt with the concept of narrative dialogue, mythological dialogue, and dialogue with animals. With this division, we see that he has excluded mythological dialogue and dialogue with animals (imaginary) from the narrative phenomenon, and thus it was sufficient to describe the dialogue in its poetic models selected from pre-Islamic, Islamic, and Umayyad poetry. The study did not deal with the analytical aspect that reveals the extent of the effectiveness of dialogue within the poetic poem. However, it is considered one of the first studies that dealt with dialogue in ancient Arabic poetry. The study stopped at some texts of Hudhali poetry. The second study is represented in the book (The Narrative Sense in the Poetry of the Hudhailis) by Dr. Abdul Nasser Muhammad Saeed - 1998 AD. Hoda's study (Al-Sahawi's study entitled: The narrative structure in poetic discourse, Al-Hallaj's poem "The Torment of Al-Bayati" as a model). The poet's use of words and linking them together, generating sentences with meanings that he wants to convey to the poet, is one of the important matters in Arabic speech in general, and poetry in particular. The way in which words are arranged gives different meanings from the meanings of individual words, i.e. (the meanings of the sentence). Some consider this stylistic style a criterion for judging the poet's brilliance (1). The poet conveys his ideas and what his genius produces to the recipient through structural molds, and

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these molds affect the image of the meaning and its beauty. These structures have some characteristics that poets resort to in order to shed light on something more than others or in order to draw the recipient's attention to the intended topic. We will stand on the most important of these characteristics that distinguish linguistic structures.

First: Advancement and Delay

Because the speech of the Arabs has been placed on specific systems and regular contexts, in its natural situation it has what is known as the law of rank: ((The science of linguistic composition is organized and governed by positional relationships occupied by the pillars of the linguistic structure)) (2) that is, each structure has its position in the sentence, but these laws possess some characteristics that enable the creator to break the known pattern by presenting the later, and delaying the earlier for purposes that the creator aims for in order to serve his purpose of literary results (3), so the advancement or delay is not done for absurd reasons, but rather serves a purpose that serves the writer, and usually what is more important in the view of the speaker or the addressee is presented, or the advancement is for the sake of specialization (4), and Dr. Ahmed Al-Shaib indicates that the advancement and delay have an importance in terms of meaning that makes the importance of the phonetic connotation in written texts unnecessary (5). Among the images of presentation and delay in the poetic dialogue of the poet Al-Muhalhal Al-Taghlabi (6) [Al-Kamil]

*** I was informed that the fire was lit after you

And after you, O Kulayb, the council was filled

*** And they disputed over every great matter

If I had been present in their affair, they would not have spoken

In this poetic dialogue between the poet and his brother Kulayb, the king of the Arabs who was betrayed by the tribe of Bakr, memories saturated with pain and regrets were summoned, and he sees that the councils were held and the fires were lit, knowingly His brother had forbidden all these manifestations: the king of the Arabs, Kulayb, was very strong and oppressive, so no one spoke in his presence, no fire was lit before his fire, and no one sat in his council (7). After his death, the people disputed over his blood money, so Al-Muhalhil regretted this matter. The poet used delay in the first verse, as he delayed the subject (the council), and this delay is what is called the preservation of the comma (8), that is, the rhyme, so the poet adopted this style in order to preserve the verbal form. In the words of Malik Ibn al-Rayb (9) [of al-Wafir]

*** And I said, and you have gathered my commotion to me

Resolve, do not be angry with me

*** For my determination will suffice you

And the text of the camels in the desert country

In the second verse in this dialogue, the poet seeks to break the linguistic order of rank, so he presents the object (kaf) and delays the subject (azmi), for the governors threatened him that day, and in his address to them he says that what he has of determination will suffice him against the danger of these governors, so he has no fear from them, so this presentation that the dialogue absorbed, the poet wanted to draw attention to the object, as he is challenging the sultan at that time, i.e. declaring courage and lack of fear.

Among the examples of presentation and delay is Al-Buhturi's saying (10)

*** And without your secret are locked locks

And a barrier of the money's treasury is shaken

So in this poetic fabric in his direct dialogue, we see the poet deliberately breaking the linguistic system by presenting the news, which is the circumstantial sentence (and without your secret), and this breaking of the usual pattern is done for stylistic purposes among poets and is not arbitrary. Dr. Wassan Abdel Moneim comments on the previous verse by saying: ((When he presents the circumstantial quasi-sentence (and without your secret), he thereby indicates directing the recipient's attention and focusing his interest on the internal side that is blind and hidden from vision, but it appears by the poet's own admission, and that is a clear argument)) (11), so the poet deliberately breaks the linguistic system, which is what poetic language allows in order to express his poetic experience in the best possible way.

Second: The Method of Restriction

Restriction is a very important method. It was mentioned in the books of rhetoric: ((Specifying something with something in a specific way)) (12). That is, restricting an attribute to a described or a described to an attribute by a specific means. Restriction has two sides: the restricted and the restricted to (13). Types of restriction: Al-Qazwini said: Restriction is of two types, real and unreal, and it is either by restricting an attribute to the described or by restricting the described to the attribute (14). Methods of restriction (15):

- Negation and exception.
- Only.
- Presenting what should be delayed.
- Coordination with (la), (bal), or (lakin).

Amon the images of brevity is the saying of Al-Nabigha (16) [Al-Basit]

***I stood in it, asking it,

I failed to answer, and there is no one in the quarter

***except the Awari, for what I can explain

And the distance is like a basin for the oppressed, the skin

In a custom of the pre-Islamic customs, the poet stands asking the beloved's distant home, after she left it and the landmarks of that home were erased, and nothing remained of it except very simple traces, so he continues his dialogue with the ruins, but there is no one in these regions, except for some traces that remained, which are (the Awari), a sign to which tents are tied and are secure, so the brevity was by using the style of negation with the question, so the poet is in a psychological atmosphere charged with emotions and longings, suffering that nothing remains of the traces of the home except the place where the tent is tied, and he does not respond.

And among the images of brevity is what came in the lament of Malik bin Al-Rayb (17). [Long]

***I remembered who is crying over me, but I did not find

except the sword and the spear of Al-Ridini crying

In this elegy in which this poet mourns himself, we see him recalling memories of his previous life, as he was a vagabond wandering in the wilderness and wastelands, for he had abandoned people for a long time and was the owner of his sword and spear, and when his death approached, he recalled with anguish that he had not found anyone to weep over him except his sword and his spear, so the brevity came in order for the two weapons to be specialised in weeping over him without people, as the brevity indicated specialisation (18), according to Malik bin al-Rayb, and the poet clarified this image through the monologue.

The brevity was invoked in the saying of Ibn al-Rumi (19):

***By your life, the money of life for every living being

If youth runs out, it is nothing but torment.

In a piece of wisdom presented by Ibn al-Rumi in an internal dialogue (monologue), he begins with the style of swearing (by your life), and he is trying to alleviate the horrors of suffering and its intensity. If youth is gone and a person reaches the lowest age and finds no one to take care of him, then life becomes an unbearable torment. The poet was able, by employing the style of brevity, to show this truth in a way that expresses his poetic experience, and this may be consistent with Ibn al-Rumi's pessimistic nature, as the owners of the sources agree (20). The palace was used in Al-Mutanabbi's saying (21): [Al-Basit]

***And I am nothing but a spear that I carried

So beautify it displayed and direct it

***And time is nothing but a narrator of my poems

If I say poetry, time becomes a singer

In this poetic dialogue between Al-Mutanabbi and Sayf Al-Dawla, the poet intends to open a direct dialogue with his patron, but in a way that makes him proud of himself, as he is known for his great self-esteem and high ambition (22), which is a habit of Al-Mutanabbi in many of his poems. He uses the palace style in the two verses above once in each verse, once describing himself as a spear in the hand of the patron, and this spear is distinctive, as if it were displayed it would be an ornament with which the knight adorns himself, and if he were to aim it at an opponent it would instill terror and fear in his soul, as this sword possesses both qualities. As for the second verse, it moves to a quality that is specific to it, which is poetry, the talent that distinguished him from others, and here time diminishes and magnifies itself to the point that time is nothing but a narrator of the poetic poems that he composes Al-Mutanabbi, if he wrote poetry, time would become its singer, and thus the described was limited to one characteristic, which is singing.

And from it is the saying of Salih bin Rasheef Al-Rundi (23) [Al-Basit]

***And leave out those who blamed for their love

For there is no shame in humiliation for lovers

***And do not fall short in seizing desires

For the nights of intimacy are only short

In a continuous dialogue between the poet and himself, in specific places which are the places of love and following desires and wishes, the legislator proceeds from a wisdom that means love in the heart has no judgment on the person, and for this reason he sees that humiliation is not shameful in the case of love and nothing else, then he proceeds to address a matter of utmost importance, which is that the nights of life are short, so a person must be serious in achieving his desires and goal, for he does not know when his end will come, and he called for the method of brevity in defining this message to the recipient.

Third: Separation and Connection

Many scholars of rhetoric have focused on the importance of this topic and its great significance: ((An art of it is of great danger, difficult to approach and subtle to grasp, no one knows it properly nor encompasses its essence except those who have been given a sound understanding of the speech of the Arabs by nature, and have been blessed with a correct taste in perceiving its secrets. For this reason, some scholars have

limited rhetoric to separation and connection)) (24), and this opinion is consistent with the opinion of Abdul Qaher Al-Jurjani, as he says: ((No one can achieve complete correctness in it except the pure Arabs and people who have been naturally eloquent and have been given an art of knowledge in the taste of speech.... And the strength of the matter in that has reached the point that they have made it a limit for rhetoric, as it was reported from one of them, that he was asked about it: he said: knowing separation from connection)) (25), so this method is of a degree of importance, as some scholars have limited all of rhetoric to knowing it. The definition of connection and separation: ((Connecting is connecting sentences to each other, and separating is leaving it out)) (26), meaning leaving out the connection. The observation that must be noted is that the connection is exclusively between sentences, and the connection is only with the letter waw, so the rest of the connection letters indicate meanings other than connection (27).

Reasons For Separation (28)

- If there is a complete separation between the two sentences, such as if the first is a statement and the second is a construction, and there is no connection between them.
- If the sentence is an answer to a question mentioned or implied.
- If there is a complete union between the two sentences, then the second is an affirmation of the first, a substitute for it, or an explanation of it.

The separation came in the saying of Zuhair bin Abi Salma (29): [Al-Basit]

***Inform the Banu Nawfal about me, for they have conveyed

from me the resentment when the news came to me

***the ones who say, "Left, do not debate him"

deceiving their master in the matter when they ordered

In the context of blame and satire, the poet proceeds in sending the speech addressing the Banu Nawfal, exposing them and reproaching them, and for this reason he employed the style of external dialogue in this exposition, and he seeks to separate the sentences in order to confirm and clarify the sentences, so the sentences are completely united, so the second sentences are an affirmation of the first, so separation here is obligatory, as separation has played the role of confirmation in this area. From the words of Al-Khansa about her brother Sakhr (30) [Al-Basit]

***Abu Omar was among you, ruling you

Yes, the turbaned one for the callers is a supporter

In this external dialogue between the poet and her people, she remembers her brother Sakhr and cries and laments over him, for she is always sad, and with this dialogue she calls for two sentences that she separated between them, and they are sentences that were in the beginning of the verse and another in its end, so the separation was because the second sentence clarifies the first and confirms it, so the separation became necessary.

From the separation, Qais bin Al-Mulawwah (31) [Al-Basit] said

***What is wrong with your heart, O madman, that it is terrified

From the love of one you see no hope in connecting with

In the previous dialogue between the poet and his self (monologue), the dialogue begins on the tongue of the self, so it addresses the madman with the capacity he is known by, not his name, then it blames him for loving Layla despite his confidence that there is no connection between them, so the beauty of the

separation here included in its performance the role of clarifying the reason that caused the madman's accidents.

From this, Abu Firas said (32) [Al-Basit]

***O you who are alone and crying with no one to help him

May God help you with surrender and patience

***This redeemed prisoner, there is no ransom for him

The boy would redeem you with his soul and family

In the poetic dialogue between the captive Hamdanid prince and his cousin Sayf al-Dawla (dialogue), we see that Abu Firas begins the speech with the style of calling, expressing the grief and anguish of the afflicted person and his severity, then he prays for him to receive help from God for his affliction, then he moves to the second verse, separating the two sentences because they have united completely, so the second was like an affirmation of the first sentence. Motives for connection (33).

- If the intention is to include the two sentences in the grammatical rule.
- If the two sentences agree in the declarative and performative in wording and meaning or meaning only, then there is no reason to separate them.
- The difference between the two sentences in the declarative and performative, and the occurrence of ambiguity in the meaning such that it is assumed that the intended meaning is not intended.

In the saying of Antara bin Shaddad (34) [Al-Wafer]

***Why don't you ask the horses, O daughter of Malik

If you are ignorant of what you do not know

***He who witnessed the battle tells you that I

I go to war and I am chaste when it comes to spoils

In the exhibition of pride, the poet comes forward to explain his condition to his cousin Malik, and orders her to ask the people who attended the battle, as he is the hero of the field and the knight of the battlefield, and at the same time he is the owner of a generous soul, so despite the fact that he fights and wins, and when the battle ends and the danger of war is cleared, he abstains from the spoils, so his fighting is not for the sake of looting, and he uses the method of connection in this matter, so he connects the two sentences (he invaded the battle, and he abstained from the spoils), so the two sentences agree in that they are both news, in addition to their agreement in meaning as well. In the words of Amr ibn Kulthum (35): [Al-Wafer]

***Abu Hind, do not rush us

And wait for us to inform you with certainty

***That we will bring the flags white

And return them red, we have already told

In the pride of the poet of Taghlib and its knight, Amr ibn Kulthum Al-Taghlabi, he uses the style of connection, connecting the sentences between the beginning of the verse and its end. He uses the performative sentences in order to contrast his situation. He orders the king to wait for them and they will inform him with certainty. Then he addresses the might and strength of Taghlib, as they bring the flags

pure white, but when they return with them, they are red and stained with the blood of the enemies. This is an indication of violence and the strength of the oppression. The connection was between two sentences, both of which are declarative sentences, and the connection here indicates the association between the identical sentences.

From this is the saying of Jarir (36) [Al-Wafer]

***You have acknowledged our absence to the informant

And we would not acknowledge your backbiting

***Patience has no cheeks for sleep

And does not guide its neighbor to insults

In this news review, the poet continues to use news sentences between the first and second parts of the verse, as both sentences agree in being news sentences, and they also agree in meaning, so the connection here indicates the association between the two sentences, in the grammatical rule and the moral rule as well.

And for the Andalusian poet Al-Ilbiri (37) [Al-Mutaqarib]

***Do not tell all of the Sanhaja

The full moon and the lion of the den

***Your master has made a mistake

That pleases the eyes of the gloaters

***He chose his writer as an infidel

And if he had wanted, he would have been a Muslim.

In the poetic dialogue between the poet and the people of Sanhaja, he is pained by the prince's choice of a Jewish minister, so in the third verse he uses news sentences between the first and second parts, as the connection between the sentences indicates the association of the two sentences in the rule by the poet.

- *Fourth: Definition And Indefiniteness*

This style is considered one of the important phenomena as it: ((gives the creator flexibility in formulating the sentence, as it represents an important aspect in its structural composition; because it represents a diverse expressive value thanks to the meanings that it comes out to and which are widely related to the race and what the context requires of providing knowledge and indefiniteness)) (38), and this topic, such as separation and connection, does not share with knowledge, either indefinite or definite, and knowledge: we can say that it is: a name that indicates a specific thing distinguished from the questioner of individuals or groups sharing with it in the common general characteristics, such as Zaid as a name for a specific person, and these are a name that refers to a specific group, and definiteness is divided into seven sections (39). The subject can be defined in several ways, including making it a pronoun, a name or a relative, or a metaphor with a like or other (40). The temporal object (41) (42):

***We forgave the Banu Hind

And we said the people are our brothers

***May the days return

A people like they were

In these verses, the poet recalls the glories of his people in the Basus War between Taghlib and Bakr over the killing of Kulayb ibn Rabi'ah. The poet used the definite and indefinite forms at the same time, so the word "people" came once as definite, and once as indefinite.

Like the saying of Qays ibn al-Mulawwah (43):

By God, O gazelles of the valley, tell us

.... Is Layla among you or Layla among humans

In this verse, we notice the poet's use of the definite article, which the people of rhetoric call the definite article, so he used the name Layla as a proper noun, in the second half of the verse. This is an emphasis on the name of his beloved and an expression of the extent to which her name is embedded in his soul. He uses the name twice, once adding it to the possessive ya' by saying (Layla), and the second time he releases it by saying Layla.

And from it in the saying of Al-Mutanabbi (44): [Long meter]

***If you honor the generous, you will own him

And if you honor the ignoble, he will rebel

We notice the definition of a poet by means of concealment, so he made the predicate a pronoun and he indicated generality in the address, meaning it can be applied to any other, generous or ignoble, so the definition in the verse indicated directing the speech to a specific addressee (45), without specifying him, so he gave him the characteristic of generality.

As for the indefiniteness, it is the exact opposite of the definition

Reasons for indefiniteness (46).

- Type.
- Individuals.
- Magnification.
- Contempt.

And examples of indefiniteness include the saying of Imru' al-Qais (47): [Convergent]

***Your night was long with kohl

And the friend slept and you did not sleep

***And he spent the night and he spent the night

Like the night of the blind eye

***And that is from news that came to me

And he related it from Abu Al-Aswad

On one of the nights of amusement, Imru' Al-Qais was in amusement and he was informed of the news of the murder of his father, and the news came from his cousin, so he began to feel the length of the night, so he began to address himself in a monologue, so in the first verse he only calls on the known, but in the second verse he uses the word night for the sake of exaggeration and he came with it as an indefinite for that reason, then he explains the matter by saying that news had reached him and it was transmitted from Abu Al-Aswad and the news came as an indefinite also, in order to magnify the matter so he released it leaving the recipient free to determine the type of news that came. Ka'b bin Zuhair used the same style when he said (48) [Al-Basit]

***I stopped there for a while to ask her

So my tears streamed down my cheeks, crushed

***She almost revealed some of our need

If a house of a living, neglected life spoke

In this dialogue between the poet and himself, he begins with the narration and then continues, so if he spoke any (house of a living, neglected life), then the need would turn into realization as is clear, so the indefinite in the previous verse indicated generality, so any verse that speaks would fulfill the purpose, so the poet refers us to a broad idea, as the inhabitants of the Arabian Peninsula are constantly moving, and for this reason, neglected houses abound in it.

And in the words of Dhu al-Rummah (49): [Al-Basit]

***What is wrong with your eyes that water pours from us

As if from the kidneys of a swarm

***And the fur of a room whose holes have been filled

A scatterbrained his village among the books

***The caravan has created news about their followers

Or has the heart returned from its ecstasy

In this internal dialogue between the poet and the self, the self asks the poet what happened to his eyes, and it continues to speak until it says: Did someone you are waiting for bring you news, or did one of your old sorrows return to your title? So the word news came indefinitely to indicate generalization.

Similar to what Al-Mutanabbi said (50) [Al-Basit]

***One day, with a miser, you drive away the Romans from them

And one day, with money, you drive away poverty and drought

The poet used indefiniteness to summon the predicate, so he used the word (horses, and money indefinitely) for the sake of belittling, for with a small number of soldiers he can drive away the Romans, and with a little money he can drive away hunger and drought, so the indefiniteness indicates belittling in this place, so we notice that the poets used this style in a distinctive way that serves the poetic purposes that the poets wanted, so the employment was not in vain, but rather intentional for reasons that the poet wanted from composing this literary product.

Fifth: Deletion is one of the most important chapters of eloquence. Abdul Qaher Al-Jurjani noted this by saying: ((It is a chapter of subtle approach, subtle approach, amazing matter, similar to magic, for you see with it the remembrance, more eloquent than the remembrance, and silence, more informative, and you find yourself most eloquent if you do not speak, and most complete in explanation if you do not explain)) (51), and by this term [deletion] we mean linguistically: ((Deletion, deletes, deletes, something is omitted, and from it the deletion of a single word from the sentence, and the deletion of a letter from the word)) (52), meaning the omission of part of a sentence or a word for rhetorical reasons, and thus one of the contemporaries says: ((The eloquent speaker with a taste for high literature may see that he deletes from his speech that he wants to convey its meaning to the one who speaks to him, what can be understood by the context, or the context of the article, or by the clear intellectual implications or the hidden intellectual implications and by the signs that bring about the sharp intelligence, and it is known that The intelligent are satisfied with a hint, because they perceive the intentions by a hint (53), and it is (an authentic verbal style that the author relies on to benefit from its suggestive potential)) (54), so deletion has a prominent effect on verbal formulation, and there must be evidence or a clue or the deletion must be understood through the context, otherwise it does not perform its role(55)

Reasons for deletion (56).

- Lack of space.
- Hastening pleasure.
- Increasing benefit.
- Acquiring a lot of meaning with a little wording, avoiding boredom and weariness (57).

Imru' al-Qais's saying [long meter]

***I found you, if anything came to us from his messenger

other than you, but we did not find a defense for you (58).

In this dialogue, the misguided king deliberately deletes the direct object and estimates it as (we would have repelled you), and the deletion was for the work of the addressee (59), we find the poet deliberately strengthening the cohesion within the text by employing the deletion method, and the poet was satisfied with the action, as he deliberately concealed the subject returning to the poet, and deleted the direct object: The purpose of this deletion is: ((to give the recipient's world ample space to imagine the vision and comprehend its dimensions, and thus be deeper and more expansive in receiving the content of the poetic news)) (60), as the poet intended to excite the recipient and push him to imagine.

And from it is the saying of Jarir (61) [Basit]

***Love almost killed me on the day of Salmanin

And it almost killed me one day in Bidana

In this verse we see the poet deliberately describing love as killing him, so in the second half he deletes the word love because the addressee knows it, so the deletion indicates brevity and abbreviation, and the poet referred to the recipient in order to estimate the reason for the killing in the second verse.

And from the saying of Al-Mutanabbi (62)

***I wished for it when I wished to see

A conscious friend or a deceitful enemy

Al-Mutanabbi deleted the object of the verb "to be tired", which is the letter "kaf" (ك) (63), so the deletion here came for stylistic reasons or to correct the meter, as the dialogue included the deletion method, but the deletion was intended to strengthen the verbal style within the poetic verse, which made the meaning established in the mind of the recipient.

Conclusion

The structural methods in Arabic poetry are among the basic tools used by poets to express their thoughts and feelings effectively. The text dealt with a group of these methods in a precise manner, as follows:

- Presentation and delay: The text indicates how to break the traditional grammatical rules in arranging words or ideas within sentences for artistic or aesthetic purposes. By presenting what is delayed or delaying what is presented, the poet expresses certain priorities.
- The method of restriction: It is one of the important rhetorical methods that focus on assigning one thing to another, whether this restriction is real or not. Poets use tools such as negation and exception, and others to restrict the meaning and focus on important points.
- Separation and connection: The text explains how poets use methods of separation between sentences and phrases, and the importance of this in clarifying meanings and enhancing understanding. Nouns of declarative and performative sentences play a major role in this process.
- Definiteness and indefiniteness: This style highlights the flexibility of sentence construction and shows how to use definiteness and indefiniteness to generalize or specify. The importance of this style lies in its ability to change the meaning of meanings.
- Ellipsis: The text shows that ellipsis is not just dropping words but has powerful rhetorical effects, as it can add an element of ambiguity or invite the reader to infer deeper meanings or questions.

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 He is a pre-Islamic poet who was nicknamed Al-Fand, likening him to a mountain due to the greatness of his body. His name is Shahl bin Shaiban bin Rabi'ah bin Zaman bin Bakr bin Wa'il. He witnessed the war of Bakr and Taghlib (Al-Basous). He was close to one hundred years old. See: Al-Aghani, Abu Al-Faraj Al-Isfahani, Dar Sadir, Beirut, 3rd ed., 2008: 24/54.
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