

# The Syntactic Level in Abi al-A'sbaa al-Adwany's Poetry: A Stylistic Study

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This study has revealed the syntactic levels in the approach of the poet Abi al-A'sbaa al-Adwany, as the poet used multiple styles in his poetry that distinguished him from other poets. Among these styles are the ways of condition, in which he used the words of the condition: 'if, that', and 'if not'. The style of condition would be one of the most stylistic features in his poetry, as the poet employed more than one way in his poems. He also intended to transmit his ideas and emotions in creative way. As this method was a means of bringing down the poet's nature and its apparent and inner personality, this method was a prominent stylistic indicator in his poetry. Among the styles that the poet employed in his poetry were also the style of prohibition, command, call, and interrogation, which the poet created to employ. They were prominent features in his poetry, which was full of wisdom, sermon, and pride, as Abi al-A'sbaa al-Adwany was famous for his immortal and remaining poems from the pre-Islamic era to this day. It is known that the nickname of the poet is 'Thi al- A'sbaa' (with a finger) because he had an extra toe on his foot. Furthermore, it was claimed that a snake had snapped at his toe and cut it. He has many poems that he organised within his people, and his household. He is from a tribe called Adwan, one of the Adenania tribes. Our poet is one of the wise poets in the pre-Islamic era. Due to its semantic and influential expressive value, he used the "Synthetic presentation and delay styles", and the advantages of his poetry were due to the presenting and delaying patterns in it, as well as the style of "paying attention", which was prominent in his poetry, as he was attentive to the attention and the presence of awareness and assertion. By doing this, he brought the listener close to him, and to react emotionally with him, using many other styles in his poetry for its semantic and stylistic effects upon the reader.

**Keywords:** *Abi al-A'sbaa al-Adwany, Stylistic characteristics, Structural level, Presentation and delay, Paying attention.*

## **Introduction**

Abi al-A'sbaa al-Adwany is one of the pre-Islamic poets of the 'Jahiliyah', also known as the age before Islam. He was wise, a brave knight, and the author of commandments. His poetry was characterised by stylistic features, and dealt with the syntactic level, in which we can touch the aspects of agreement between rhetoric and stylism. This is what we clearly see with Abdel-Qaher Al-Jarjani in his book, *Dala'iel al-Ejaaz* (Evidence of Miracles). When he formulated his performance in the systems, he was not far from the idea of the difference in style with the different syntactic speech. His studies were in presentation, delay, mentioning, deletion, definition and denial, permissibility and redundancy, and other aspects of meanings. Furthermore, his studies were of the styles of truth, metaphor, simile, pun, and other figures of speech, which were close to the concept of stylistic in modern Western doctrines.

The aspects of agreement can be limited to the following points. Firstly, Al-Jurjani believes that the originator behaves with grammatical rules during the formation of the text, according to the principle of choice or selection dictated by the meaning. Al-Jarjani agrees here with the principle of grammatical selection or contextual selection in modern style. Secondly, in his book, *Dal'el al-I'ejaz*, Al-Jarjani took care of presentation and delay, mentioning and deletion, separating and connecting, and other grammatical subjects that are called in the modern era, the semantics of the text, which is the science that studies the rules of language in a way that aims to control the rules of rhetoric and on the basis of meaning. Thus, he melts the rules of grammar and rhetoric in the service of meaning. This is what we see with the poet, Al-Adwany, in his poems.

### ***The Problem of the Research***

There are numerous studies which lack an interest in indicating the extent of the interaction between structures and significance. Therefore, this research attempts to shed light on the relationship between the structural elements of the text. The literary text is a constructive structure, which due to its formative nature, can be analysed into units and minor elements through which to identify the pattern of relationships that were established between these joint units present in the text.

### ***The Goals of the Research***

The research aims to reveal the interconnected relationships that exist between the speech units that make up the poetic text. Furthermore, to stand at the technical and aesthetic function as well as the communication function, as the research aims to identify the most important levels of syntactics in poetry by Abi al-A'sbaa al-Adwany, while also explaining their impact on guiding poetic meaning, achieving understanding, and attaining the intent.

### ***The Research Hypotheses***

This research assumes the establishment of several synthetic styles in the poems of Abi al-A'sbaa al-Adwany. Thus, in this research we try to unveil the most prominent features with a description of the advantages of each style, while also highlighting the impact of each style in revealing the implications of the poetic text.

### ***The Importance of the Research***

This research has a great importance because it has monitored the synthetic levels in Abi al-A'sbaa al-Adwany's poetry. Furthermore, it has shown the characteristics of the structures, as it showed us the poet's ability to employ such styles in his poetry, which distinguished him from his counterparts with these stylistic characteristics.

### ***The Research Procedures***

This research utilises several procedures in order to analyse the poetic texts of the pre-Islamic poet, Abi al-A'sbaa al-Adwany. These procedures are reliant on analysing the identification, literary, and grammatical and lexical levels. They reveal the network of relationships that link these styles with the structure of the poetic text, indicating the extent of their impact on the coherence of the text, while also achieving the structural unity of the text in a coherent, consistent, and acceptable manner.

### ***Previous Studies***

“Rhetoric and Stylistic”, Mohamed Abdel-Muttalib, 1994

“The Structure of Poetic Language”, Jean Cohen, 1986

“Poetic Issues”, Roman Jakobson, 1988

“Style and Stylism”, Pierre Gero, 1985

### **Characteristics of The Style in The Syntactic Level**

The text is an integrated structure that can be studied through its distribution on levels of perception (Fadil, 1987). These structural levels overlap to form the textures of the text (Zaidi, 1984), as the syntax level is an intermediate level between the linguistic sensory sound level and what it raises in the next level (semantic), wherein it forms the total of the possibilities and sensory forms of the presented topics or subjects, their faces and their various manifestations (Fadil, 1987). Here, it becomes necessary to indicate the extent of interaction between the syntax (Zaidi, 1987) and the semantic, which enables us to know the relationship between the structural elements of the text, also known as linguistic content. Since it is the literary impact

or effective structure, it is a subject with a formative nature. Analysing its lower units and what can first be distinguished between many textual structures or linguistic syllables, it is the pattern of relations that exist between these units of common presence (Todorov, 1987).

Necessarily, it has become a search for the source of stylistic values because they are not properties of signs but of formatting (Pierre Giroux, 1985). This leads us to analyse the distinctive properties of patterns of poetic formulas, as this constitutes an urgent necessity in understanding their poetry and describing it with scientific accuracy (Fadil, 1977).

### ***The Verbal Syntax and the Means of Expression***

Syntax can be called a grammatical structure, as it is the set of interconnected relationships that exist between the verbal units that comprise the literary saying (Joseph, 1984). Furthermore, it is a series of words organised within the sentences (Jacobson, 1984) to benefit a meaning by what the verbal phrase does from the style of the event, which it describes, and controls. This is controlled by external and internal formulation factors such as fancy, request, recipient, pre-censorship, and underlying formulas with that which is sought to highlight the poetic feature of the phrase in the communication process. This means, analysing the sentences and deconstructing them into their structural units, which represent verbal pieces that perform the primary or additional functions (Joseph, 1984), and constructing the formulation by entering into coordinate or semi-coordination relationships with other units. It must be noted that this subject has entered within the framework of the science of meanings in the Arabic rhetoric, where the study starts from the grammatical rules (the original) to reveal the technical advantage of an element after describing the fact of structural formation (Al-Jurjani, 1961)

### ***The Expression in the Linguistic Structure for Poetry***

Speech, at all levels of context, holds an intellectual content that the researcher tries to receipt in some way. In a literary saying, the situation differs from that in others, as the purpose or function of the linguistic message changes (Pierre Jiro, 1985). It is represented in the technical function, as well as the receipting function (Jacobson, 1988), which is the main function in all linguistic texts. The literary arts differ among themselves in reaching this result, as poetry is one of the finest arts of 'saying' (Al-Jarjani, 1961), taking special ways to express the content, and attempts to communicate both the recipient's mind and his imagination. It achieves this by relying on the use of poetic representation or depiction in indirect expression by means of imagination and simulation (Jerjani, 1978), where the words change some of their characteristics when they are included in different linguistic formats. Likewise, these adjectives change when the same words are found in more strange circumstances, as this results in the effect of the poetic word through and its effects on the linguistic structure, which can be found in the special conditions of that word (Al-Awady, 1987). This means bypassing normal syntax

laws, deliberately, and reference (Miftah, 1985). That is, by using metaphor and other figures of speech to reach the state of mental excitement in the recipient, as it comes from imagining the event or the effect to be conveyed to him. In addition, it differs from prose, which utilises direct expression as a way to reach its request, relying on mental discussion in the saying that is based on a cause and a result of persuasion, as it is its goal, especially in elocution (Abdel Hamid, 1984).

According to this approach, the literary saying is close to poetry. As much as it contains the style of expression that relies upon an imaginative recipient, it is the first element from which the artist starts in building the poetic saying. If it does not, it will become vulgar speech (Hilal, 1987), wherein its language is naked, poor, and flat, and it is telling inside the composition and spread inside the poetry. However, this should not be the fact. Poetry is not only limited to the images that the mind reaches through imagination and the amount of its conditions, but there is the expression, as an approved tangible reality, such as wisdom or positional logic, which it raises the shock or surprise in the recipient's mind by attracting a variety of paradoxes or means that achieve the literary text, such as the image of grammar (Jacobson, 1988). This means that the grammatical image of the sentence and its structure contribute to creating what is called poetry in the text, as well as the structure, according to the principle of equivalence, and contributes to finding this advantage in use according to the ability of the poet and his choice of art tools between persuasion and simulation (Mubarak, 1993).

### **The Structural Level in the Language**

The structure of the language is not limited to merely formulating the vocabulary according to the morphological rules or grammatical rules. Rather, it requires specific functions, as the signs of the syntax or expression, which indicate the type of functional and semantic relationship that connect among the words or the vocabulary inside the structure that are indicated by them. Moreover, we can find linguistic indicators that are used by the language to show functional and semantic relationships that consist of linking words together in some way, and from them:

#### ***Verbal Consort as:***

1. Diacritical signs or synthetic signs that indicate the function, in which it is possible to delay the former, and move forward the latter. The exit from the usual context has rhetorical purposes, such as 'restriction'. For example, as in the Almighty saying: "Allah fear by only those who have knowledge among His slaves". The purpose of moving the object forward, which is the name of God, is rhetorical. That is, those who have fear of God are the scholars, thus the restriction has removed the scholars from their fear other than God Almighty, and specialised them exclusively without others with fear.

2. Conjunctions, such as Waw (و), Baa(ب), and Faa (ف), are another type of morphology (the basic morphology in the structural linguistic unit) (Abdel-Qader, 2002) which is neither independent nor restrictive but rather, are functional morphisms under which conditions, letters of meanings, and tools in general are included in the form. For example, that al-waw(و) is for swearing, conject, and manner, and means as 'with', which defines its function in the context. Likewise, the letter Lam (ل), is used for command, reason, and ungratefulness, and as a 'preposition', where its function is defined by the context.

The past tense (for example, 'read') goes beyond the meaning of the past, if it is in a sentence such as: "If you read this book, you would find it easy". Therefore, the past here benefits the future (condition), so it came out of its original meaning. Furthermore, in the examples of "may God protect you" and "may God bless you", then the verb in them is used for the past supplication.

### ***The Formula***

It is the morphological structure of names, verbs, and adjectives, which is a verbal context provided by the science of the structure of grammar. For example: the subject, the object, the debutant, the predicate, and the representative of the subject must all be names and not verbs. Thus, the subject is not expected to come with a verb, such as 'came', if we say: 'came evil', we resorted to interpretation in a syntaxial way of the story.

### **The Syntactic Level in Abi Al-A'sbaa Al-Adwany's Poetry**

#### ***The Conditional***

The conditional style forms the most prominent synthetic and stylistic indicator. The conditional style is defined as suspending something with another something, so that if the first one was to find the second, it was said that the condition relies on the existence of an object which is outside what it is (Al-Jurjani, 2009). Thus, there is a comment in the conditional style, as this comment is either incorporeal or a verbal system with the conditional tool. The tool is a divisive structure which leads to perform the meaning of the comment, as the comment with the tool is the most famous type of comment in the Arabic language (Tamam, 2006). It is here that we can assert the conditional sentence according to the existence and the absence of the instrument, as it was divided into two patterns:

1. A conditional clause which includes the conditional tool. This type is more common in linguistic use.

2. A conditional clause without the conditional Tool. The condition with if (إن), if (إذا), if (لو), and if not (ولا). The most commonly conditional tools which are used are: as if (إذا), and if (إن), while if (إذا) it is as.

The adverbs of time received includes the meaning of the condition (Emile, 2006), and the origin 'in if' (إذا), that it is used in the severed imperative in its occurrence, and for a lot to happen (Samurai, 2000), its time shall be limited with knowledge. In contrast to if (إن), Sibawayh said: "If (إذا) it comes in a knowing time, do not you see that you would have said: "I will come to you, if the dates was red the rightness was good", and if I said: "I will come to you, if the dates got red which was ugly" (Sibawayh, 1988), (Al-Mubarad) had made it very clear, as he said: "((He was prevented if (إذا) from being rewarded with it) "that is, he asserts:" it is as an instrument that is not definitive, because it is temporary, also the letters of the rewarding are vague", do you not see that if you said: "If you come, I come to you, you do not know whether or not the coming happen--- if you say: "If you come to me", then the coming must be known (Al-Mubarad, 1985), do not you see the Almighty saying: "If the sky is split" this is an inevitable reality, then The condition (if) on the previous description indicates that the matter has been fulfilled and that it occurred at a presenting time, as some expressions of them: the certain and many times happening (Al-Suyuti, 1996) or hardly happening (Al-Qazwini, 2009) , the poet Abi al-A'sbaa al- Adwany has employed this tool in various meanings and various contexts, in his narrations about his equestrian and courage in wars, also in his wisdom and his wills ---- etc. As the creator in his artistic work intends to spread his thoughts and emotions, those thoughts and emotions take their path to expression, and in a manner that expresses the uniqueness of its owner. That expression, is in fact, a projection style that reveals the nature of the owner and his apparent and inner personality. Thus, it was one of the most prominent stylistic features in his poetry or style of condition. Furthermore, among the contexts where the style of the condition in it represented a prominent stylistic effect, it employed more than one tool, including 'if' (إذا), and 'and if' (إن). These features came together in many places in his poems, including his saying (Abi al-A'sbaa al- Adwany):

"If(إذا) I say a favor, it will be better for them  
Mareer is saying: I don't try this  
If(إن) there is an aggression, Bin Amro will dispersed  
Already many kings have been enriched there  
And his saying: It became like the eagles when his chicks has flown  
If (إذا)it wanted, it would fly, saying for it: "Qaa"  
And his saying: If he does something, he bedevils it  
Completed and non-completed  
And his saying: If(إذا) you want, you will see from their behind  
Orphans are dying like a werewolf  
His saying (abo al-asbaa,1973)

Already I have opened the closed doors  
I became a pioneer if (إِذَا) the sight disappears  
His saying: If (إِذَا) I stand up, I knead the ground reclining  
On fingers joints until the blood goes out  
And his saying: If they were not them,  
"When" would not have attended  
I grabbed in the embarrassment to the grave  
His saying: And the survival of an eagle whenever it becomes extinct  
his days returned to an eagle  
His saying: If (لَوْ) you were a water, you would neither fresh nor decayed  
His saying: I honor the guest even if I became naked has nothing  
And his saying: It is no wonder that I was struck  
If (إِذَا) you denied grey hair or Bald  
And his saying: If (إِنْ) the esteemed people came  
I would find for them curiosity  
And his saying: If (إِنْ) her love becomes emotionally coming to us,  
The best of her will never come to me  
And his saying: If (لَوْ) were not any bonds you not memorizing them, I would not be against  
me in the dread of god  
And his saying: If (لَوْ) you drink my blood, they will not see your mustache  
never your blood is too much satisfying me (Abi al-A'sbaa al- Adwany)"

The tools of the condition or the explanation have benefited, as it is explained in order to reach what it intended and what it seeks from the meanings, just as the explanation increases the meanings of enrichment, fertility, and vitality. That which is his beautiful musical inspiration, gentle rhythm, and musical tone aimed to link the conversation with the tragedy and concerns that he lives and feels.

### ***The Prohibition, Imperative, Calling, and Interrogation Styles***

Another saying in the calling style is: "Oh Lord, cheer a riotous neighborhood, I had terrified those who gambled and pledged from them".

Meanwhile, his saying in the styles of imperative, and prohibition is: "Banish Bani-Tag from your seeking with them, do not follow your eyes that which was mortal".

In addition to:

"And drink with their cup though

They drank with it, do you a heavy drinker”.

Lastly, his saying in the interrogation style is: “Do am I be a master if I had money, then go with it as a beautiful going”.

It can be identified in the previous verses that the styles of imperative and prohibition have gone out to the meaning of the request, which he seeks, whether from himself or from others. As for the style of calling, it benefited by drawing attention, and leading to a metaphorical meaning which was ‘warning’. The metaphorical meaning is a statement of warning and attention. For the interrogation, it arose from metaphorical purposes of glorification, advice, guidance, wonder, and wishful thinking. Therefore, the interrogation is a structure which is a submission subject to the creator's ability to use it technically, and employ it creatively in the context (Al-Buhairi, 2000). Some styles, especially structural ones, have emerged from their true significance to benefit a number of different meanings in different places, and according to the intentions of the speaker and his relationship to his listener, and through how it appears or by what is hidden (al-Zinad, 1982). The interrogative in artistic structures dispenses from the answer, where it remains openly to find in the mind of the recipient various suggestions (Al-Bayati, 1998). Since the interrogation style in literary use is often a result of the metaphorical meanings, the aesthetical formulation and its styles stem from its capabilities to suggest many significant connotations. The highest attainment of the art of literature is that it makes the verbal revelation of strength, control, distance, and vitality a great place — and this revelation power is what adds something else to the normal meaning of the words (Ibtisam, 1984)

### ***The Style of Precedence & Non-Precedence***

The ‘precedence and non-precedence’ style is among the most rhetorical investigations that have received the attention of scholars of meaning, and in terms of monitoring its multiple images, and the indicative or influential value they perform until they will be more suitable

Al-Jurjani refers to its important impact on creative expression by saying: “It is a section of many benefits, many benefits, wide-ranging, far-reaching, still telling you about a pledge of allegiance, leading you to wellness, you still see a poem that you like to hear, its position is softening you. Then looking you find the reason that you liked, it is kind to you, to offer something in it and to changing the word from place to place” (Al-Jurjani, 1961), It made the merit of poetry attributable to the abundant patterns of precedence and non-precedence which is ruled by aesthetical and gustatory considerations in the statement of precedence. So the precedence and non-precedence will depend on its status in the same origin, (the Arabs if .they want to take care of something that they have preceded) (Amayrah, 1982) as if (they precede what is more important to them) (Sibawayh, 1988) .So that the poet does not judge to him (by

progress and is not required by knowledge except if he have in his poetry precedence and non-precedence ) (Al-Qayrawani, 2003).

The precedence and non-precedence style is an art that only those who are experienced in their language can know about. It acquires the sentence systems if the purpose is effective reporting and intent, the initiator, the news, the verb, the subject, the object or what is actually related to the verb or adverb. However, if the placing was changed, then we would look for the rhetorical purpose and its aesthetic effect to justify this variation. That is, according to the influences which were related to the recipient or to the speaker himself or to the nature of the formulation itself or to the communication of the two sides of the recipient and speaker (Abdel-Muttalib, 1994).

"From the precedence and non-precedence  
His saying: from them high level people were  
And faithful purposes people  
Allowing people from them  
Judge among them is a ruling"

Where this style has preceded and presented the verbal sentences, perhaps this precedence is out to the meaning of care or specialisation.

His saying: "After their ruling, virtue and prohibition  
The time has passed by them prematurely"

The origin of this speech: The time has passed for them in time, after the ruling, virtue and prohibition

Also, his saying: "I have a cousin for what he was created  
Two different we are, as I am frying him and he is frying me".

And his saying: "It does not give rise to conflict  
His brother escapes if he denies him  
The precedence here upon the initiator".

### ***Attention Style***

The poet may move from the pronoun of the speaker to the pronoun of the addressee or from the pronoun of the speaker to the pronoun of the absentee. In this transmission, a psychological has a relationship between him and the person addressed to him. This attention gives rise to attention and the presence of awareness and affirmation, as it makes us live the events with

him, whether in his talk about his horsemanship and his courage or in the place of pride and self-esteem. Thus, he brings the listener to interact with him, as we can find the attention in:

In his saying" If you say a favor, it will fit between them  
Mareer says: I do not try that (Abi al-A'sbaa al-Adwany)".

We can see that the attention has been embodied in the transition from the pronoun of the speaker to the pronoun of the absent. This refers to draw attention, and the presence of perception appeared. This transition represents comfort, and the transition from the plural to singular.

As in his saying: "If it were not them, "when" wouldn't be changed it was defeated in the embarrassment to the grave" (Abi al-A'sbaa al-Adwany).

Therefore, he moved from the name of the sign indicating the plural, which is referred to 'for a long time' and farness to the pronoun, which indicates the speaker:

And his saying: "I will guide him by saying a truce even if he sees  
The secret of what I hide, he would frighten".

The attention is reflected in the transition of the absent pronoun in the verb 'see', to the pronoun of the speaker in the verb 'hide', to the pronoun of the absent in the verb 'frighten'. This may be used as a stimulating and shifting stimulus, in order to draw attention and influence the recipient.

### **The Relatives**

The text is a large structural unit which consists of partial units that are linked to each other semantically or by means of a synthetic link. The stylistic analysis, in its essence, focusses on the structure to discover the elements and the relationships between them, its placement in the system that it took place, and within the secondary relation essence (Fadil, 1987).

The relative refers to an interconnection. Before this interconnection can be between the units of the linguistic structure of the form, it is the link between the ideas that make up the text. Since language is inseparable from the work of the mind, thinking is a linguistic work, as when we think we complete a work from the heart of Arabic (Mustafa Nassef, 1995). Therefore, success in building artwork is more difficult to achieve from obtaining good content (Izz El-Din, 2007). It is the most difficult to reach because it requires the writer to control the process with the connotations of the vocabulary in his text, and their relations to each other, in order to be able to describe it as a scattered building unit in the linguistic lexicon. It may be different

before entering his work. To compose a major linguistic building unit, which is what we call the text, it is achieved from the conditions of his existence and his subjective unity. Furthermore, it is not something which is ready, such as a pearl that lies in nature and has not been touched by anyone's hand. Rather, it is achieved in various ways (Shafi'e Al-Sayed, 2009). The subjective unit, in its reality, is one of the manifestations of relatives in its comprehensive sense. Meanwhile, the text, as a total structural unit, is comprised of successive sentences or linear sequences. In order to realise it as a coherent unit, you need to have various linking elements, that link between the parts of the text (Al-Khattabi, 1991). In the past, Abd al-Qaher al-Jarjani had referred to a fundamental condition for the relative to be realised. It is the existence of an incorporeal collector among the linguistic units that the writer intends to connect in the context of an overall text, as he said: "it does not share a partnership between two things until there is a meaning in which such involvement happened". Then "I" if we say: "Zaid is standing and (و) Amro is sitting" so we don't see in here, saying that (و) had come to like between the two sentences on. It as we see another matter which happens with it with the meaning of the plural, so that I don't say: "Zaid is standing and (و) Amro is sitting", so that we see Amro because of Zaid, where they become being counterparts or partners, so that if the listener knew the state of the first, it meant that he knew the condition of the second (Jerjani, 1961), as the moral collector is as a condition in the presence of a contextual collector or a structural link. This same idea was found by one of the most prominent contemporary Arab critics, Jean Cohen, as he defined the relative as: "Relatives in general means connecting or linking, this may happen inside the sermon as well as it may happen outside. The relative may happen in ordinary language in two images, the first one: phenomena with the linking word, which it can be a letter waw (و) as a link word, the second: pronounced, and achieved merely by connecting, without any tool of conjugation or connection which is actually a common way, to link or join (Jean Cohen, 1986). That is meant by the connection, is the incorporeal connector or what we can define as the occasion of the text. For example, the text was talking about describing the desert, as this seeks for vocabularies which are related to the desert, and so on. From another perspective, linking is one of the fundamentals of beauty in the literary text. Moreover, it is literary beauty in itself. When we understand speech, we only understand relationships, and when we judge with the beauty of these words, we actually judge the beauty of these relationships. The more that these relationships correspond to mental laws, the more they are beautiful. The relative in the text plays the role of contextual cohesion, which is based on the interrelated relationships in parts of the text (Abdil Hamid, 1984). If we examine the aspects of relatives in Abi al-A'sbaa al-Adwany's poetry — whether it refers to the semantic connection or what is known as the moral connector or the syntactic contextual connection by means of linguistical mediators, such as the letter or verb or the sign nouns — we can find it represented in:

"We destroyed by the night and the day together (Abi al-A'sbaa al-Adwany)  
Eternity is going to design a stylist

And the sun in the head of its ark was stood  
It was lifted it up in the sky as the highest”.

### **Nominal and Verbal Sentences**

Abi al-A’sbaa al-Adwany used the nominal and verbal sentences in his poems. He diversified according to the difference among them, as the verbal sentences indicate movement, transformation, and emotion because the verb indicates renewal and actions. The nominal sentences referred to stability because the nouns benefit the stability. From the verbal sentences, he said: “They differ, do not follow, I said, he says, make clear, hovering, be, they did not stay, he allows, he spends, I was dismayed, I walked, I remembered, I wanted, go round, they were separated, they were dispersed, it became, he told, did not a person, do, is about to, dent, you wanted, you saw, he goes, they do not go away”. Furthermore, consider the nominal sentence: “the death did not terminate me, has a sect, having a cousin, the neighborhood in which the girl is, the clearing dowry, I am my father”. We find that its use with verbal sentences is more than its use in the nominal sentences because the verbal sentences indicate actions that happen.

### **The Confirmation Style**

Meaning scientists have looked at this style from a psychological point of view. It has been linked to the recipient, really or supposed, and in terms of repetition and scepticism in his psyche, which is directly appropriate with a lot of affirmations (Abu Musa, 1980).

Literature is one of the types of art which is based on psychological emotion, and from which the emotion stems, it is also the essence of creativity (Jaber Asfour, 1998). Affirmation, in its reality, embodies the principle of emotion. The task assigned to the stylistic analyst is to highlight the extent of the link or connection between linguistic expression and psychological feeling (Fathallah, 2004). In particular, in the stylistic areas that dominate the stylistic text, which draws the reader’s attention to the area of its widespread use that is greater than the others, as some of them are called individual displacement (Jean Cohen, 1986). In addition, the style of affirmation by Abi al-A’sbaa al-Adwany. There are reasons and justifications behind this that may relate to the poet’s psyche or to the occasion of notification systems and their contents. Furthermore, it may relate to the recipient on the basis that the literary text, as a message, will cause the recipient to represent a force of pressure on the recipient (Muhammad Abdul Muttalib, 1994).

## Conclusion

1. Abi al-A'sbaa al-Adwany is one of the pre-Islamic 'Jahiliya' poets of that era. He was wise, and his poetry is characterised by stylistic features, including the styles of condition, interrogation, imperative, prohibition, and calling.
2. These styles have departed from their true connotation to a metaphorical connotation, such as the exitance of interrogation to metaphorical purposes, including glorification, advice, guidance, and wonder, among others.
3. The poet has distinguished himself by the style of precedence and non-precedence due to its aesthetical and gustatory value because if the Arabs want to take care of something, they will precede it.
4. One of the styles in which he distinguished himself in his poetry was the style of 'attention', to draw attention and the presence of perception, which is one of the means of displacement.
5. The relative linking or connection style was clear in his poetry, as the semantic coherence can be identified in his poetry.

## The Results

1. Abi al-A'sbaa al-Adwany's poetry is characterised by its stylistic characteristics with profound connotations, which enrich the poetic text with its metaphorical meanings that deviate from its true significance.
2. The poet Abi al-A'sbaa al-Adwany had an influential and clear style in poetic discourse with his linguistic ability, which enabled him to delve into the field of the art of poetic speech.
3. The research has revealed the stylistic levels and the technical, aesthetic, literary, graphic, semantic, and grammatical characteristics that promoted the construction of structures and their interconnectedness between them through the relationship of the former to the later, and vice versa.
4. The research has revealed that these styles came in harmony with the emotional and psychological state of the poet, as he expressed and conveyed thoughts and feelings in a high literary style.
5. The structure of the poetic text of the poet Abi al-A'sbaa al-Adwany was a coherent, deep, and harmonious structure that helped the reader and the listener to understand the text and taste it.
6. The research has revealed that his poetry was balanced and had consistent ends, creating a rhythmic atmosphere that attracts the recipient when he or she hears it.
7. The search has revealed the musical harmony of poetic verses, which had a great impact in understanding the significance of the text and deciphering its codes and symbols in order to reach the intention of meaning.

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