

The Morphological Significance of Ibn Zaydun's Ode of Lamentable Separation: A Morphological Study

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Abstract

This research investigates the morphological significance of Ibn Zaydun's Ode of Lamentable Separation. It mainly examines the link between the dimensions of the semantic phoneme (its expressive value) and their rhythmic structural symmetry and their use as it is represented in Ibn Zaydun's poem, which results in vocal coloring, controls the degrees of vocal beauty and its impact on enriching the significance and suggestion for the recipient. It follows the descriptive analytical approach. The findings reveal that the sound is the manifestation of psychological emotion, and this emotion, by its nature, is the reason for diversifying the sound outputs and its different returns. Moreover, the poet's emotion worked on coloring his poetry with phonetic symbols indicating a diversification of the phonetic connotation.

Keywords: Ibn Zaydun, Arabic poetry, Ode of Lamentable Separation.

Introduction

Praise be to God, Lord of the Worlds, and blessings and peace be upon the Master of the Messengers, Muhammad bin Abdullah, and his good and pure family and his noble companions until the Day of Judgment.

Literary work, with its various forms, uses language, its expressive and lexical tools, and its rhetorical and artistic connotations, as the mainstay of its discourse and the basis for its conceptual and interpretive bases that determine its communicative and expressive ability shared between the self and the other.

Poetry is a fine art and a type of literary work. Its basis and essence is (language) with its phonetic, semantic, aesthetic, lexical and rhetorical aspects. This means that language is the pillar of the poetic text and its aesthetic theme that radiates its essence and presentation, and its means of artistic expression of ideas and feelings, and one of its most important means that shows the extent to which the text producer is able to portray according to aesthetic foundations. Language has been distinguished by several advantages over other tools of expression and discourse in other fine arts, especially poetry, just as the art of poetry itself is distinguished from other literary arts, from one era to another and the style of a poet from another, and a topic from another topic with its themes and features. The poetic text also differs according to the poet's purpose of language and his method of choosing its words. Add to this all the data that the language carries to enrich the poetic discourse in its communicative, informative, aesthetic and intelligible mission, and creates in its recipient a strong response that reflects the ingenuity of the creator's choice of his vocabulary and structures that cast the shadows of his emotions and feelings on them. So the function of language in textual construction is an expressive, communicative, and entertaining function that reflects the impact

of cultural and objective data that provides its contents with an influencing and an expressive energy for the motives of the emotional experience and its dimensions. This means that the language structures in the ancient/modern critical perspective were based on tight architectural foundations.

Therefore, the poet had a great deal of freedom in choosing words and focusing on the aesthetic expressive performance. From this point of view, and for the importance of language, language can be described as a living entity with artistic and philosophical performance characteristics from which the creator sets out to define the circle of his creative experience. Undoubtedly, the language of poetry is considered to be linguistic structures and structures made with patterns that distinguish them from forms in structure and content. It is also the language of literature and art and a tool of aesthetics and communication between people. In addition, the language of poetry came as a carrier of the first Arab civilization that extended through time. So it was said that poetry is the Arabs' anthology.

This research will focus on an important aspect of linguistic analysis, which is the phonemic analysis of the produced text and the extent of its contribution to revealing the points of creativity and the reasons for its brilliance within the semantic field. Thus, it establishes a linguistic approach based on the phonemic criticism approach, since phonemic analysis (phonetic criticism) and its conceptual terms provide the aesthetic requirement in coordinating the form and its content. This is considered an important part of the modern/linguistic critical approaches that focus on the text and its structural patterns. Its mechanisms have developed and its scientific and methodological means have varied and used to reveal its great impact in building poetic content and the variation of poets in the creative capabilities and abilities to benefit from the data of the vocal approach and its critical mechanisms.

The selection of structural patterns is important for drawing the dimensions of their poetic work and translating its semantic, rhythmic and aesthetic data in the mind of its recipient. Here, there is the possibility of reading the data of the literary text and its connotations, a linguistic reading from the perspective of phonetic criticism, to determine the aesthetic and perceptual criteria, their relationship to the phoneme and its functional performance.

This research in its procedural field studied one of the most famous poems of the poet Ibn Zaydun which catches creativity, and appreciated by all (1), it preserves its empathic emotional expression despite its length (2). It has various types of proficiency, and expresses a sincere emotion (3) as the pure source of albumin burst out with meanings, emotions, methods and rhythm (4). It is a morphological study that reveals the most important morphological structures on which the poem is structured, and its implications in clarifying the intended meaning and embodying the poet's emotional experience to benefit from the morphological structures in the Arabic language. This morphological structure produces a deep understanding of the unity of the embodied expression of the meaning behind the recipient's response to the aesthetic of the literary text (5).

Since the poem is an indivisible entity with regard to the communicative and aesthetic unity of the general meaning, its understanding and interpretation, and the knowledge of its verbal and artistic aspects, the researcher has selected the morphological significance from among other components, composition, style and construction. Therefore, it was chosen as a subject for study because of its importance in knowing the linguistic style of the poet Ibn Zaydun, highlighting his psychological world, and trying to link morphological structures and their connotations and the movement of the creative self in clarifying the points of

convergence between linguistic expressive values, and I mean morphology in particular and the values of psychological influences imparted by the poet's inner suggestions concerning the unity of the text and its poetic discourse that determines the nature of the response of the reader/hearer. Here, the importance of the morphological aspect appears in casting the construction, communicating the meaning and clarifying the significance (6). Poetic creativity is a linguistic construct, as the poet adapts the words and gives his poem the greatest possible amount of morphological, suggestive and emotional language capabilities (7). This requires that the poet uses a special language to express his emotions and feelings; a language style that results from the availability of a measure of harmony between the linguistic structure and the meaning and the unity of rhythm that is organized in "a series of sounds that emit meaning" (8) and show the readers one of the subconscious aspects in the depths of his own emotion (9).

This method has been used in the process of conveying the poetic discourse between the creator and the recipient, creating, through its linguistic construction, an aesthetic delivery function that is commensurate with the nature of the poetic work, which transmits psychological and moral connotations to the recipient, thus creating emotional sense according to the law of artistic transmission (10). This means that the construction or morphological structures are important in the creative work, and thus they are ((an important factor in coordinating the general artistic construction of the poem)) (11). Every feeling that shudders within the heart of the (creative) poet is sent to the recipient/reader, and this results in auditory effects that are useful in the process of understanding and criticizing poetry, and morphological structures have a suggestive and abstract ability through what images and visions they create in the recipient's soul and vibrate their hearing, and emphasize the participation of the words in strengthening the poetic process (14).

Therefore, we can confidently say that the morphological structure is one of the most prominent features of the poetic discourse that embodies the emotions of the creative self and expresses it. The morphological structure appeared in Ibn Zaydun's Ode of a Lamentable Separation with a symbolic and suggestive expressive value that enriches the aesthetic impact of the poetic text music, a psychological and moral significance, an aesthetic value, and an expressive and functional value performed by the structuring in its understanding and delivery of meaning. It also appeared in multiple forms such as the noun of the subject, the noun of the object, the descriptive adjective, the three verb forms, and so on.

The expressive value of the phoneme and its functional significance:

Recent stylistic studies confirm that there is a close relationship between the phoneme and its semantic significance. This means that each of the sounds of language has a special meaning that distinguishes it from others, and the same is the case between the pronunciation and its connotation. For this ((scientific objectivity necessitated to comprehend the relationship between the word and its meaning, and to research the tangible side of the language, which is the sound as the mediator of significance in the process of communicating and informing and the channel carrying meaning)) (15). In addition, the word is considered a phonetic image and a mental image, and at the same time carries sound and significance. This means that it becomes with its acoustic structure a free signal and an aesthetic experience that the creator releases towards the recipient (16).

The phonemic significance of poetic discourse is the result of the contextual voice function in the poetic creativity process. This function lies in the expressive value of the

sound/phoneme, its musical value and its impact on the construction of the poem. Poetry, as a tool for communication, understanding and enjoyment between the creator and the recipient, represents the fertile field in which the poet employs the sounds/phonemes of the language and its connotations and all the multiple meanings it carries, the sound spaces and harmonic spaces that play an active role in enriching the poetic context, as well as its musical diversification and its vocal and tonal formation. A great deal of compatibility between the connotation and the sound leads to highlighting the aesthetic value of the text because ((the poet's emotion works to color his poetry with phonetic symbols indicating the diversification of the phonetic sign, so the meaning comes in line with the phonetic symbol)) (17).

Ibn Zaydun opens his poem with a description of his grief and pain (21):

Our closeness has altered into separation
And our sweet relation into aversion

The poet was able to employ his words in a distinct semantic use that came in most of their phonetic composition matching their meanings, as he threw us into the atmosphere of his pain and sadness and revealed to us his psychological connotations, in addition to the inlay that gave the poetic text a strong acoustic rhythm as a result of the power of expression through music and voice, which strengthens the role of rhyme and music in the poetic discourse and gives it an additional rhythmic substrate that increases the vocal and tonal harmony and creates a rhythmic tension appropriate to the psychological framework that reveals the poet's emotional experience.

The poet says (24):

When the pain of disunion broke, death befell
And dead we were announced

The psychological impact remains inherent to the poet as he expresses his crying emotional experience and sheds tears of heartbreak over the separation of his beloved Walladah. He also says (26):

Who would inform those who caused us such
Endless pain which wears us yet itself not

Voicing the sounds of (mim م, nun ن, and baa ب) with the spread of the letter /s/ and the voicelessness of the letter "ha ه" indicated the sadness that accompanies the poet forever. These vocal accumulations contributed to the depiction of the poet's endless sadness.

And Ibn Zaydun said in remembrance of the time that he used to laugh when he was together with his beloved and that made him cry when parting (28):

That the time which made us laugh
When we were close, itself now, makes us weep

Some sounds had an impact on the occurrence of the significance and its embodiment for the reasons of the creative experience, as the poet has most of the voiced sounds, and most of them are the letters n ن and zai ز, which indicates the pain and sigh that the poet felt, not forgetting the meeting of the open, vocal baa ب sound with the intensity of the letter ق qaf and the repetition of the letter ر ra. This word, with its heavy tone, contributed to expressing the intensity of the closeness that brought the poet and his beloved together, and indicated those struggles that the poet suffers from due to the separation after love and closeness. The vocal

accumulations spread in the structure of the poetic text a distinctive acoustic sense that expressed the poet's emotional state and his emotional experience. The phonetic significance associated with the emotional state was clear in the poem, as the poet was able to harmonize between the sounds / phonemes and their implications. The poet also says (29):

The envious raged with our exchange of love
They invoked we choke and time responded 'Amen' [served their purpose]

The poet here expressed the affliction of grief and sadness, so the openness and voicedness of the letter a ع followed by the letter ya ي, which is an elongated voice, as it was the cause of prolonging the pronunciation with the loudness. Thus, it contributed to depicting the depth of significance in the anger of the enemies due to the pure love between them, by saying: (The envious raged), he whispered the letters ta ت and s س and their openness with the resonance of the letters ya ي and n ن and extending them, adding the beautiful smooth tune in the scene of calm, and whispering and invisibility in their passion. But this calm turned into pain for them, for the meeting of the letters (ba ب, nun ن and g غ), which are voiced sounds with the whisper of the letter s س and its applicability, gave suggestive connotations that expressed the interruption of love and a heartbreak that followed union, all of which deepened the indication of what the poet suffers; the coalition of enemies and fate on him. Thus, we can repeat the saying of those who said that the substance of the sound is the manifestation of psychological emotion, and that this emotion, by its nature, is a reason for diversifying the sound outputs and its different returns (30).

Examples of imitation words indicating their meaning (cords, untied, joining, severed) in his saying (31):

Cords binding our souls untied,
Love bonds joining our hands together, severed

The origin of the word “untied” is (untying the knot, and from it is the Almighty’s saying: And untie the knot from my tongue (32) (33). The cut: the cut that is removed (34). Here, these sounds imitated the love that was tied and connected between the poet and his beloved, because the sound in the poetic language has meaning and is related to the meaning. It is more effective in poetic expression, and more indicative of meaning, and Ibn Jinni alluded to the connotation of words on meanings, saying: ((The words were made evidence to prove their meanings, not to negate them)) (35). Through the phonetic connotation that spread in the construction of the text and the embodiment of its creative meanings, Ibn Zaydun was able to employ his words in a distinct semantic use, so some of them were identical to their meanings, including his saying (36):

We plucked luscious fruits of union
From love branches, hanging low
Had our fill, as we pleased

The word (we plucked) denotes its meaning, so the plucking: the tying of a wet thing such as a branch and the like, and breaking it without a hint, and it was said: it is your tying to anything whatsoever. The poet succeeded in depicting the state of the connection between them, that they fell in love deeply, drawing the attention of the recipients to the link between the utterance and its meaning (and it seemed from the magic of words in their minds and their control over their thinking that they linked them and their meanings closely, and made them a

natural cause for understanding and realization) (38).

Ibn Zaydun asked whether she pleased his enemies, for he did not please her enemies, as he said (39):

Never have I attempted to please the enemies
Are they now happy; we are no longer together?
Let envious ones feel not elated
For what has happened to,
No hate-consumed individual
Needs to gloat over my misfortune

What can be discerned here is the presence of the letter ta' ت, which is a voiced, strong, open at one time and weakened at another, and the letter qaf ق, which is one of the letters of the Qalqalah (Plosive), and it has strong sound. They gave the text a loud and intense musical atmosphere that embodies the intensity of that sentimentality, depicting the severity of its impact on the poet's self after the separation of his beloved Walladah and the interruption of the connection between them, with the sound of ra ر which has a repetitive nature, expressing in the poem various emotions and ideas. They gave a strong indication and expression of the poetic image's effect on the soul of its recipient, which embodied the emotions of the loving/parting self of its creator. We note that the poet made good use of this sound for creating the balance between sound and connotation and occupied a wider sound space that gave the poetic discourse distinct rhythms that deepen the contents of the meaning and consolidate its connotations and ideas.

The poet used phonetic symbols/connotations to show how their era was, as he called it the era of happiness by saying (40):

May your happy memory be nourished to live,
For you were the aroma to our souls.

In this line, the s س sound rises in (ليسقي be nourished, السعادة the pleasure), which is a soft, voiceless sound of whistling sounds and ((The Arabic س s is high when the /s/ is measured by it in some European languages such as English))(41), as it provided a sweet tune. The whistling sounds suggest the poet's calmness (42) as if he had lived stability in describing that period and wished it continued happiness. It was not limited to the sound of the s س, but was supported by the combination of the sound of ha ه and n ن in (our souls أرواحنا, our aroma ريحنا). The voiceless/h/ and its openness and the resonance of the /n/ with the sound extension added beauty and a wonderful portrayal of the poet's passion in their past era.

In his saying (43):

When it gracefully moves, beaded necklaces luxuriously balance it,
The feet are so tender that anklets leave traces on them

The /d/ sound is characterized by being a strong, loud, explosive sound. In (تأود Adathu) we find that /d/ is preceded by along vowel, as these vocal symbols depicted to us the swaying of the poet's beloved because of the weight of the necklaces and anklets that made her bleed; that she swayed and could not bear carrying many ornaments, for her tenderness and softness.

The acoustic change:

Among the patterns of connotation / phonetic symbols is the change in the
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pronunciation from the singular to the plural, which is a stylistic manifestation that is common in Ibn Zaydun's "Ode of a Lamentable Separation", and is almost prevalent in it. Moreover, addressing the singular with the plural is known in the speech of the Arabs. It is said to the great man, look at my affairs. Because the masters and kings say: We did, so on the issue of this beginning they are addressed in the answer (44), since the origin in the speech of the Arabs is that each word indicates what was put for it. Sibawayh believes that the occurrence of the singular is a special place in poetry (45). Ibn Faris considered the occurrence of the singular in the plural position as an Arabic tradition (46). And Ibn Jinni said: ((The occurrence of the singular in the group's position is a failure in the language)) (47). This is due to its frequency in speech.

Among the manifestations of this is in IbnZaydun's Ode to a Lamentable Separation, as we find him in the most general way, he addressed (Walladah) in the plural form and in other places in the singular form, because she is required to remain loyal. He said (48):

That the time which made us laugh
When we were close, itself now, makes us weep
After you never have we been religious but to you;
Nor have we had an opinion against you
You departed and so did we
Yet our heart is never quenched and our eyes are ever wet
When our souls recall your memories,
Had it not been for self-consoling, overwhelming sorrow almost kills us
Never think your being far will cause us to alter
Even though distance to lovers often does

The plural form in the poem is a stylistic aspect by which the poet wanted to cause the problem between the pronunciation and the meaning, as ((words are evidence of meanings, and examples of clarity about them)). It seems to our ancient critics that this stylistic aspect is only used in the context of exaggeration. The poet's expressions (made us, we were close, makes us weep, etc.) indicate that the connotation of the plural here indicates multiplicity and exaggeration. The abandonment of singular to plural, in addition to its stylistic connotation, has a phonetic connotation, which constitutes multiplication of its most moral dimensions that are consistent with the structure of phonetic rhyme. These sounds are symbols of function with the plural structure.

This is paralleled by what the poet wishes to convey and portray through those symbols / phonetic connotation that formed the epicenter of the divided emotional capture between the self and the other, between the poet and the beloved, and the creator's attempt to embody this through exaggeration, intimidation and transgression, and the shift in semantics of formulas, the multiplicity of poetic discourse methods to provide the requirements for understanding, comprehension and enjoyment. It seems that Ibn Zaydun was successful in portraying this. An example of singularity is Ibn Zaydun's following lines (50):

No new companion will make me abandon you,
No lover will take your place in my heart
We will never exchange its refreshing source
For any delightful drink.
Your love, although quenching my thirst,
Leaves me parched; athirst again

We never abandoned the skies of beauty,
Illumined by the bright star of your presence
We never sought another,
Never turned my back on you
We feel the twinge of sorrow,
When I drink alone,
And hear the singer's plaintive strains
Stay faithful to us, as we to you,
For the free treat others as they have treated
May God's peace abide with you,
So long as your love abides in me.
An immense longing I try to hide,
But just the same!
It only discloses my devotion to you

The poet singled out the mention of his beloved in the previous verses, and she was addressed by the connected pronoun for the feminine singular, as we find in his saying: (Stay). The speech was addressed to her in the imperative form, and he singled it out so that she is specific to him and not others. In addition, the vowel letters increased the sound space to provide a dimension that filled the recipient's soul/produced text with great clamor describing the emotional state of the creator and the recipient's emotional participation of the dimensions of his poetic experience.

Repetition:

Repetition with its different styles and methods is one of the most prominent literary/sound stylistic phenomena adopted by Arabic poetry in its long history, ancient and modern, in its linguistic/vocal and rhythmic construction. And repetition is not limited to words only, as was expressed by some of our ancient critics (51), but it is considered an artistic/linguistic style in the structural and rhythmic unity of the poem, as the poet has control over it and moves it as he wants in his own style according to certain emotions that the poet wants to highlight and clarify for the listener, and based on the requirements required by the rhythmic / vocal construction of the poetic text.

Some critics see that the phenomenon of repetition is a characteristic of modernity due to its frequent use in modern poetry, but it has roots in the ancient Arab poetic heritage (52). The importance of this phonetic and structural phenomenon lies in the unity of the Arabic poem, as a moral rhythmic musical phenomenon that is embodied in the repetition of the word, the line of verse, or the passage in the form of a musical or moral imperative multiple times. It lies in the repetition of certain words in the construction of the poem. This suggests the importance of the connotations of those repeated words, which makes this repetition a key at times to understand the poem (53) because the alternation of words and their repetition in the context of literary expression constitutes a musical melody and rhythm intended by the poet in his poetry (54).

When the poet ((repeats a particular letter or a group of letters, this has a meaning that reflects an inner feeling to express his poetic experience. The sound pattern may surpass the logic of language and leave the constraint of the pure sound to a sign that moves and strengthens the meaning)) (55). The poet's repetition of a particular phrase means his emphasis on an important aspect in it, which is given importance by the poet more than his care for anything else. The repetition highlights a sensitive point in the phrase, and reveals the speaker's interest

in it, which in this sense has a valuable psychological significance (56).

As for the forms of repetition that poets resort to, they are many, including the repetition of vowels or phonemes, the repetition of letters and words, and the repetition of phrases, and the benefit of this repetition is convenient for the poet ((in weighting the same word...Out of nostalgia and sympathy)) (57).

The phenomenon of repetition seemed clear in Ibn Zaydun's poem, including the repetition of the letter ن ن, which came to form an acoustic and semantic rhythm in a poem whose rhyme indicated it. This made the poem a phonetic composition that suits the topic of the poem and the meanings of the pain of separation and the memory of love and integration. The sound /n/ is a middle vowel, and its place of articulation is the tip of the tongue with the origins of the upper folds, and it is nasal, as air flows with it from the nose with the upper gums and the breath extends from the nose. The /n/ has connotations in the Arabic language, including: emphasis, femininity, prevention, etc. (58). The /n/ sound was repeated a lot in the poem as rhyming and in filling the verses. The repetition of the letters [n] and [a] in each line of the poem makes the listener feel the rise and fall of the melody through the long vowel [a] and the accompanying melody made by the sound/n/.

The poet said (59):

Our closeness has altered into separation
And our sweet relation into aversion
When the pain of disunion broke, death befell
And dead we were announced
That the time which made us laugh
When we were close, itself now, makes us weep
Never have I attempted to please the enemies
Are they now happy; we are no longer together?

This includes the repetition of the letter [و waw] in many contexts like (61):

By God, I never wished to be with someone else
Other than you;
Nor my hope for meeting you ever diminishes
No new companion will make me abandon you,
No lover will take your place in my heart

The poet repeated the letter [و waw] four times. There is no doubt that the phonetic rewind of this letter formed a musical tune and a semantic depth, and a sweet acoustic suggestion that the listener does not get tired of repeating. It matches the nature of the composition, and its approach in composition, which "affects hearing like the effect of colors on sight" (62). The singular [و waw] has divisions, some of which are for the vowel. It is instead of the ب ba', and it is not permissible to enter a pronoun as it enters the ب ba' (63), so people say: (By God) which indicates the oath, as the poet mentioned it first to confirm his next words after it, and it reflects kindness and its meaning reflects plurality. And the fact that it indicates togetherness is more likely (64). It is said: (I did not leave, nor did we benefit, nor did we take it). So linking these negated verbs embodies the depth of emotion in the poet and his swing between hope, pain and despair, because he did not ask for an alternative to her desires, nor did his wishes go away from her, and he did not choose a beloved other than her, nor did he take an alternative to comfort him with her parting.

The phonetic structure that the poet adopted has become a semiotic/linguistic argument

that suggests signs of psychological and emotional crisis and their suggestive connotations drawn by the textual structure and the sound space it provides to simulate the linguistic structure. This includes the repetition of the letters s س and sh ش in the poet's saying (65):

How often we joyously communed,
happily concealed from unsympathetic eyes!
Now a vanished dream
In our meetings, we were two secrets
Concealed by the heart of darkness;
Until the tongue of morning well-nigh revealed us

In the words of the first line, the sounds of r ر, s س, and sh ش are repeated. Moreover, the letter dh ض is repeated in the word غرض as an expression of the repetition of the meaning implied by the word, given the love and happiness that the poet and his lover experienced and enraged the eyelids of enemies and envious people. The poet continues to repeat the fricative sounds and employs them to serve the general meaning of the poem. He mentions that the darkness would have concealed their secret had it not been for the outbreak of the morning that spreads them, as the sounds of these words were combined to indicate in their structure an accurate meaning.

The poetic use of words and their phonetic connotations in their context negates their strangeness and formal affectation, as the sound by its physical nature with the meaning and their consistency in simulation/sound connotation is the decisive factor in judgment, and evidence of the ability of the poet to create the verbal context, and the addition of musical and rhythmic touches that enrich the poetic texture of the poem.

The repetition of the word achieves a rhythm that goes along with the meaning, embodies it and expresses its connotations (67). Moreover, it has an impact on the poet and the listener, as it gives a special impression of the meaning, whether it is in love expression or otherwise. An example of the repetition of the word in Ibn Zaydun's poem is his saying (68):

We thought we would never taste despair
But now we are despaired; had been deceived

The repetition of the word (despair) was a musical meaning in its indication of the sadness that afflicted the poet when he lost his beloved. He thought that despair entertained him, but his despair increased his longing for longing and nostalgia for nostalgia. Perhaps this verbal rhythmic repetition generated in the text the melody of monologue, and transformed the linguistic discourse into a coherent chant(69) that seizes the mind of the recipient and makes him feel the poet's emotional experience, divided between the self and the other. The poet (70) says:

You departed and so did we
Yet our heart is never quenched and our eyes are ever wet

He repeated the verb (departed بانث) with the same word and its morphological structure, except that the first was connected to the second person and the plural, while the second is connected to the first person and the plural, although the addressee and the speaker are singular. But the poet wanted to add the feature of sadness that is caused by distance and separation, and that his tears did not dry up from longing for the one he loves, in addition to the verbal balance / audio symmetry between (wet) and (dried up) based on the moral contrast that knocks hearing

and awakens the mind. The poet reconciled in this verbal contrast when he chose to negate the wetness from the thirsty heart to meet the beloved and the dryness of the afflictions that were afflicted by separation and loneliness due to the remoteness of his beloved Walladah.

Thus, the opposite/dialectical opposition on which the whole poem is based and the alternating rhythm has embodied the data of the textual work, and pushed the recipient into the poet's emotional circle that depicts his chosen words with the most accurate images that illustrate the dimensions of his true emotional experience and indicate its emotional sincerity.

The poet says (71):

May your era ever be blessed; the era of pleasure,
You were nothing but an aroma to my soul

The poet has repeated the word (era) once added to the second person pronoun, and once added to the word (pleasure). The word in the plural form indicates the strength of the love that was between the poet and his beloved, and then adding the word to pleasure, describing it as an era of pleasure for him, because his lover was the aroma for his soul, as he expressed his soul and his beloved in the plural form to strengthen the semantic meaning that he wants to portray and deepen in the soul of the receiver. The phonetic rewind in his saying: (Your era, the era of pleasure) depicts to us the poet's happiness in the era of love and meeting, as he was full of joy and aroma, but he woke up when he remembered that separation and grief had prevailed, as he said (72):

Don't for a moment believe
That our separation will change my heart;
Even though parting often changes lovers' feelings

Ibn Zaydun took an oath and asserted that parting from his beloved does not change his love for her, even if separation changes the lovers; Because he did not ask for a substitute for her, and his wishes did not go away, as he repeated that meaning by repeating the negation tool (not with the verb) by saying (73):

By God, we've never inclined to someone else
Nor sought we an alternative; nor our desires turned away from you
For we replaced you with none,
Nor found a lover to make us forget

He has sworn to deny that he looks for a love as a substitute for her love, and the formulas (not; the negation tool) and the verb came as firm evidence of his remaining loyal, so his saying: (I did not leave, nor did we benefit, nor did we take) clearly expresses that the poet denies that he leaves, or chooses another love that distracts him from his love for her and did not take an alternative to comfort him in parting. Words have become a generative center for meaning, and its theme is one of the themes of the poet/receiver self. In addition, the continuation of the alternating vocal sequences in the structure of the text distributed between its beginning and its end breaks the monotony of the vocal rhythm, and the poeticity of the text is achieved with the dominant psychological atmosphere and the various sound spaces it provides so as to organize the poetic work in an organization that embodies the motives of the experiment and the creation of its aesthetic structure.

Among the forms of repetition that we find in Ibn Zaydun's poem is what some critics of modernity have called marked repetition, which contributes to strengthening the formal

meanings. This type of repetition does not occur by repeating the same word, but by repeating several words that belong under one title (74), such as the poet's saying (75):

O fragrant garden!
How often I feasted my eyes
On your primroses and delicate flowers!
Made brighter and lovelier
By freshness of your youthfulness

It is noted here that the appeal tool (O) is used with the vocative noun and its repetition, which constitutes an acoustic rhythm that increases the musical tone of the text, and gives the poetic discourse the ability to consolidate the emotional experience and increase its impact on the recipient. The expanding sounds constituted the best vocal vessel that the poet carried the largest load of psychological and vocal dimensions (76). The poet relied on the tool of the call (O) because of its ability to extend and lengthen the sound and make an impact in the soul of the recipient, so the repetition of this call with the description of the beloved as (garden, life, bliss) came to create an indicative depth.

The poet did not mention the name of his beloved, but rather repeated several descriptions that he likened to her and attributed to her because of their effect on him, as he likened her to a garden where his eyes garnered roses, as well as life and bliss in which he lived at the time of love and intimacy, and types of pleasure from time to time. The repetition of the name of the beloved most often comes in love poetry as ((the poet should not repeat a name except for the purpose of suspense and astonishment if it is in love poems)) (77).

The poet mentioned the reason for not mentioning the name "Walladah" even though the poem is an address to her, and an expression of pain and sadness after the hope and the connection that Ibn Zaydun used to celebrate. He says (78):

I don't mention you by name
Out of utmost respect for you.
Your exalted status makes it unnecessary
To utter your name

The scene drawn by the poet, who expressed the state of pain and sadness, suggests that he is addressing a close person. This indicates the significance of the moral closeness between the poet and the addressee/Walladah, which made him use the form of the vocative noun in which he addresses the person close. This refers to the poet's ingenuity and his ability to portray, which stirs feelings, softens hearts, and consoles the brokenhearted, because the call is (((Request for the called to turn to the caller with a specific language tool)) (79). And the call basically includes the extension of the sound to call a far person, which is a speech without suspicion and frequently used in the speech of the Arabs.

The speaker resorts to the call to alert the addressee. There is another point that can be read in the poem, which is not to declare the name of the intended person. Rather, he alluded to it as a hint and a metaphor. This is one of the most wonderful methods that the poet intended in his poetic discourse.

The poet says (81):
Stay faithful to us, as we to you,
For the free treat others as they have treated

The word (stay) came in the imperative form, and its meaning in the language is well-known, which is the opposite of the advice (82). The imperative form has been used here as a kindness and petition, because it is a statement to those who are equal in rank without being arrogant (85).

So, his saying: (Stay faithful to us) is a kind request that his beloved remain in his love and preserve it, because the poet remains and continues in his love to her, and the meaning of (stay) indicates continuity (86).

One of the types of repetition that we find in the poem is alliteration, or rather the repetition of vocal symmetry, which is a musical sound repetition based on the repetition of the sounds of two or more words, different or similar in meaning (87). It also includes the so-called derivational alliteration, which is considered a repetition, because ((its verbal value is the same value in the real alliteration of the agreement of letters in the two words and it differs only in meter) (88). It means ((to come up with words that have a single origin in the language)) (89), and it does not result from weakness in the poet or his inability to come up with something else that serves his thoughts and feelings, but rather it is an expressive artistic style that has a suggestive connotation that indicates the poet's linguistic culture in linking sounds with meanings. The poet says (90):

When the pain of disunion broke, death befell
And dead we were announced

The repetition of the sound /h/ in the words حان، للحين، حين، along with the repetition of /n/ created a musical rhythm, as the phonetic pattern of the letter /n/ led to the emergence of the poet's affliction as it is expressed in the sad tune of the letter /n/, thus highlighting the intensity of pain, and that the poet wished to meet his death so early. In addition, we note that the verbal correspondence rushed to illuminate those psychological flashes that were hidden behind the prevailing artistic glimpse. Perhaps we do not avoid the truth if we agree with those who said: The repetition of the letter /n/ and its harmony with the rhyme /n/ gave the text a wonderful musical flow and exciting melodic cohesion resulting from the melody of the /n/ and the sweet, melodious rhythm it evoked (91).

The poet says (92):
We thought we would never taste despair
But now we are despaired; had been deceived

The poet repeated (our despair – despair) to express that he was waiting for a respite in despair, but his despair increased his longing and nostalgia. Using the sounds of /a, s/, the poet depicts the state of despair when he thinks that despair will relieve him. The poet (93) said:

When passionately invoking your memory,
Unbearable sadness almost kills me;
I try to console myself, meeting you again

The poet repeated the words (sorrow, our mourning) as the /s/ sound rises, which is a soft, voiceless fricative sound, as "it is good to simulate moving things and the sounds they emit" (94). Had it not been for taking solace in hope, he expressed (sorrow) and sympathy by action, meaning that his grief and endurance is renewed and his sadness is eternal at the

separation of his beloved. The poet says (95):

O flashing, sailing clouds! Pour your bounty
On the palace of the beloved
Offer her a drink of refreshing rainwater,
As she used to offer me draughts of pure love

The poet repeated the verb (water, and give us water) once in the imperative form that was used for the purpose of supplication in calling lightning to go to Walladah's palace and rain down, because she used to water his heart by affection and passion. And the repetition of the /q/ sound in the two verbs preceded by /s/ contributed to the depiction of the semantic meaning. The /q/ is a voiceless explosive sound and the /s/ is soft and voiceless (96), so the explosive/q/ and the voiceless/s/ depict the semantic depth of the repetition of the verb drink اسقى. The order of the sounds between the voiced and the voiceless corresponds to the meaning of the verb (watered), which he repeated once in the imperative form and the other in the present tense indicative of the plural.

The poet says (97):

O soft, gentle breeze, do carry my heartfelt greetings
To the one who can bring life and hope to my soul,
Even by wafting a greeting from far away

The poet repeated the words of greetings because he was far from his beloved, wishing her a greeting in the distance. The poet has benefited from the change in the morphological structure in (Greetings and a greeting), so the vocal repetition had its suggestive value expressing the state of emotional coupling and its connection with the melodic performance that is prepared to comprehend the effects of the poetic experience and the ability to portray its growing psychological and emotional flow within the poet/recipient self that embodies the nature of the subjective and poetic experience, including his true feelings.

The poet juxtaposed between the verb and the infinitive in his saying (98):

Royal blood courses in your veins; so unique
As if God created you of musk,
And the rest of mankind, of mud

Thus, the poet depicted the meaning when he wanted to describe his beloved as a descendant of a royal family, as if God had created all people out of clay and created her from musk. In this way, the poet used exaggeration in that depiction and the exaggeration lies in his fascination with her. The poet confirmed this meaning through the infinitive form in his saying: (create her, create), to confirm the non-participation of human beings and the superiority of his beloved.

In the previous verses, we find the rhythmic beauty resulting from the frequency of these vocal expectations, and we seek the semantic depth that the poet aims at by repeating them, in depicting his condition before the separation of his beloved and her distance from him. Therefore, alliteration means mastering the ways of repetition of sounds in speech so that it has a musical tone and the use of this type in poetry increases its music (99).

Repetition also includes the repetition of a group of sounds in a particular structure, which is the repetition of the sentence or phrase, or the repetition of the structural pattern or the rhythmic symmetry that prevails in the poetic form through structures with symmetric relations in the embodiment of meaning and the creation of the rhythmic structure within the

text formats ((as a rhythmic dominant that moves] The self] and pushes towards the contemplation of its semantic [consequences] through the vocal structure) (100).

The poet says:

So close we were; unmindful of separation,
Today we are apart,
With no hope of ever meeting again

The poet also says (102):

Let envious ones feel not elated,
For what has happened to me,
No hate-consumed individual
Needs to gloat over our misfortune

It is noticeable that the repetition of the phrase occurred in the first part (Let envious ones feel not elated) with his saying: (gloat over my misfortune) in the second half. The poet did not allow repetition to flow completely to generate boredom in the receiving soul, but rather surprises the listener/reader when he changes a word in the poetic line to serve the meaning and musical diversity (103). This means that there is an interchange of places in relation to the words, after he mentioned (to read) in the first half, he mentioned (to be pleased) in the second half, as well as his saying: (envious) with his saying: (hate-consumed individual). This rhythmic symmetry has contributed to the diversity of the acoustic structure, making it non-abiding by a particular rhythm, and the achievement of an exciting musical alternation that draws the attention of the receiver to the dimensions of the creative experience.

In addition, rhythmic symmetries played a major role in creating aesthetic horizons expressing meaning and embodying its semantic dimensions, because the tone with regard to beauty is not focused on the sound only, but also in what this audible voice provokes in the subjective emotion of the poet (104). Thus, the rhythmic symmetry between the structural systems nourished the acoustic rhythm and created the poeticity of the text.

The poet says (105):

No new companion will make me abandon you,
No lover will take your place in my heart

The first part is parallel in meaning and wording to the second half, so that it leads to diversity in meaning and in the musical tune of the poetic line, for it is characterized by the repetition of the sentence or the part in terms of the large number of repetitions of the sounds contained in the words. Thus, the repetition occupied a phonemic space wider than the poetic verse, more than it occupied by the repetition of the sound or word, which is the part of the verse or the line. In addition to its moral effect, it has a stylistic effect by adding a clear rhythm to the text (106). We can notice this parallel in the poetic verse as follows:

No// new companion// will make me// abandon you,//
No// lover// will take// your place in my heart//

The poet says (107):

I never abandoned the skies of beauty,
Illumined by the bright star of your presence
I never sought another,
Never turned my back on you

The poet repeated the meaning in his saying: (never abandoned, and never sought another), which gives these words a sound. Moreover, the poet's psychological state has an impact on this repetition, as the words (abandoned, sought another) are clearly indicative of the intended meaning, and therefore the poet used them as they are more appropriate for this situation. This means that the poet is forced to forsake and abandon, and this is embodied by the tool of affirmation (never), as he denied and asserted that this is not by his choice. The alternating words formed a phonetic and tonal rewind that gives the poetic discourse the ability to consolidate the nature of the poetic experience and its impact on the hearts of its recipients. It seems that the textual focus (the skies of beauty) is a common factor between the semantic text data embodied by the two words (never abandoned/ never sought another).

It goes without saying that the importance of repetition of all kinds lies in its specificity and its ability to give poetic expression an acoustic tone and rhythm that increases its tonal effect and musical styles, as well as its diversity. This diversity in itself gives the general rhythm of the poetic text pomp and splendor and keeps the audience away from boredom, which is imparted by Al-Khalil's rhythmic meter with its monotony, its well-known geometry, and the distribution of its vocal relations. Then it reflects the inner feeling of the product, and embodies the dimensions of the poet's emotional experience. Thus, repetition is an emotional tool that holds the poetic discourse and moves its internal musical structure as an aesthetic, rhetorical means of communication required by the nature of poetic discourse and its various requirements.

Semantic contrast (antithesis):

The meaning of the contrast or binaries in the language is to combine one thing with another, and the contrast means confrontation (108). In terminology, it is ((to bring a thing and its opposite in speech together)) (109), which is ((the presence of two words, one of which carries the opposite meaning of the other, such as: good and evil, light and darkness, love and hate, small and large, above and below, laughing and crying...)) (110).

It means the existence of an opposite relationship between the words (and this issue is not highlighted by the Arab linguists, nor did they single it out for an independent authorship, but some literature books devoted chapters for it) (111). The relationship that combines this type of wording is called (opposites) and is represented by fifty-nine pairs of opposite words, including: (friendship and enmity, profit and loss, justice and injustice, elevation and lowliness, light and darkness...) (112). Among the aspects of semantic contrast that can be found in the poem:

Structural symmetry

The layout in its first data is based on a tight distribution of the parts of speech on the basis of significance and image, and the establishment of proportion between them with the accuracy of coordination and rhythm (113). The symmetry of the contrastive structural pattern,

whatever its length, is related to the change in the function and the goal, and therefore the change in the artistic transformation acquires its own aesthetic, knowing that the analogous pattern is one of the best sections of the aesthetics of contrast in artistic depiction (114).

In the context of systemic symmetry in the contrastive structures, the poet (115) says:

The envious raged with our exchange of love
They invoked we choke and time responded 'Amen' [served their purpose]

Literally, the pattern may indicate that there is a contentious confrontation between the poet and his beloved on the one hand, and between enemies and the pursuit of passion and suffocation on the other. Therefore, the contrastive symmetry occurred in a parallel linguistic system that is compatible with the function and the goal by describing the structural elements on which it is based and the interesting and useful semantic condensation that it contains (116). Present tense verbs store images in memory that contribute to the aesthetic expression, significance, suggestion and intensification of giving the discourse its poetic nature.

Contrasting contrast

It indicates the main meaning of the opposite, which is the presence of two words that carry one of them against the meaning of the other (117). This type is a terminological definition, as the corresponding words are different and include nouns, verbs and prepositions. Almighty says: "He is the First and the Last, the Ascendant and the Intimate, and He is, of all things, Knowing". He also says: "Neither dying therein nor living", and "Divorced women remain in waiting for three periods, and it is not lawful for them to conceal what Allah has created in their wombs if they believe in Allah and the Last Day. And their husbands have more right to take them back in this [period] if they want reconciliation. And due to the wives is similar to what is expected of them, according to what is reasonable. But the men have a degree over them [in responsibility and authority]. And Allah is Exalted in Might and Wise."

This form rises in the method of contrast from being merely belonging to the concept of verbal counterpoint between two words on the side of contrast and contrast with the opposite or positive, or between two rhetorical linguistic structures that contradict each other in word and meaning, and they are known to rhetoricians by the method of contrast. So, it is an artistic and aesthetic mechanism that performs the process of verbal and moral linking between the two styles of contrast, whether it is dual or more (121).

We can find this kind of opposing contrast in the poet's saying (122):

That the time which made us laugh
When we were close, itself now, makes us weep
Cords binding our souls untied
Love bonds joining our hands together, severed
So close we were; unmindful of separation
Today we are apart;
With no hope of ever meeting again
Ever since we lost you, we are never the same
With you, my nights were bright;
Without you, my days are now dark
No wonder we so often mention sadness,

When wisdom forbids its mention;
We have abandoned patience; forgot it altogether
As for your love,
We will never exchange its refreshing source
For any delightful drink.
Your love, although quenching my thirst,
Leaves me parched; athirst again

The previous poetic lines show us the meaning of contrasting, as they have opposite words that draw their meaning through the corresponding relationship between them. In the first line, the contrast was between (laugh and weep), so laughter is a sign of joy for the closeness between the poet and his beloved, while crying is a sign of sadness for their distance and separation, which formed the duality of the closeness/ remoteness in the textual structure. And in the second line we notice (untied, joining), in the third house (so close, separation), the fourth line (black, white), the fifth line (abandoned, altogether) and the sixth (quenching, athirst).

In contrasting words, we find that part of them was employed in a monolithic way, meaning that the word performs its usual meaning such as (laugh and cry), (separated, met) and (remembered and forgot). There is also another use in a metaphorical manner (unravel, knotted, sprouted, connected) and they give the meaning of (connection, parting), (black and white) and (irrigate us, so we are thirsty, thirsty and drinking water). This contrasting rhythmic pattern gave literary texts a poetic value and sought to enhance it when it embodied in its stylistic and rhythmic feature, with audio and taste aesthetics, the creator's inner and psychological qualities.

The method of contrast / controversy and contradiction in the previous verses is not just a stratified rhetorical form or decoration or something accidental, and not just a statistical number that can impart some artistic trends or can be dispensed with, but rather it is a wonderful artistic and aesthetic structure that responds to the mechanisms of the whole format to paint an attractive and effective semantic picture, resulting from the combination of a group of words that the poet deliberately changed their positions with a coherent performance that provokes the recipient from the first moment, and provides a wide interpretive space in which the rhythmic construction plays a major role in creating a deep meaning of the meaning to be achieved in the same recipient. This is done by charging the poetic rhythm with this switch and change in the positions of words, and creating an aesthetic framework for poetic meaning (123), and enhancing its expressive means. Among the methods of contrast based on the concept of negativity and affirmation is the poet's saying (124):

Let those who caused this painful separation know
The sorrow they inflicted upon us is forever lasting;
We, by it consumed

The two words (forever lasting, We, by it consumed) do not represent an opposite duality, but by entering the negative (don't 'la' لا), the meaning is transformed into negative and positive. The juxtaposition between the two words took place, and the separator between them was the letter (waw و). The contrasting pattern doubled the emotional energy and the aesthetic expression through the semantic and rhythmic transformation created by the verbal manipulation formula in the text structure and the horizons of poetic vision ((to create a rhythmic atmosphere that preserves a horizon that communicates the idea by fulfilling two prerequisites: semantic and rhythmic transformation)) (125).

Contrasting rhythmic structure:

The contrast is between two opposing images that draw a specific psychological attitude, highlight an aesthetic tendency, or treat a special situation, to have a great impact on the emotional level of the recipient through expressive and superior values. Almighty says: "Then is one who walks fallen on his face better guided or one who walks erect on a straight path?" (126). In this Holy verse there is correspondence between two images; the first is the image of a wretched, miserable person who is strayed from the path of God, for he is always in stumbling, always in trouble, and always in error (127), and the second is the image of a happy person who is guided to God and enjoys His guidance (128). Through these two opposite images, the life of faith and the life of disbelief are depicted. Therefore, the study of the rhythmic linguistic structure as a systematic musical stylistic phenomenon gives a special taste, especially in its reliance on many rhetorical methods such as balancing, and what it is based on of a symmetrical contrasting system, divided into a very precise and perfection in form and significance, in addition to the greatness of the emotional influences that establish it in the soul of the recipient, whether the systemic structure is dual or more (129). An example is the poet's saying (130):

Our closeness has altered into separation
And our sweet relation into aversion

Whoever contemplates the art of rhythmic/verbal contrast between the words of the poetic verse realizes the value of the rhythmic structure and its ability to signify, influence, suggest and express. In this structure, the idea of duality and a good division between (separation, closeness, sweet, aversion) is embodied in this structure. Perhaps balance and duality as a rhythmic and linguistic structure with the accuracy of the division and its fragmentation increases the ability of the textual structure to communicate its nature and function to its recipient in the best way through its rhythmic and vocal construction, as the poet embodied two opposite images; the image of closeness, and goodness of meeting, and the image of estrangement and distance. Through this, two opposite images emerged in our imagination, each of which emerges and describes the other image, so that the poet confirms the hopes and pains, separation, distance, and estrangement via the two opposite images.

In addition, the poet's emotions sailed in the anchorage of his ships with the rhythmic pattern he chose for them, taking the contradictory signatures of the simple meter and its metric structures with their common formative nature between contraction and extroversion, Mustaf'elun / - b -, Fa'elun / - b - to embody the psychological contradiction that cast its shadows on the nature of the poet's psychological state and its oscillating state between the past (connection / proximity / meeting) and the present state under which the poet is under its psychological influence (interruption / distance / separation). Thus, the rhythmic/vocal pattern is Mustaf'elun/Fa'elun that embodies the deep terror of separation and interruption and draws the atmosphere of the majestic scene for it in the perceptions of its recipient, the participant of the poet in sensing the aspects of that painful separation and interruption, psychological and emotional depression.

Conclusion:

Language is the basis of the literary text (especially poetic), its source, its linguistic and artistic formality, and the poet's literary experience. This is because language is the image of human thought and emotions as it makes the reader or listener energized by its emotion,

understanding its purpose and its implications through what it reflects about the poet's own embodied world and the reasons for his emotional experience.

The poet's emotion worked on coloring his poetry with phonetic symbols indicating a diversification of the phonetic connotation, so the meaning is consistent with the phonetic symbol/signifier, as the meaning that the receiver/reader perceives is a meaning arising from the nature of the musical tone and its vocal rewind.

1. The possibility of reading Ibn Zaydun's Ode of a Lamentable Separation and its implications a linguistic reading from the perspective of vocal criticism to determine the aesthetic and perceptual criteria in them and their relationship to the linguistic phoneme and its functional performance embodied in the dimensions of emotional experience.
2. The link between the dimensions of the semantic phoneme (its expressive value) and their rhythmic structural symmetry and their use in creative work, which results in vocal coloring, controls the degrees of vocal beauty and its impact on enriching the significance and suggestion for the recipient.
3. The sound is the manifestation of psychological emotion, and this emotion, by its nature, is the reason for diversifying the sound outputs and its different returns.
4. The poetic/linguistic voice is one of the most important elements of inspiration, creativity and creation in the production of a literary text.
5. Phonology alone does not always explain the phonemic relations, as taste is an important factor in judging the aesthetics of the text, in addition to the fact that judging words and sounds outside their context exposes the text to the fragmentation of its composition and referring it to unconnected ideas.
6. Repetition of all kinds has importance in poetry, and the rhetorical arts that fall under it. It has musical and moral benefit. Ibn Zaydun used it to keep the audience away from boredom, with the monotony of the meter by its metric structures and their effect on the hearing, as repetition is the element of the musical movement in the internal structure of the poem, and one of the requirements of poetry. It has various methods in which the poet diversifies according to the requirements of the meaning and its implications through which he seeks to translate his emotional and psychological state.
7. The process of antithesis occupies the forefront in clarifying the types of contrast in the poem, and this stems from the nature of the language itself and the way it is classified. The use of technical methods to express contrast, such as (metaphor) and others, gives the language an expressive impetus and creative energy that contributes to clarifying the nature of the language and its expansiveness.
8. The contradictory effects of the simple meter and its metric structures, with their common formative nature, between contraction and extroversion are Mustaf'elun / - b -Fa'elun / - b, which the poet chose as a rhythmic pattern for his masterpiece that embodied the psychological contradiction that cast its shadows on the psychological nature of the poet and his oscillating state between the past and the present.

Footnotes:

- (1) See: The west in the jewelry of west: 1/66.
- (2) See: Nafh al-Tib: 3/194.
- (3) See: In Andalusian Literature: 211.
- (4) See: Andalusian literature, its subjects and arts: 202.
- (5) See: Al-Bayan and Al-Tebian: 1/179.

- (6) See: The phonetic structure in the Qur'anic statement: 6.
- (7) See: The role of the word in language: 81.
- (8) See: Theory of Literature: 205.
- (9) In General Linguistics: 138.
- (10) See: Romantic Theory: 296.
- (11) The phonetic structure in the Abbasid enthusiasm poem: 235.
- (12) See: Linguistics between Heritage and Modern Curricula: 23.
- (13) The Arabic language, its meaning and structure: 66.
- (14) See: Aesthetic Levels in the Approach of Rhetoric: 62, 63.
- (15) Phonetic stylistics between theory and practice: 68.
- (16) See: Anatomy of the text: 17.
- (17) The linguistic structure of Abu Tammam's poetry: 22.
- (18) See: The Structure of the Poetic Language: 75, and the Language of Poetry according to Obaid bin Al-Abras: 3.
- (19) See: Issues of Poetry: 54, and the Language of Poetry according to Ubaid bin Al-Abras: 3.
- (20) See: The same source: 54.
- (21) Al-Diwan: 167.
- (22) Originality and renewal in the Andalusian poem: 196.
- (23) See: Bells of Words and Their Meanings: 137.
- (24) Al-Diwan: 167.
- (25) See: Characteristics of Style in Shawqiyat: 54.
- (26) Al-Diwan: 167.
- (27) Introduction to Arabic Phonetics: 192.
- (28) Al-Diwan: 167.
- (29) Same source: 167.
- (30) See: The phonetic structure in the Qur'anic statement: 39.
- (31) Al-Diwan: 168.
- (32) Taha: 27.
- (33) Vocabulary: 251.
- (34) See: Lisan Al Arab: 1/317.
- (35) Characteristics: 3/100.
- (36) Al-Diwan: 169.
- (37) See: Lisan Al Arab: 9/98.
- (38) The meaning of the words: 62.
- (39) His Diwan: 168.
- (40) Al-Diwan: 169.
- (41) Linguistic sounds: 74-75.
- (42) See: In Linguistics: 143, and The Study of Linguistic Sound: 108.
- (43) Al-Diwan: 170.
- (44) See: Interpretation of the Qur'an: 179, and Al-Sahbi: 353.
- (45) See: Book: 1/90.
- (46) See: Al-Sahbi: 211.
- (47) See: Al-Muhtasib in the aspects of the deviant readings: 1/202.
- (48) See: Diwan: 167-169.
- (49) The proverb in the literature of the writer and poet: 2/250.
- (50) Al-Diwan: 169-173.
- (51) See: Al-Umda: 2/72.
- (52) See: Issues of Contemporary Poetry: 264.
- (53) See: The poetic movement in occupied Palestine: 338, and the language of poetry in Obaid

- bin Al-Abras: 18.
(54) See: Bell words and their implications: 293.
(55) Phonetic stylistics: 73.
(56) See: Issues of Contemporary Poetry: 242.
(57) Bell Words: 263.
(58) See: Al Mujam Al Waseet: 2/895.
(59) Al-Diwan: 167-168.
(60) See: Linguistic sounds: 70.
(61) Al-Diwan: 169.
(62) The phonemic structure in the Qur'anic statement: 9.
(63) See: The meanings of the letters: 70.
(64) See: Mughni al-Labib: 1/665.
(65) Al-Diwan: 172.
(66) See: Linguistic sounds: 74-77.
(67) See: The Poetic Movement in Occupied Palestine: 340.
(68) Al-Diwan: 168.
(69) See: The Intertwining of Arts in the Modern Iraqi Poem: 220.
(70) Al-Diwan: 168.
(71) Same source: 169.
(72) Same source: 169.
(73) Same source: 169.
(74) See: The Guide to Understanding Arab Poetry: 522.
(75) Al-Diwan: 171.
(76) See: Analysis in the Light of Semantics: 68.
(77) Al-Umda: 2/74.
(78) Al-Diwan: 171.
(79) The Directing Bride, summary explanations: 2/333.
(80) The Book: 2/208.
(81) Al-Diwan: 173.
(82) See: Lisan Al Arab, Article (Order).
(83) See: Improvised: 215.
(84) Style: 3/281-282.
(85) See: The Methods of Demand for Grammarians and Rhetoricians: 213.
(86) See: Sharh Ibn Aqeel: 1/268.
(87) See: Al-Badi' in the Light of the Methods of the Qur'an: 155.
(88) Bell Words: 274-275.
(89) The End of the Mission in Arts: 7/95.
(90) Al-Diwan: 167.
(91) See: Authenticity and Renewal in the Andalusian Poem: 199.
(92) Al-Diwan: 168.
(93) Same source: 169.
(94) Phonetic stylistics: 74.
(95) Al-Diwan: 170.
(96) An Introduction to the Loudness of Arabic Sounds: 192.
(97) Al-Diwan: 170.
(98) Al-Diwan: 170.
(99) See: Music of Poetry: 44-45.
(100) Aesthetic Levels in the Rhetoric Approach: 84.
(101) Diwan: 168 g
(102) Same source: 168.

- (103) See: The Poetic Movement in Occupied Palestine: 334.
 (104) The bell of words and their meanings: 310.
 (105) Al-Diwan: 169.
 (106) See: rhythm in the Holy Qur'an: 64.
 (107) Al-Diwan: 172.
 (108) See: Lisan al-Arab, article
 (109) Style: 2/377.
 (110) Correspondence Phenomenon in Semantics: 15.
 (111) Semantics, Dr. Ahmed Mukhtar Omar: 191.
 (112) See: Written Words: 297.
 (113) See: Aesthetic Correspondence in the Qur'anic Text: 146.
 (114) See: Artistic depiction in the Qur'an: 99-111.
 (115) Al-Diwan: 168.
 (116) See: Aesthetic Correspondence in the Qur'anic Text: 146.
 (117) See: The Phenomenon of Semantic Correspondence in the Arabic Language: 81.
 (118) Al-Haadid: 3.
 (119) Al-A'ala: 13.
 (120) Al-Baqarah: 228.
 (121) See: Aesthetic Correspondence in the Qur'anic Text: 156.
 (122) Al-Diwan: 167-172.
 (123) See: Aesthetic Levels in the Rhetoric Approach: 64-65.
 (124) Al-Diwan: 167.
 (125) See: Aesthetic Levels in the Rhetoric Approach: 74.
 (126) Al-Mulk: 22.
 (127) See: In the shadows of the Qur'an: 8/204.
 (128) See: Bakhil Al-Jahiz's artistic picture: 100.
 (129) See: Aesthetic Correspondence in the Qur'anic Text: 195-196.
 (130) Al-Diwan: 167.

Appendices:

Table (1) Semantic antonyms in diction

Word	Antonym
separation	closeness
black	white
Dark	bright
musk	clay
untied	tied

Table No. (2) Antithesis in Syntax (Sentences)

Our separation	Our union
Makes us weep	Never ending
Makes us cry	Makes us laugh
We choke	watered
No hope of meeting again	unmindful of separation
Makes us thirsty	Water us
Eyes never dry	Immense longing
shall yet have another reunion in the world to come	unable to meet you again in this world

Forget

remember

Table No. (3) Contrasting and Rhythmic Symmetry

Love bonds joining our hands together, severed	Cords binding our souls untied
No hate-consumed individual Needs to gloat over my misfortune	Let envious ones feel not elated ,For what has happened to me By God, I never wished to be with someone else; Other than you
Nor my hope for meeting you ever diminishes	No new companion will make me abandon you
No lover will take your place in my heart	Paradise was ours, fully to enjoy,
Yet we exchanged its living tree and heavenly river For bitter fruit and brackish water	No new companion will make me abandon you
No lover will take your place in my heart	I will content myself; pondering your image
Feeding my soulful yearning on your memory	

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