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The Craft of Poetry: A Stylistic Study of Jamal Assadi's Verse

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| ABSTRACT

This article provides a detailed analysis of the stylistic features in thirteen selected poems by Professor Jamal Assadi . Through an examination of both phonetic and syntactic structures, the study identifies key elements such as external and internal rhythm, rhyme patterns, repetition, alliteration, and antithesis, which contribute to the musicality and flow of Assadi's poetry. The article explores various grammatical elements, such as vocative expressions, imperatives, hyperbole, and techniques for emphasis, which amplify the emotional and expressive impact of the poems. Additionally, it emphasizes Assadi's skillful incorporation of metaphor, simile, and symbolism, illustrating how these literary devices enrich his poetry with layers of meaning and nuance. The study also examines the interplay between classical Arabic poetic structures and contemporary themes, highlighting the harmony he achieves between tradition and modernity, this article offers valuable insights into what distinguishes Assadi's poetic voice and contributes to the broader understanding of contemporary Arabic poetry.

1. Introduction

Stylistics, as a discipline, seeks to uncover the distinctive characteristics that differentiate one writer's work from others by analyzing key linguistic and structural elements. This article undertakes an in-depth examination of three major aspects of stylistics in a selection of thirteen poems by Professor Jamal Assadi,[1] comprising ten classical poems and three free-verse poems. These aspects include the stylistics of phonetic structures, the stylistics of syntactic structures, and the stylistics of figurative Structures. By addressing these key areas, the article seeks to uncover how Assadi's poetry distinguishes itself through the careful manipulation of sound, form, and meaning.

The primary focus of the analysis is the stylistic use of phonetic structures, emphasizing how sound patterns influence the rhythm and musicality of Assadi's poetry. This exploration is divided into two aspects: external and internal rhythm. External rhythm encompasses elements like meter and rhyme, where the arrangement of syllables and repeated sounds forms the structural rhythmic backbone. Internal rhythm, on the other hand, involves the repetition of specific letters, sounds, and words within individual lines, enhancing the poetry's emotional intensity and resonance. By employing these phonetic techniques, Assadi amplifies the emotive and aesthetic power of his work, making sound an integral aspect of its impact.

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[1] . Prof. Jamal Assadi is an accomplished associate professor with research interests in Modern American Fiction, Modern Palestinian Poetry, Renaissance Literature, and Sufi Literature. He has authored numerous articles and over a dozen books. In addition to his academic work, Prof. Assadi is a translator, children's book writer, and poet. His poetry collections include *A Hermit's Contemplations* (2019), *Sculpting in the Memory of Time* (2019), *The Sphinx* (2021), and *The Wild Horses* (2023). He is also featured in *The Encyclopedia of Contemporary Modernists* (2021) and Assadi's *The Comprehensive Anthology of Early 21st Century Arab Poets* (2024).

The second issue addressed is the stylistics of syntactic structures, encompassing both grammatical and figurative elements. The grammatical analysis examines Assadi's use of nouns, verbs, and sentence structures, particularly how verbal and nominal sentences are arranged. These choices are deliberate, reflecting Assadi's ability to manipulate language for specific stylistic effects. The study also explores figurative structures, such as simile, metaphor, and metonymy, which enrich the poems with imagery and symbolism, offering deeper emotional and intellectual engagement (Ben Yahiya, 2011).

Conclusively, the stylistics of semantic structures focuses on how Assadi uses relationships like synonymy and antonymy to add layers of meaning. His careful word choice, as Al-Assadi says in the context of examining the dialectic of style between Nizar Qabbani and Souad Al-Sabah, reflects an emphasis on clarity and precision, ensuring each term contributes to both immediate and broader interpretive possibilities (Al-Assadi, 2019). Overall, Assadi's stylistic choices in phonetics, syntax, and semantics create a distinct poetic voice that blends tradition with innovation.

2. Literature review
2.1. Stylistics of Phonetic Structures

The stylistics of sound structures focuses on phonetic and phonological elements in literature, exploring how sound enhances imagery and imagination (Simpson, 2004 2). Phonetic structures can be divided into internal and external rhythmicity (Schmid, 2012 45-68). Internal rhythmicity involves sound patterns within lines, such as repetition, alliteration, and counterpoint. Repetition emphasizes themes and emotions ("Repetition"), alliteration adds a lyrical effect (Bude, 2021), and counterpoint creates auditory tension, reflecting thematic contrasts. External rhythmicity encompasses broader rhythmic structures like meter, rhyme, rotation, inclusion, and narration. Meter adds emotional depth by balancing expectation and variation, rotation repeats rhythmic units, and inclusion layers smaller patterns within larger ones. Rhyme creates closure and continuity, while narration shapes pacing and message delivery. These elements collectively influence the reader's experience of the text.

Both internal and external rhythms play a pivotal role in revealing the function of sound within a literary piece. Phonetic features are not simply decorative; they actively influence the text's meaning and the reader's engagement, heightening its emotional, aesthetic, and imaginative appeal. Examining these rhythmic structures allows for a deeper appreciation of the stylistic decisions that enhance the expressive richness of the work.

Through this analysis of both external and internal rhythmic structures, the study aims to uncover the subtle ways in which sound operates as an integral part of the literary work, contributing to its imaginative and expressive power. By dissecting the phonetic elements in the text, readers gain insight into the author's stylistic choices and how these choices shape the reader's experience of the literary piece.

2.2. External Rhythm

This section explores the external factors of rhythm in poetry, focusing on the stylistic elements of meter, rotation and inclusion, rhyme, and narration.

2.2.1. The Meter

Meter is a crucial element of poetic rhythm, providing structural balance in Arabic poetry. As Ibn Manzūr explains, "The meters of the Arabs are what their poems were based on... so they were balanced" (Ibn Manzūr, 2004, vol. 15 206). Meter refers to the specific arrangement of syllables, while rhythm encompasses broader musicality in both poetry and prose (Gibran, 2011 8). Defined as "a musical sound structure based on regularly repeating syllables" (Kattani, 2013 296), meter shapes poetic musicality. Closely linked to prosody, meter ensures the flow of poetry, with adherence creating balance and deviation resulting in a "broken verse" (Nassar, 2010 360).

This article presents a case study of 10 poems written in the style of classical Arabic poetry, which originally appeared on the poet's Facebook page and are set to be published in a volume of poetry scheduled for release in 2025. In addition, the article also examines three free verse poems from Assadi's 2019 book, *A Hermit's Contemplations: Thinking and Poetry*. Together, these selections offer a diverse look at Assadi's poetic range, from traditional forms to contemporary free verse. Poems No. 1-10 adhere to the well-known metrical standards of Al-Khalil's *Arūḍ*, while the final three do not follow the meter of classical poetry or free verse. The most widely used poetic genre in this collection is *Al-Basīṭ*, which structures four poems: "Wisdom of Age: Wise Advice for Graduates," "Capricorn's Message '*Fahlūn*' from the Other World," "Torments of Longing and Regret," and "Reflections on Time and Homeland." Following *Al-Basīṭ*, *Bahr al-Kāmil* is employed in three poems: "A Father's Advice to His Son on His Wedding Day," "This is My Homeland," and "The Joy of the Soul." Al-Bahr *al-Wāfir* is used in two poems: "Athena's Billasky" and "The Caravan Will Go." One poem, "The Advice of the Wise *Kabshūn*," is structured in *Bahr al-Ramal*. The three poems written in free verse are "A Robin Entered My Room," "The Gift of Eid," and "The Oil Ceramic Container."[2] Notably, the poet avoids using phrases with quick,

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[2] . For the sake of brevity, the following shortened titles are used throughout the text to refer to the full poem titles. The table below provides the corresponding full titles for reference:

	Full Poem Title	Shortened Title
1	"Wisdom of Age: Wise Advice for Graduates"	Graduates
2	"Capricorn's Message '*Fahlūn*' from the Other World"	*Fahlūn*

short activations, such as those that are close and ambiguous, opting instead for phrases with longer activations. This choice aligns with the idea that longer phrases are suitable for themes of praise and pride, while shorter, fragmented ones fit love poetry, singing, or courtship (Al-Assadi, 2016 89-92).

2.2.2. Enjambment and Inclusion
a. Enjambment
In classical Arabic poetry, enjambment, or *al-tadwir*, refers to transferring part of the final word in the first hemistich (*ṣadr*) to the second hemistich or caesura '*ajuz*) to maintain metrical balance. Nazik al-Malaika notes that enjambment suits meters ending in a *sabab khafīf* (light cause) but becomes awkward with *watad* (consonant clusters), making it rare in meters like *al-basīṭ* and *al-ṭawīl* (al-Malaika, 1962, 92–93). In this collection, no enjambment was found, likely due to the poet's choice of meters, with most poems ending in a *watad*, except for two: one in *Bahr al-Raml* and one in *Bahr al-Wāfir*.

b. Inclusion (*Al-Tadmīn*):
Al-Tadmīn occurs when a poetic line does not complete its meaning within itself but continues into the following line. Ibn Manzūr describes it as when "the meaning of the rhyme does not fully materialize except with the verse that follows" (Ibn Manzūr, 2004, vol. 9 65). Ibn Al-Akhfash illustrates this with lines where the meaning is split across verses. While Al-Akhfash does not consider inclusion a flaw, poetry without it is preferred. Al-Qayrawānī adds that the flaw is less severe when the dependent word is farther from the rhyme (Al-Qayrawani, 2000, vol. 1, 322).

In the selected poems, *tadmīn* occurs only once, in the poem "Athena" reflecting the poet's general avoidance of this device. The example is:

> Had I not always upheld the promise,
> Preserved, crowned by noble deeds in earnest,
> I would not have composed poetry for friends,
> As Qays or Jamil would wish it to extend.

The meaning extends across lines, requiring the second line to complete the thought of the first. This rare use of *tadmīn* suggests a deliberate choice, as the poet typically favors self-contained verses that emphasize clarity and completeness.

2.3. The Rhyme
According to Ibn Manzūr, rhyme is the ending of a poetic line, providing structural and auditory closure (Ibn Manzūr, 2004, vol. 12 165). Al-Qayrawani emphasizes that poetry requires both rhyme and meter (Gelder, 2012 175), with rhyme stabilizing the meter through regular beats and acting as a musical pause, marking the endpoint of rhythmic flow (Ben Idris, 2003 174). Al-Khalil defines rhyme as extending from the last letter of the verse to the first vowel before a silent consonant, as seen in Labid's verse, "The abodes have vanished, their place and residence." Izz al-Din Ismail adds that rhyme consists of the final long syllables, creating rhythmic balance (Al-Wirtani, 2005 266–286).

In the first ten poems of the collection, adhering to Al-Khalil's Arūḍ, three types of rhymes are identified. Five poems, including "Athena" and "Joy," use a rhyme of two long syllables (--). Four poems, such as "Graduates" and "Reflection," feature a rhyme of two long syllables separated by two short syllables (-bb-). Lastly, one poem, "Kabshūn," employs a rhyme with two long syllables separated by a short syllable (-b-). The variety of rhyme patterns in the selected poems reveals the poet's mastery of classical Arabic forms and prosody. The frequent use of two long syllables (--) suggests a preference for a solemn tone, fitting themes of advice, reflection, and national identity. More complex rhyme structures, incorporating short syllables (-bb- and -b-), demonstrate the poet's willingness to experiment within traditional frameworks, adding rhythmic diversity and emotional nuance.

3	"Torments of Longing and Regret"	Torments
4	"Reflections on Time and Homeland"	Reflections
5	"A Father's Advice to His Son on His Wedding Day"	Wedding Day
6	"This is My Homeland"	Homeland
7	"The Joy of the Soul"	Joy
8	"Athena's Billasky"	Athena
9	"The Caravan Will Go"	Caravan
10	"The Advice of the Wise *Kabshūn*"	*Kabshūn*
11	"A Robin Entered My Room"	Robin
12	"The Gift of Eid"	Gift
13	"The Oil Ceramic Container."	Container

This blend of tradition and innovation indicates the poet's skillful use of rhyme to deepen the thematic and aesthetic quality of the poems.

2.4. The *Rāwī* (Rhyme Letter)

Scholars emphasize the importance of the *rāwī*, the minimum element that must be repeated in all rhymes of a poem (Anis, 1981 247). Al-Qayrawānī defines the *rāwī* as the letter on which grammatical inflection falls and is repeated in every line, even if quiescent (Al-Qayrawani, 2000, vol. 1, 298). While all letters can serve as the *rāwī*, certain weak ones are excluded (Assadi, 2019, 213-215). In Assadi's metered poems, the *rāwī* is always a vowelled letter, never quiescent, and appears consistently across the selected poems: The letter "L" (*Lām*) serves as the rāwī in three poems: "*Fahlūn*," "Athena" and "Caravan." Other letters, such as "R" (*rā'*), "M" (*mīm*), "B" (*bā'*), "H" (*hā'*), "Q" (*qāf*), "A" (*Aīn*), and "N" (*nūn*), appear as the *rāwī* in only one poem each. The poet's use of strong letters as the *rāwī*—such as *lām*, *rā'*, and *mīm*—reveals both stylistic intent and poetic purpose. These robust consonants add firmness, continuity, and gravitas to the poems, reinforcing rhythmic integrity and enhancing emotional impact. By avoiding softer, weaker letters like *hā'* or vowel-based endings, the poet deliberately strengthens the authority and assertiveness of the verse. This choice aligns with classical Arabic prosody, supporting weighty themes like identity, heritage, and wisdom. The strong *rāwī* creates a consistent sonic pattern, reflecting the poet's mastery of language and sound, and enhancing the dignity and resonance of the poems' subject matter.

2.5. Internal Rhythm

2.5.1.Repetition of Letters

In many of the verses, the poet does not rely solely on the external rhythm imposed by meter and rhyme. Instead, the poet creates an internal rhythm by repeating one or more letters in a manner that the ear can easily perceive. This repetition adds an additional layer of rhythm to the meter and rhyme, one that arises from within the verse itself. An example of this can be found in the repetition of the letters *zāy* (z) and *lām* (l) in the poem "*Fahlūn*:"

Pardon, mother, for silence's shame shakes me to the core,
The silence in your eyes quakes forevermore.

(ʾUmmah, ʿudhran fa-ʿāru ṣ-ṣamti zalzalanī)
(wa-ṣamtu ʿaynikī zalzālun madā al-azali)

And the repetition of the letter *lām* (l) in the following line from the same poem:
And thoughts wandered through my mind, pondering,
What do my family look like, and can I fathom the flames of kisses?

(wa-jāla fī al-fikri aḥwālun bihā naẓarun)
(mā shaklu ahlī wa-halla adrī laẓā al-qubali?)

And the repetition of the letter *nūn* (n) in the following line from the poem "Athena:"
Your stature is like a willow branch when it sways,
As if it were a palm's top bending with grace.

(qawāmuki ghuṣnun bānin in tathannā)
(ka-ʾannamā furʿu nakhlin idh yamīlu)

And the repetition of the letter (*bā'*) (b) in the following two lines from the poem "*Kabshūn*:"
Have mercy on my state, O my companion, for within me lies
The distress of the weary and the affliction of the ill.
And the birds' prayer at its edges
Steals the mind with a melodious tune.

(ruqqa li-ḥālī yā anīsī inna bī)
(kurbatu al-muḍnā wa-balwa al-waṣibi)

(wa-ṣalātu aṭ-ṭayri fī aṭrāfihā)
(taslubu al-lubba bi-laḥnin ʿadhbi)

The poet's skill in repeating specific letters across various lines demonstrates a profound control over language and sound. By selecting particular letters for repetition, the poet introduces subtle layers of rhythm and musicality, enriching the verses beyond the standard meter and rhyme. This careful manipulation of internal rhythm reveals the poet's mastery of phonetic effects, enhancing the emotional and aesthetic resonance of the poetry. The repetition of letters such as *zāy*, *lām*, *nūn*, and *bā'* contributes significantly to the texture of the poems. It not only reinforces thematic elements but also creates an aural tapestry that captivates the listener. The recurrence of these sounds echoes within the lines, building a rhythm that is both mesmerizing and evocative.

2. Repetition of Words and Expressions
a. Echoing the Second Hemistich onto the First

It is a form of repetition that requires a specific word to appear in the first hemistich (*ṣadr*) of the line and then again in the second hemistich (*'ajuz*). Al-Qazwīnī defines it as follows: "One of the words should be at the end of the verse, and the other at the beginning of the first hemistich, its middle, or its end, or in the second hemistich" (Al-Qazwīnī, 1985, 534). It is worth noting here that we consider every instance where the first word appears in the *ṣadr* and the second in the *'ajuz* as part of the technique known as "Echoing the Second Hemistich onto the First."

An example of this technique can be found in the poem "Graduates:"

They said, "A cub raised in the den of a lion,"
We replied, "A father cared for us, one whom old age honors!"
And a mother staying up late to teach us:
"Knowledge is a virtue, strive for it; here lie the peaks!"
Today is planting; tomorrow is the harvest of joy.
Today is speech; tomorrow, the word is the aim!

The same phenomenon is observed in the poem "*Fahlūn:*"

Pardon, mother, for silence's shame shakes me to the core,
The silence in your eyes quakes forevermore.

A comparable instance can be identified in the poem "*Kabshūn:*"

Do not wrong your neighbor and guard their honor,
For the neighbor's right is as precious as gold.

There is also repetition that does not fall under the category of "Echoing the second hemistich onto the first." as seen in the poem "*Fahlūn*." Here, the poet employs a pun with the repeated phrase (*Mā Zāla*), which signifies continuity and means "has not been removed."

The hyena invades the sanctuary of my heart, destroying it;
The home has vanished, yet the bonds of its abode remain.

If translated according to the second meaning, the following interpretation emerges:

The hyena invades the sanctuary of my heart, erasing it;
The home has vanished, but the ties have not been removed.

This rare repetition often involves the first word in the ṣadr (first hemistich) and the second in the ajuz (second hemistich), categorized as "Echoing the second hemistich onto the first." In Assadi's poetry, this technique creates rhythmic cohesion and thematic depth, emphasizing themes like continuity, struggle, and enduring emotions. It showcases his mastery of classical Arabic forms, blending tradition with innovation.

b. Paronomasia (*Jinās*)

Paronomasia (*Jinās*) also known as *tajnīs*, *mujānasa*, or *tajānos* (Al-Ṣafadī, 1987 23) refers to the repetition of a word with a different meaning (Al-Qayrawani, 2000, vol. 1 530). It involves using words that are identical or similar in pronunciation but differ in meaning, whether or not they share the same root (Gelder, 2012 311). The term *jinās* derives from the similarity of letters between parts of words, either wholly or partially (Farhat, 1990 66). Complete *jinās* represents a perfect resemblance in pronunciation and spelling, or in pronunciation alone, between two or more linguistic elements, based on the type of letters, their number, order, and diacritics. This category includes simple and compound forms (Kattani, 2013 120). In contrast, incomplete *jinās* refers to a resemblance between two components in three or fewer of these elements (Kattani, 2013 123).

A debated form of *jinās* is *jinās al-ishtiqāq* (derivative paronomasia), where both words share the same root but differ in meaning, such as *tattaqallab* (to change) and *alqulūb* (hearts) or *hamm* (concern) and *himma* (ambition) (Kattani, 2013 124). Some

scholars question whether this should be classified as true *jinās*. Al-Ṣafadī excludes Qur'anic verses, such as "The Approaching draws near" (*Surah An-Najm*, verse 57), from being classified as *jinās al-ishtiqāq*, as he considers them part of the "verb and doer" category (Al-Safadi, 1987 75–82).

Additionally, derivative repetition involves repetition between words derived from the same root but differing in their morphological structure (Al-Talib, 2008 98). This form of repetition, particularly minor derivation—where words like *qābil* (accepting), *maqbūl* (accepted), and *taqābala* (to face each other) are derived from a common root—will be central to this study. Minor derivation aligns with the concept of derivative repetition (Abu Amsha, 2014 16).

Having established a general understanding of *jinās*, it is now possible to examine how Assadi adeptly incorporates this device into his poetry. A notable example can be found in his poem, "Graduates," where he skillfully uses this rhetoric device to enhance the poem's linguistic depth and rhythmic flow:

Wa'l-ʿilm (knowledge) is *Waʿd* (a promise), and praiseworthy are
Maḥmūd and Fāṭimah,
And hard work (*al-jadd*) brings glory (al-*majd*) through the efforts
(*bil-jadd*) of Ahmad who raises the banner high.
 Blessed are you, a successor raised by a noble predecessor;
 Alas, the beauty of one's character shies away from disgrace.

In these lines, Assadi skillfully employs *jinās*. The first example is in *Waʿd* (which is the name of a female student and means a promise) and Wa'l-ʿilm (knowledge), while the second appears in *al-jadd* (hard work), *al-majd* (which is the name of one male student and implies glory), and *bil-jadd* (through effort). This use of *jinās* enhances the poem's rhythmic and thematic depth.

In the poem "Joy," Assadi skillfully employs *jinās* in the line:
Rise and fill the air with longing,
And establish lessons of devotion, O you of refinement.

Now, the *jinās* occurs between *Qum*, meaning "Rise" and *Aqim*, meaning "Establish". Although both words share a similar root *Q-u-m*, they differ in structure and meaning. *Qum* is a command to rise or stand, while *Aqim* is a command to establish or perform, often referring to the act of conducting prayers or devotion. This use of *jinās* creates a rhythmic harmony in the verse while also deepening the thematic expression of spiritual elevation and devotion in the poem.

A perfect *jinās* can be found in the poem "Torments:"
If the heart could forget you, it would strive
To take revenge on the serpent gnawing at its core, it would strive.

In these lines, the *jinās* is achieved through the use of the word *lasaʿa*. This word appears twice, but with different meanings in each instance. In the first occurrence, *lasaʿa* means "to strive" or "to make an effort." In the second occurrence, *lasaʿa* refers to "to bite," particularly the act of a snake biting. The two words share the same spelling and pronunciation, but their meanings differ based on context. This clever use of *jinās* creates a sophisticated play on words, adding depth and complexity to the poem's emotional intensity. The poet uses this wordplay to express both the effort of the heart in coping with pain and the literal bite of suffering.

The poet's intensive use of *jinās* can be detected in his poem "Container." adding an internal musicality to the poem beyond that created by the meter of *Al-Mutadārik*:
And *al-kadḥ* (toil) and *al-kadd* (hardship),
al-dīn (religion) and *al-dayn* (debt),
al-alam (pain) and *al-amal* (hope),
al-ʿilm (knowledge) and *al-ʿamal* (work),
al-ḥubb (love) and *al-ḥabb* (seed),
al-nūr (light) and *al-nār* (fire),
al-sarrāʾ (prosperity) and al-*ḍarrāʾ* (adversity),
al-naʿmāʾ (blessing) and *al-balāʾ* (trial),
al-shawk (thorns) and *al-shawq* (longing).

This extensive and refined use of *jinās*, particularly the incomplete form, adds a layer of musicality and rhetorical depth to Assadi's poetry. By incorporating this artistic technique, Assadi enriches his poetic expression, engaging the reader and enhancing the thematic resonance of his work.

2.5.2.Antithesis (*Al-Ṭibāq*)

Al-Ṭibāq, or antithesis, is defined by Al-Qayrawani as "the combination of two opposites in a phrase or a line of poetry" (Al-Qayrawani, 2000 Vol. 1 565). Al-Qayrawani also references *Qudāma* and his followers, who argue that *al-ṭibāq* involves the combination of two meanings within a single repeated word, a concept known as *tajnīs* (paronomasia). Nevertheless, the focus here is on the more widely accepted definition that *al-ṭibāq* is the juxtaposition of two opposites. For additional insight into Qudāma Ibn Ja'far's viewpoint (Ibn Ja'far, 1981 162–164). Al-Sakkākī provides a further fine-tuned definition by explaining that *al-ṭibāq* refers to "the combination of two opposites within a sentence, whether they are genuinely contradictory, as in the phrases "He gives life and causes death," or whether they are not inherently contradictory, as in "But most people do not know; they know only the outward aspect of the worldly life" (Al-Sakkākī, 1899 162). The latter examples illustrate *al-ṭibāq al-saleb* (negative antithesis), which involves pairing an affirmative action with a negative one, or a command with its negation. Conversely, *al-ṭibāq al-ījāb* (positive antithesis) involves pairing two affirmatives, contributing to the stylistic and rhetorical depth of the expression (Al-Ṣāmal, 2009).

Al-ṭibāq appears in several poems within the selection, contributing to the depth and complexity of the poet's expression. In the poem "Graduates," for instance, the following line employs antithesis:

Blessed are you, a worthy successor raised by noble ancestors;
Alas, the good morals of a person must remain unblemished.

The juxtaposition of the contrasting concepts emphasizes the intended moral message. Similarly, in the poem "Joy," antithesis is used again:

I seek only your company, Muhammad,
for perhaps the Merciful will loosen the bonds that tie me.

The contrast between captivity and the hope for liberation adds a layer of emotional depth to the verse.

And the poem "Container," further intensifies the use of antithesis, illustrating the poet's skill in pairing contrasting elements to emphasize life's dualities. Examples include:

Effort and ease,
Joy and seriousness,
The words of success and failure,
Night and day,
Prosperity and adversity,
Blessing and hardship,
Past and future,
From before the cradle,
Till even beyond the grave.

Through these antithetical pairs, the poet captures the full spectrum of human experience, highlighting the tension and balance between opposing forces in life. This deliberate use of antithesis not only enriches the imagery but also deepens the poem's thematic resonance.

In summary, the poet's intentional use of al-ṭibāq throughout the collection deepens the thematic intricacy and emotional resonance of the poetry. By contrasting opposites—such as light and darkness, prosperity and hardship, or captivity and freedom—the poet conveys the multifaceted essence of human experience, highlighting life's inherent tensions and equilibrium. This adept use of antithesis enhances the vivid imagery and reinforces the core messages, reflecting a nuanced grasp of the contrasts that shape existence.

B. The Stylistics of Syntactic Structures
1) Syntactic and Morphological Structures
a. Vocative Case (*Al-Nidā'*)

The vocative is a rhetorical device used to address someone directly, typically using a vocative particle like "*yā*" in Arabic, followed by the person's name or title (e.g., "*yā Ṣalāḥ al-Dīn*" or "*yā ḥāris al-bustān*"). The term that follows is called the *munādā* (the one being called), while the caller is the *munādī*, and the particle used is the vocative particle (*'adāt al-nidā'*). This device conveys urgency, command, or emotion, adding depth to literary expression.

To illustrate the use of the vocative in Assadi's poetry, several examples from his selected poems will be presented. In the poem "Caravan," the lines employ *al-nidā'* to address different figures, conveying urgency and direct appeal. He says,

O camel driver, wait for us a little,
And do not be hasty in our separation.

Among our caravan, O driver, are gazelles,

With sorrow in their hearts, unwilling to leave.

So rise, O companion, for dawn is coming,
And our camels have already carried the burdens.

The poet begins with, "O camel driver..." Here, the vocative particle "O or *yā* in Arabic" introduces the call, and "*ḥādī*" (camel driver) serves as the one being addressed. The phrase emphasizes a plea for patience, reflecting the poet's desire to delay an inevitable departure. The vocative appears again with "Among our caravan, O driver...." Once more, "*yā*" is the vocative particle, and "*ḥādī*" (driver) is the called figure, highlighting a gentle appeal to the driver to consider those left behind. In the final line, "So rise, O companion, " the poet uses " O, or *yā*" to call upon "*ṣāḥ*" (companion). The use of the vocative in these lines adds emotional and thematic depth, creating a sense of urgency and connection between the speaker and those being addressed.

In the poem "Wedding Day," Assadi skillfully uses *al-nidā'* to convey affection and prayer:
Here is your bride, radiant as a pearl,
Granted to you, O my heart, by the Opener.

O Lord, my tongue has tired of praising You,
For the describers of Your generosity are overwhelmed.

Protect your parents, O my son, with mercy,
And lower the wings of humility, for therein lies success.

In these lines, the poet uses the vocative "O or *yā* " to address both God and his son. In the first instance, he says, "O my heart, the Opener" to refer to God, expressing gratitude for the gift of the bride. Here, "O" is the vocative particle, and "my heart" serves as the one being addressed, symbolizing the poet's intimate and spiritual appeal to the divine. In the next line, "O Lord" is used to address God again, showing reverence and reliance on divine generosity. The vocative particle "O" introduces the direct address, while "Lord" serves as the one being called, highlighting the poet's supplication and humility. Later, the poet turns his attention to his son: "Protect your parents, O my son, with mercy." Here, "O my son" is the vocative expression. The use of "O, or *yā* " signals a direct address, and "my son" conveys a sense of affection and earnest advice. Through these instances, the poet uses the vocative to express love, guidance, and spiritual reflection, employing *al-nidā'* as a central device in his poetic expression.

The final example of the use of the vocative is observed in the poem "Reflections:"
O fate, how much suffering resides in the soul,
As if it is ensnared in the traps of misery.

My soul and spirit are shackled in a tunnel,
So do not blame me, slow down, O time!

O verse (miracle) for which the soul sacrifices itself, O my homeland,
How can a soul find comfort when it has no homeland?

In this poem, the vocative "O" that is *"yā"* is used multiple times to address various entities, including fate, time, and homeland. The phrase "O fate" employs the vocative particle to convey a direct and emotional appeal, expressing the speaker's struggle with the forces that shape their life. Similarly, "O time" or *ayyuhā* is another instance of using the vocative to personify time, emphasizing the speaker's plea for understanding and respite. The line "O verse (miracle) for which the soul sacrifices itself, O my homeland" contains a pun *(jinās)* in the word "*āyah*," which implies both a Quranic verse and a miracle. This dual meaning adds depth to the expression, highlighting the poet's reverence for the homeland as something sacred. Additionally, the use of the vocative "O my homeland" directly addresses the nation, revealing a profound sense of patriotism and emotional connection. In these lines, the vocative particle "O" is used consistently to convey emotion and establish a direct dialogue with abstract concepts. This consistent use of the vocative is a defining stylistic feature of Assadi's poetry, enhancing the expressive power of his verses.

b. Wishing and the Rhetorical Question
Wishing (*al-tamannī*) and the rhetorical question are essential stylistic devices in Arabic literature that add emotional depth and expressive power. *Al-tamannī* conveys a longing for something unattainable or difficult to achieve, using expressions like "*layta*", "*hal*," "*law*," "*la'alla*," "*hallā*," and "*allā*" (*Encyclopedia of Grammar, Morphology, and Syntax*, 270) This technique reveals deep desires and regrets, as in the phrase, "If only youth could return for a day," or in the Quranic verse, "Oh, I wish we had like what was given to Quran." These expressions create an emotional resonance by highlighting unattainable wishes. Similarly, the rhetorical question emphasizes a point without expecting an answer, often used to provoke thought or highlight an absurdity, as

seen in, "Would it kill you to stop chewing with your mouth open?" This technique engages the audience and reinforces the message. Together, these devices create a rich, nuanced layer of meaning, contributing to the emotional and persuasive force of literary and spoken expression(Merriam-Webster).

The use of *al-tamannī* and the rhetorical question can be spotted in several poems within the collection. An example of wishing appears in the poem "*Fahlūn*:"

If only (*yā layta*) my embrace could appear as a warm refuge,
To comfort an old age burdened with the darkness of fear.

The use of "*yā layta*" ("if only") is a classic marker *al-tamannī*, expressing the poet's deep longing for a comforting, warm refuge in the face of fear and the burdens of old age. This longing emphasizes an impossible or highly unlikely desire, enriching the poem with emotional depth and evoking empathy in the reader.

Al-tamannī can also be found in "Athena," where wishing is expressed as follows:

Oh, if only time would grant me the chance,
So that I may forever have a companion by my side.

The phrase "*alā layta*" ("oh, if only") indicates a strong yearning for something that seems unattainable, showcasing the poet's desire for enduring support and companionship.

As for rhetorical questions, an example appears in the poem "*Fahlūn*:"

Did (*Hal)* they buy me like livestock at a low price,
Or has my fate become like worthless goods among traders?

Similarly, in the poem "Torments," a rhetorical question is used:
O heart, where are those who were once captivated, like Qays[3],
Whose minds, now maddened, wandered in the wilderness?

However, both wishing and rhetorical questions are not prominent stylistic features in this collection. Despite this, they effectively enrich the expression of longing, regret, and desire, enhancing the complete impact of the poet's themes.

c. The Command (*Al-ʾAmr*)

The application of the command is prevalent throughout the collection, making it a notable stylistic feature in Assadi's poetry. One such instance is found in the poem "The Sage's Advice to Kabshun:

Leave behind the sorrow of what has passed,
For attaining joy is a difficult pursuit.
Befriend the noble one, meet him kindly,
Feeding the hungry, vast in generosity.

Commands like "Leave" and "Befriend" set a tone of wisdom and guidance, highlighting the poet's didactic approach. Similarly, in the poem, "*Kabshūn,*" the poet writes:

Listen to the turtledove weeping,
And the singing of the wild doves has grown louder.

The command "Listen" directly appeals to the reader, urging them to connect with nature and its emotional expressions.
In the poem "Wedding Day," the poet further extensively employs commands:

Establish prayer, and do not compromise with temptation,
For prayer is virtue and generosity.
Protect your parents, O my son, with mercy,
And lower the wings of humility, for therein lies success.

These commands, like "Establish" and "Protect," not only convey instructions but also embody moral and spiritual guidance, reinforcing the didactic nature of Assadi's poetry.
In summary, the frequent use of the command in Assadi's poetry underscores its didactic nature, offering moral, spiritual, and practical guidance. This stylistic choice enhances the poems' instructive tone, emphasizing themes of wisdom, virtue, and humility.

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[3] . The reference in this poem is to Qays ibn al-Mulawwah, the 7th-century poet famous for his unrequited love for Layla. By invoking Qays, the poet highlights the depth of longing and emotional torment, intensifying the verse's emotional impact.

d. Inversion (*Al-Taqdīm wa al-Ta'khīr*)

Inversion, the rearrangement of usual word order for emphasis or effect, is a common device in Arabic poetry. Yet, in Assadi's poetry, it appears infrequently. There is only one instance found in the poem "Wedding Day:"

The mountain peaks adorned themselves and scented the air;
The spirits inhale its aroma.

In the original Arabic line, the inversion becomes clear: the word "spirits" (*al-arwāḥu*) is placed at the beginning of the clause, serving as the subject, while "its aroma" (*fawḥahu*) is the object of the verb "inhale." This rearrangement emphasizes the spiritual experience over the source of the scent. Since this is the only instance of inversion in the collection, it does not qualify as a distinctive stylistic feature of Assadi's poetry. By mostly adhering to natural word order, Assadi enhances the fluidity and accessibility of his poems, allowing the themes and emotions to resonate more straightforwardly.

e. Hyperbolic Form (*Ṣīghat al-Mubālaghah*)

Hyperbolic forms, or *ṣiyagh al-mubālaghah*, are verbal nouns derived from a root verb to express an intensified meaning beyond that of the standard active participle (*ism al-fā'il*). They imply an exaggerated or heightened sense of the action or quality (Al-Shartouni, Vol. 4 73). This linguistic device is widely employed in Assadi's poetry, adding layers of emphasis and emotional impact. In the poem "Graduates," Assadi makes extensive use of hyperbolic forms. One example is:

Destruction be upon the days that distance those with character,
And favor every liar and honor him!

In the original Arabic, the phrase "*affāk*" (liar) is an example of *ṣīghat al-mubālaghah*, derived from the root verb "*afaka*," meaning to lie or deceive. The hyperbolic form "*affāk*" intensifies this meaning, implying not just any liar, but one who habitually lies, an incorrigible deceiver. In English, the word "liar" does not fully capture the intensity conveyed by the Arabic form, highlighting how Assadi's use of hyperbolic forms enhances the strength and expressiveness of the message. Another example appears in the line:

Know, O *Azīz* (noble one): success belongs to those who persevere,
And ignorance is a disgrace among the free, even a disease!

"'*Azīz*" (noble one) contains a pun (*jinās*), as it not only serves as a hyperbolic form derived from the root "'*izza*," meaning to be precious or honored, but also refers to the name of a student. This dual meaning adds a rhetorical layer, implying both an elevated state of honor and a personal address. The hyperbolic form "'*Azīz*" thus conveys more than just nobility; it suggests an elevated status that surpasses ordinary virtue. However, the English translation "noble one" fails to capture the full force and depth of the Arabic expression, particularly the clever use of the student's name, which intensifies the poetic message and its personal connection.is another instance of *ṣīghat al-mubālaghah*, derived from the root "'*izza*," meaning to be precious or honored. This hyperbolic form conveys not just nobility, but an elevated state of honor that surpasses ordinary virtue. The English translation "noble one" communicates the idea but lacks the full force and depth of the Arabic expression.

An additional example of hyperbolic forms (*ṣīghat al-mubālaghah*) in Assadi's poetry appears in the poem "Joy:"

Where people sought the fruit of its branches,
And the Creator's awe overshadowed them.

So listen to the nightingale's mournful song,
Provoking the tears of my overflowing eyes.

Is there no end to this harsh calamity?
The light of my eyes fades in grief's eclipse.

In these lines, several instances of hyperbolic forms intensify the emotional and visual imagery. The word "*al-Khallāq*" (the Creator) is a hyperbolic form derived from the root "*khalaqa*," meaning to create. The form "*khallāq*" is an exaggerated expression, suggesting not just any creator but the omnipotent Creator, one who creates in an unlimited and magnificent manner. This use emphasizes the divine awe overshadowing the people, elevating the verse's spiritual tone. Additionally, the phrase "*al-khaṭb al-nakūd*" (the harsh calamity) employs "*nakūd*," which goes beyond simply describing something harsh. The word is derived from "*nakada*," meaning to be barren or distressing, and in its hyperbolic form "*nakūd*," it portrays an intensified sense of harshness, implying an entity that turns everything into a difficult, painful experience. This choice of words accentuates the severity of the situation faced by the speaker.   Finally, "my overflowing eyes" (*madma'ī al-daffāq*) uses "*daffāq*" to convey an uncontainable flow of tears, signifying deep sorrow and emotional turmoil.

The frequent use of hyperbolic forms throughout the collection makes them a clear stylistic feature of Assadi's poetry. This stylistic choice not only adds intensity and emphasis to the themes but also enhances the expressive power of the poetry.

f. Emphasis (*Al-Tawkīd*)

Emphasis (*al-tawkīd*) is a prominent stylistic feature in Assadi's poetry, adding strength and conviction to his messages. It can be achieved through various methods, with the most common being the use of the particle "*inna*," which provides affirmation, and specific words that denote emphasis. Assadi uses these techniques frequently throughout his collection, making them a hallmark of his poetic style.

In his poem "*Kabshūn,*" several lines employ the particle "inna" for emphasis:

Leave behind sorrow for events that have passed,
For indeed, attaining joy is a difficult quest.

Here, the Arabic line uses "*inna*"— "*inna nayl al-shadwi saʻb al-maṭlab*"—to underscore the difficulty of achieving happiness. The English equivalent, "For indeed," captures this emphasis but lacks the forceful immediacy of the Arabic "*inna*," which directly marks the importance of the statement. Another example appears in:

Do not harm your neighbor; guard his honor well,
For indeed, the neighbor's right is like pure gold.

The Arabic line, "*inna ḥaqq al-jār ʻadl al-dhahab*", emphasizes the neighbor's rights using "inna." While the English translation "For indeed" conveys the meaning, the original Arabic imparts a stronger, almost imperative tone, underscoring the sacredness of this duty. And, Assadi writes:

Indeed, a person's glory lies in his deeds,
Not in a lineage that rises or ancestry's needs.

In this case, "*inna majd al-marʼi fī afʻālihi*" stresses that true honor stems from one's actions, not lineage. The particle "*inna*" amplifies the message, presenting it as an undeniable truth. While the English "indeed" conveys emphasis, the Arabic "*inna*" firmly roots the statement in certainty. In the poem "Homeland," Assadi again employs emphasis through the use of the particle "*inna*:"

The world turns with calamities like a millstone,
Indeed, schemes have no place to rest, no home.

Here, the word "*inna*" in the original Arabic—"*inna al-makāʼida mā lahunna qarāru*"—serves to underscore the relentless nature of these schemes. the word "*inna*" serves to underscore the relentless nature of these schemes. Although the English translation uses "indeed" to convey this emphasis, the Arabic "*inna*" carries a stronger, more assertive tone. Additionally, Assadi uses other words to convey emphasis, as seen in the poem "Athena:"

With certainty, I shall reap the fruits of my labor,
Unconcerned by the vile's attempts to hinder.

The employment of "*yaqīnan,*" meaning "with certainty," directly emphasizes the speaker's confidence in the outcome. This phrase serves as an assertive declaration, adding strength to the poet's resolve. While the English translation "with certainty" reflects the original meaning, it does not fully capture the depth of affirmation present in the Arabic expression.

It is noticeable that the most common form of emphasis in the collection is the use of the particle "*inna*," while the poet rarely employs other words that denote emphasis. Another stylistic feature observed in the collection is the poet's use of male livestock names in the form of "*Fahlūn*" in some titles, such as in the poems: 'Fahlūn' "*Kabshūn*" and "Athena (*Sakhlūn*)." These names follow the tradition of the people of the Maghreb and Andalusia, who often used names ending in "*wāw*" and "*nūn*" for the purposes of endearment or magnification, such as: Zaydūn, Khaldūn, ʻAbdūn, and Ḥafṣūn. This naming convention adds a unique cultural layer to the poetry, enhancing its stylistic richness.

3.1. The Stylistics of Figurative Structures

As noted earlier, the stylistic analysis of figurative structures is a key aspect of the broader stylistic features within syntactic composition. This category focuses on rhetorical devices such as metaphors, similes, metonymy, and other forms of figurative language. The following section explores these rhetorical elements as they are employed throughout the collection, highlighting the distinctive stylistic characteristics that define Assadi's poetry.

a. Metaphor (*Al-Istiʻāra*)

Metaphor is defined as the process of shifting a word from its usual context to a new one, transferring its meaning to create a new layer of interpretation (Donoghue, 2014 1). It results from selecting a word that could have been used in its ordinary sense but instead is replaced with another, guiding the sentence in an unexpected direction (Rozik, 1981 11-321; Abu Al-Adous, 2007 139). Put differently, it is a transfer where a word signifies a meaning not inherent in its original sense. Some scholars argue that metaphor is essentially a condensed simile; to interpret it, one must recall its original comparison (Kritz, Vol. 2, 1984 642). This

aligns with Al-Hashimi's view that metaphor "is nothing but a condensed simile, yet it is more eloquent" (Al-Hashimi, 2010 227). Similarly, Abd al-Qahir al-Jurjani describes metaphor as "a form of simile and a type of representation" (Al-Jurjani, 1954, p. 20). He adds that metaphor involves using a word in a new context, making it like a "borrowed item," circulated among people (Al-Jurjani, 1954 29; Ibn Manzūr, 2004, Vol. 10 334, 351). Metaphor, therefore, relies on similarity, valid only when a contextual clue prevents interpreting the word in its literal sense (Abu Khadra, 2009 56).

Regarding its significance in poetry, Al-Qayrawani states that metaphor is "the best form of figurative speech" and the most wondrous embellishment in poetry when used appropriately (Al-Qayrawani, 2000, Vol. 1 460).

The poet skillfully employs the merits of metaphor throughout his work, enhancing his poetry with vivid imagery and deeper meaning. His mastery of this rhetorical device is evident in numerous instances across his collection. Of the many examples scattered throughout his poems, several key instances will be discussed below to highlight how effectively Assadi uses metaphor to enrich his expression and engage the reader. In the poem "Graduates," Assadi writes:

With longing, love, and flowers, I have come to you,
And poetry is sweetened by the honey of spirit and wisdom.

The metaphor "honey of spirit and wisdom" (*shahd al-rūḥ wa al-ḥikami*) compares wisdom and spirit to honey, a substance known for its sweetness and richness. In the original Arabic, this metaphor elevates the qualities of wisdom and spirit, suggesting that they provide nourishment and sweetness to poetry, much like honey. Another metaphor appears in the same poem:

They said to a cub raised in the lion's den,
We said: A father has cared for us, to whom even age bows.

In this line, "cub raised in the lion's den" (*shiblon tarabbā fī sharā asadon*) is a metaphor for someone who has been nurtured in strength and power. The metaphor draws on the imagery of a young lion being raised in a dangerous yet powerful environment, implying that the person is strong and resilient. In English, the metaphor holds a similar meaning, though the Arabic expression carries the added cultural depth of referring to bravery and familial legacy. Likewise, in the poem "*Fahlūn*" Assadi writes:

From all corners of the horizon comes a terror,
Tearing me apart, limb by limb, upon a heap of rubble and ruins.

The phrase "terror tearing me apart" (*hawlon yuqatti'unī iriban*) is a powerful metaphor that likens fear to a physical force capable of dismembering the speaker. This metaphor emphasizes the intensity of the fear and its destructive impact. In English, the image of being torn limb by limb is striking, but the Arabic version conveys a more visceral and personal experience. In another line in the same poem reads:

Thoughts roamed my mind, wondering what
My family looks like, and whether I know the heat of kisses.

In this metaphor, "thoughts roaming my mind" (*jāla fī al-fikri aḥwālon*) compares the movement of thoughts to roaming or wandering, giving the abstract concept of thinking a physical quality. This metaphor highlights the restless and searching nature of the speaker's thoughts, a feeling that resonates similarly in both Arabic and English.

In Assadi's poetry, we find numerous representative metaphors that vividly convey complex emotions and imagery. One such example appears in "Graduates," where the poet writes:

From a young age, I hoped to build glory,
And I rode a cloud rushing towards Saturn.

The metaphor of "riding a cloud to Saturn" is representative, symbolizing the poet's lofty ambitions and dreams. The use of a celestial body like Saturn conveys the enormity of the poet's aspirations, while the image of riding a cloud evokes a sense of boundless potential and the pursuit of something far beyond the ordinary.

Another example appears in "*Kabshūn:*"
And the prayer of the birds at its edges
Steals the heart with its sweet melody.

In this metaphor, the "prayer of the birds" represents the beauty and serenity of nature, while "stealing the heart" expresses the captivating effect of this natural harmony. The metaphor transforms the birds' songs into something divine and enchanting, suggesting their music has the power to inspire deep emotional responses.

In "Homeland," Assadi uses another striking metaphor:
The violet spread its arms wide,
And adorned its chest with buttons.

The poet personifies the violet flower, using the metaphor of "spreading its arms" and "adorning its chest with buttons" to evoke an image of natural beauty flourishing and blossoming. The delicate and intricate imagery of the flower is enhanced by these human-like qualities, deepening the emotional resonance of the scene. Finally, in "Reflections," Assadi writes:

No wonder if trials and hardships befall us,
And hatred strips the compassion from our souls.

In this metaphor, "hatred strips the compassion from our souls" conveys the destructive nature of negative emotions, illustrating how bitterness and animosity can erode human empathy. This metaphor emphasizes the emotional toll that challenges and hatred can take on the human spirit.

These examples show how Assadi masterfully uses metaphor to enhance the richness and depth of his poetry, drawing readers into a more profound engagement with the themes of ambition, nature, beauty, and human emotion.

b. Simile (*Al-Tashbīh*)

A simile, as Al-Jurjani defines it, is a comparison based on understanding, involving two elements: the *mushabbah* (the compared) and the *mushabbah bihi* (the compared-to), sharing one or more qualities (Al-Jurjani, 1954 20). The comparison requires similarities, but also differences between the elements. Similes consist of four parts: the *mushabbah*, *mushabbah bihi*, the shared attribute (*wajh al-shabah*), and the simile particle (*adāt al-tashbīh*) (Abu Khadra, 2009 260). While similarity draws the two elements together, they remain distinct in value and rank, ensuring the reader perceives both equally (Kreuzer, 1962 88-89). Simile is widely regarded as a key aspect of figurative language, though scholars debate whether it is literal or figurative (Abu Khadra, 2009 261). Its purpose is to clarify a shared trait, especially when the *mushabbah bihi* is well-known for that characteristic (Katani, 2013 93). Poets use similes when they find both components equally significant (Nevo, 1974 17). The farther apart the elements, the more surprising and novel the simile becomes (Preminger, 1965 768). Similes highlight both similarities and differences, with contrasts sometimes being the focal point of the comparison (Brown, 1958 143).

Assadi's poetry is replete with similes, enriching the imagery and emotional depth of his verses. The following examples will highlight how he skillfully uses similes to convey vivid comparisons, both in the original Arabic and in the English translations. In the poem "Caravan," Assadi writes:

Their carriages atop the backs of camels,
Like the moons of the universe, needing no guide.

Now, the poet compares the carriages on the camels' backs to "moons of the universe" (*bodūr al-kawn*), creating a sense of grandeur and celestial beauty. In the original Arabic, the simile evokes an image of majesty and effortless navigation, with the moon symbolizing the natural and reliable movement of the caravan. The English translation maintains this cosmic imagery, though the full cultural resonance of the Arabic may be slightly diluted.

In "Torments," another example appears:

Like the full moon when her radiant face appeared,
The night scattered across the horizon and vanished.

The poet uses the simile "like the full moon" (*kal-badr*), to describe a woman's radiance, symbolizing her beauty as something capable of dispelling darkness. In both the Arabic and English versions, this comparison emphasizes the brightness and transformative power of her presence. Again, in the same poem:

When she appeared, like the sunlight in her rise,
As if the full moon had emerged from behind the veils of night.

In this line, the poet compares her appearance to "sunlight" (*ḍaw' al-shams*), a simile that enhances her illuminating presence. The follow-up comparison of the full moon emerging from darkness (*ka'annamā al-badr min sajaf al-dujā ṭala'a*) reinforces the imagery of overcoming night and gloom. Both the Arabic and English translations capture the intensity of the simile, though the Arabic retains a more intricate connection to the cultural and natural symbolism. Similarly, in the poem "Reflections," Assadi uses rich similes to evoke a sense of struggle and endurance:

Oh, fate, how much suffering lies in the soul,
As if it were trapped in the snare of misery.

The simile "as if it were trapped in the snare of misery" (*ka'annahā fī sharāk al-bu's turtahan*) compares the speaker's soul to something caught in a trap, emphasizing the overwhelming sense of entrapment and hardship. This vivid image is powerful in both Arabic and English, although the Arabic carries a deeper resonance with its cultural connotations of struggle. Another example from the same poem is:

Our time advances, my Lord, with harshness,

Like galloping horses without saddle or reins.

In this line, time is compared to "galloping horses without saddle or reins" (*kasābiḥi al-khayli lā sarjon wa lā rasano*), evoking an image of unbridled chaos and uncontrollable speed. The simile in both the original and the translation conveys a sense of relentless and directionless momentum, but the Arabic intensifies the feeling with its cultural associations with horses as symbols of power and control. In yet another instance from the same poem:

Ah, the blows of time have tormented me,
As if I were bound to the dark nights.

The simile "as if I were bound to the dark nights" (*ka'annī wa al-layālī al-sūd muqtarino*) captures the speaker's close and inescapable relationship with hardship. The Arabic version creates an even stronger sense of connection to suffering, drawing on the imagery of being tied to dark, difficult times.

From his free-verse poems, such as "Robin," Assadi continues to employ similes:

A decorated bird entered my room,
Chirping with a warmth like a whisper,
Dancing with her wings,
Like a joyful bride.

Here, the simile "like a whisper" (*shibh al-washwasha*) adds a soft, intimate quality to the bird's chirping, while "like a joyful bride" (*raqṣ al-ʿarūs al-mufarfasha*) likens its movements to the carefree dance of a bride, enhancing the lightness and delight in the scene. Both comparisons are playful and delicate, capturing a sense of beauty and freedom in the original Arabic and the English translation.

These examples illustrate the poet's consistent use of similes, enriching his work with layers of imagery and meaning, making his poetry more vivid and emotionally resonant in both languages.

c. Euphemism (*Kināya*)

Kināya (euphemism) in linguistic terms derives from the verb "*kanā*" or "*kunā*," meaning to conceal or veil. It refers to hiding the intended meaning behind words or expressions (Abu Al-Adous, 1998, 141). Defined as "speech in which the speaker intends something other than what is explicitly stated" (Al-Hashimi, 2010, 253), *kināya* takes three forms: referring to something indecent indirectly, using titles to show respect, or replacing a name with a *kunya* (nickname), like "Abu Lahab" instead of Abdul-Uzza (Ibn Manzur, *Lisān al-Arab* 124). *Kināya* implies something else while retaining its literal sense, conveying ideas subtly and indirectly (Nassar, 2010, 271; Alloush, 1985, 191).

The poet does not frequently use *kināya* in this selection of poems; its usage is, in fact, quite rare. One example can be found in the poem "*Fahlūn*:"

I never slept with a tranquil heart, rejoicing,
For above me burned a flame fiercer than a camel's roar.

Here, "sleeping with a tranquil heart" (*qarīr al-ʿayn*) is a *kināya* for contentment and satisfaction, implying peace of mind and the absence of longing, as the eyes no longer seek what is not present. Another example appears in "Athena:"

Listen to the weeping turtledove,
And the mourning of the doves has grown louder.

The second line is a *kināya* for a deep state of sorrow.

This rare use of *kināya* in the collection suggests that it cannot be considered a prominent stylistic feature in the poet's work.

D. Metaphor (*Al-Majāz*)

Metaphor, in contrast to literal meaning, involves the use of a word or phrase in a non-literal sense, based on a conceptual or linguistic principle. It relies on a relationship between the metaphorical meaning and the literal meaning, along with an indicator that prevents the literal meaning from being intended. The word itself does not convey the metaphorical meaning without the presence of this indicator (Abu Khadra, 2009 28 and Al-Maraghi, 2000 302-311).

The use of metaphor in Assadi's poetry is not abundant, making it difficult to consider it a prominent stylistic feature in his work. Nevertheless, a few examples illustrate his occasional use of metaphorical language. One instance of spatial metaphor appears in "Graduates:"

Today we rejoice in the pride crafted by our homeland,
Our flags are determination: in them, parchment and pen.

Here, "homeland" (*waṭan*) is metaphorically used to refer to the people of the homeland, and "parchment and pen" represent knowledge and education, symbols of intellectual achievement. Another example appears in "Caravan:"

Their carriages atop the backs of camels,
Like the moons of the universe, needing no guide.

The word (*hawādij* plural of *hawdaj*)) refers to the small, enclosed seats or compartments placed on the backs of camels or other animals, often used for transporting women or the wealthy in the past. In this line, the poet mentions "*hawādij*" but metaphorically refers to the people inside them, likening them to celestial bodies that need no direction.

And in a temporal metaphor from "Graduates," Assadi writes:
Cursed are the days that distance those with virtue,
While they elevate every deceiver and hold him in esteem.

In this line, "days" (*ayyām*) is a metaphor for circumstances or the passage of time, personified as actively influencing people's fates.

4. Conclusion

In conclusion, this article offers a comprehensive examination of the stylistic features present in thirteen selected poems by Professor Jamal Assadi, shedding light on the broader characteristics of his poetic work. By analyzing both phonetic and syntactic structures, the article highlights the intricate balance between sound and meaning in Assadi's poetry. Phonetic features such as meter, rhyme, *rāwī*, and internal rhythmic devices like repetition and alliteration are shown to play a key role in shaping the musicality and flow of his poems. Meanwhile, syntactic structures, including the frequent use of vocative expressions, commands, hyperbole, and emphasis, underscore the emotional intensity and expressive range of his language.

The article also distinguishes itself by noting Assadi's selective yet impactful use of figurative language, with metaphor and simile standing out as prominent tools, while metonymy and figurative language appear more sparingly.

Overall, this article contributes to the study of Jamal Assadi's poetry by identifying and categorizing key stylistic elements that define his unique poetic voice. It emphasizes the balance between traditional Arabic poetic forms and modern thematic elements, making it a valuable resource for understanding the stylistic and thematic dimensions that distinguish Assadi's work in the landscape of contemporary Arabic poetry.

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