
RESEARCH ARTICLE

Stylistics of Grammatical Structures: The Presence of Verbs and their Temporal Connotations in the Poetry Book "Fragments of a Woman" by Soaud Al-Sabah as a Model

Nassim Assadi¹ ✉ and **Khalid Abu Ras²**

¹²Assistant Professor of Arabic Language and Literature, Department of Arabic Language and Literature, Sakhnin Academic College for Teacher Education Sakhnin, 2173 Israel

Corresponding Author: Nassim Assadi, **E-mail:** nw626@hotmail.com

ABSTRACT

In this article, we focused on the presence of verbs and nouns in Su'ād al-Ṣabāḥ Fatāfit Imra'a (Fragments of a Woman), and on the significance of tense verbs as a section of grammatical structures, which in turn are considered part of the structural methods. Fatāfit Imra'a, with most of its poems, is a revolutionary work for its rejection of the humiliating reality, and social postulates that made the man dominant in his relationship with women. Since the revolution is based on changing the existing reality, and change is associated with actions (verbs), rather than nouns that indicate stability and consistency. We found that most of the revolutionary poems have a notably high ratio of verbs to nouns compared to those in which the persona feels emotional, social or patriotic satisfaction. About the significance of tense verbs, we found that the poems in which the past tense predominates depict a steady state that does not change or that it depicts a state that was intended to be attached and entrenched in the minds of the readers to influencing them, while the present tense was in most of the poems that depicted continual states. The style of speech that Al-Sabah followed in many of her poems contributed to the use of imperative verbs, but in a different way. When the persona was optimistic about the change and renewal that the future would bring, to move to a better situation, the presence of imperative verbs increased, and when she did not hope for anything from the future, it was less or completely gone.

KEYWORDS

Text Stylistics, Grammatical Structures, Phonetic Structures, Semantic Structures, Discourse Analysis, Feminine Persona, Nizār Qabbānī, Present Tense, Past Tense, Imperative verbs, Arabic Syntax

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1. Introduction

This article seeks to reveal a section of grammatical structures, by addressing the presence of nouns and verbs, and the difference between verbs in terms of their temporal division, and their contribution to the formation of significance and meaning in the text, and to determine an aspect of the methods of syntactic structures. At the outset, it is necessary to identify some of the basic terms that are related to this research, and to refer to the relationship between these terms.

The definitions that dealt with the style varied, and can be summarized as the linguistic structure that carries with it an image that indicates how the speech of a writer is used to express a certain situation, so that this position reveals their literary personality, and its uniqueness and distinction from others in the selection of vocabulary, its composition, arrangement, degree of clarity and ambiguity, the appropriateness of words for meanings, the method of imagination and photography, the

formulation of phrases and their magic, the sound and its melody, the use of rhetorical and verbal enhancers and the amount of innovation in it. It is related to style according to the situation, the nature of the topic, the ability and artistry of the writer.¹ Stylistics is a science that has its own methods, through which we study style, reveal its distinctive characteristics, and stand on its uniqueness and distinction from others.

In general, stylistics looks at the following:

A- The stylistics of vocal structures, which in turn are divided into internal rhythmic and external rhythmic, each with its own branches.

B- The stylistics of syntactic structures, which in turn are divided into the stylistics of grammatical structures and the stylistics of figurative structures, each of which has its own branches.

C- The stylistics of semantic structures, in which the semantic fields in the text are examined and the relationships between these fields such as synonymy, antonymy, partial and inclusion are discussed.²

The stylistics of syntactic structures – as mentioned above – examines grammatical structures, such as the presence of nouns and verbs, the use of non-classical words, the semantics of temporal verbs, knowledge and denial, advance and delay, and types of sentences. It also examines metaphorical structures, such as simile, metonymy, and metaphor. The choice of words and the choice of structures such as the verb and nominal sentence is not considered a style unless it is chosen intentionally and consciously by the writer.³

Thus, it can be said that our research reveals an aspect of grammatical structures that constitute a branch of the stylistic branches of the structures, which in turn constitute a section of stylistics that examines style.

The research material is "Fragments of a woman" (1986) by the poet Souad Al-Sabah, who left an imprint in the history of the Arab women's renaissance movement and its quest for liberation, rejecting the prevailing cultural context that shackles women and insists on putting them in the background of the picture,⁴ "Fragments of a woman" is a major shift in her line, a mirror that reflected her image and voice, expressing in it what is going on in her soul as a woman who wants to be heard by a man and to take her share of life. Al-Sabah found herself in this book of poetry and considered it a work of frankness, courage and boldness, and a resounding cry for the dignity of Arab women. She wanted women to have the same rights and duties as men. Her concern was not limited to women only, but was humanitarian and national, as the book collected women's social concerns, the concerns of the Arab man and the concerns of man wherever he is found at once.⁵ Al-Sabah continued to fight for Arab women, their freedom, independence and renaissance,⁶ rebelling from the outset against the female status, rebelling against the oppressive power of men in the Arab society that still suffers from patriarchy complexes, and rebelling against outdated societal and family traditions.⁷

To obtain accurate results in our research, we identified nouns and verbs, and determined the ratio of verbs to nouns in all poems of the book, as well as the tenses of verbs, and the proportion of each of them from the total verbs in all the poems.⁸

2. Literature Review

Aristotle (384-322 BC) defines two basic components of language: "nouns" and "verbs". There are two basic characteristics that distinguish them: Nouns do not have a temporal connotation, unlike verbs that carry that connotation.⁹ Verbs usually refer to transient events that last only briefly, so speakers usually associate those events with a specific time, while nouns tend to refer to more permanent situations and therefore less important time frame when used.¹⁰ Al-Khatib Al-Qazwini tackled the subject of the

¹ For more on style, see: Al-Assadi, 2019, pp. 3-16.

² For more on stylistics, see: Al-Assadi, 2019, pp. 17-25.

³ Ben Yahia, 2011, p. 38.

⁴ Najm, 2002, p. 721.

⁵ Najm, 2002, p. 648.

⁶ Najm, 2002, p. 648.

⁷ Najm, 2002, p. 662.

⁸ See Appendices 1 and 2 at the end of the paper.

⁹ Klaus, 2014, p 1.

¹⁰ Baker, 2003, p 47.

actual predicate¹¹ and its nominal correlation, mentioning the difference between them, saying: "As for being a verb, it is necessary to adhere to one of the three times as applicable as possible with the benefit of renewal, but being a noun is a benefit of non-compliance and renewal."¹²

On the difference between the verbal and nominal attribution, Al-Saidi confirms what Al-Jurjani claimed that the attribution if the noun proves the meaning of the thing without requiring its renewal; gradually, and the attribution already its subject as requiring the renewal of the meaning proven by it gradually, if you say "Zaid is a goer," then it proved to him with no need of renewal, and if you say "Zaid goes" then you made the action of rushing decline gradually.¹³

The noun is constrained, and the verb is useful for renewal and occurrence,¹⁴ "It is not acceptable to place one in the position of the other."¹⁵ The secret of this is that the verb is restricted by time, the past tense is restricted by the past tense, and the present tense is restricted by the time of the case or reception mostly, while the noun is not restricted by a time of times, it is more comprehensive, general and proven",¹⁶ which gives the literary texts, with abundance of nouns, the indication of stability and continuity, as the element of time is absent in them.¹⁷

After sorting the verbs and nouns in the book, we reached the following results: the total number of verbs is (802) verbs, the total number of nouns is (2361), and the average ratio of verbs to nouns is (33.1%). In some poems, the ratio of verbs to nouns decreases, reaching its lowest at (8%) in the poem "Coffee", and in others. This percentage rises to the highest to reach (59.3%) in the poem "Agreement".

This difference in the ratio of verbs to nouns may be due to the subject of the poem, and what we mean here is that the poetry book included poems in which women revolt against men socially, but also flirtatious poems in which we observe women's calmness and satisfaction with everything that men do, and also includes nationalist poems in which feelings of pride and satisfaction on the one hand, and feelings of indignation, anger and disappointment on the other. We may find a difference in the ratio of verbs to nouns in the same poem in accordance with the meaning in particular paragraphs or sections. The poem "Veto on the Women's feminine N" is a revolutionary social poem in which the poet's ego demands changing the reality, granting women greater freedom, yet within the acceptable social norms, thus absolute sexual freedom was not a demand.

In this poem, the ratio of verbs to nouns reaches (37%), and perhaps the reason for this, as mentioned above, is the emphasis on changing reality and refusing to deal with it as a de facto, so verbs increased and their ratio to nouns increased. In flirtatious poems such as "The Crazy", verbs decreased and their ratio to nouns decreased to (10.8%). Despite society's lack of understanding of the love story that she lives; the poet's persona still does not call for change as she says:

"I'm so crazy.
And you are the wise ones
And I am running away from the heaven sanity,
And you are the rational ones
Summer months are dedicated for you
Leave me with winter solstices."
إِنِّي مجنونة جداً..
وأنتم عقلاء
وأنا هاربة من جنّة العقل،
وأنتم حكماء
أشهر الصيف لكم

¹¹ The predicate is always a noun. As for the predicate, it may be a verb or a noun. See: Ghalayini, 2014, vol. 1, p. 11.

¹² Al-Qazwini, 1993, vol. 2, p. 113.

¹³ Al-Saidi, 1991, p. 57.

¹⁴ Samuraj, 1981, p. 9.

¹⁵ Al-Zarkashi, vol. 4, 2001, p. 65.

¹⁶ Al-Zarkashi, vol. 4, 2001, p. 65.

¹⁷ Okasha, 2005, p. 145. See al-Samarrai, 1981, p. 46, and Hassan, 1994, p. 193.

فاتركوا لي إنقلابات الشتاء¹⁸

The poem "The Crazy" is divided into three sections: in the first the poet's persona wants to prove the state of love that she lives, and therefore the ratio of verbs to nouns was as low as (7%), in the second section the poet describes a constant situation she lives from grumbling and oppression up to the point of explosion, renewal and change will be when her lover intervenes, and for this, the percentage of actions rose to "20%" when she mentioned the lover who will bring about future change:

"And I'm oppressed in my body
Like millions of women
And I'm nervous
If you blow inside my ears
I will scatter like smoke in the air
I am lost like a fish in a colossal sea
When will you end my siege?
Oh the one who hid, in his coat, the key of my house
Oh you who penetrates the entirety of my days"

"وأنا مقهورة في جسدي
كملايين النساء
وأنا مشدودة الأعصاب..
لو تنفخ في داخل أذني
لتطايرت دخاناً في الهواء
إنني ضائعة كالسمك الصّائع في عرض البحر
فمتى تنهي حصاري
يا الذي حبّأ في معطفه مفتاح داري
يا الذي يدخل في كلّ نهار¹⁹

In the third section, the ratio of verbs to nouns decreases to (3%), and this low percentage may be due to the state of love experienced by the poet's persona, which is reflected through her language, in which she begs her lover to "bring her together" and the poet's ego confirms her belonging to love, and to love only, and her satisfaction with her situation in which she currently exists:

"My love:
I'm teetering in love
So, for the sake of God's prophets, put me together"
"يا حبيبي:
إنني دائخة عشقا
فللملني بحقّ الأنبياء"²⁰
"As I only belong to love
And I have nothing but love to belong to"
"انتمائي هو للحبّ
وما لي لسوى الحبّ انتماء"²¹

¹⁸ Al-Sabah, 1992, p. 23.

¹⁹ Al-Sabah, 1992, p. 24.

²⁰ Al-Sabah, 1992, p. 25.

²¹ Al-Sabah, 1992, p. 31.

Such a change in the ratio between verbs and nouns to suit the meaning is found in several poems. In "Kuwaiti", the overall rate of the ratio of verbs to nouns was (23.5%), but it differed between its sections to suit the meaning, and even differed within the same section to suit its purpose. To elaborate on the prior, we may take the third section; which is divided into three sub-sections: The first in which the poet's persona talks about the extent of her great love and sincerity, and this is a constant, permanent thing that is not altered, so the percentage of verbs decreased down to 16%:

"My friend:
the Kuwaiti woman - if you would understand her -
a river of great love ...
And a hurricane of kohl,
- may God protect you from the rains of my kohl and perfume -
The Kuwaiti woman will adore you insanely...
Do you know anything about how I feel?
I am in my anger nothing but a match stick
and in my songs, nothing but a silk yarn."

"يا صديقي:

الكويتية - لو تفهمها -

نهر من الحب الكبير...

والكويتية إعصار من الكحل،

- حماك الله من أمطار كحلي وعطوري -

والكويتية تهاوك بلا عقلي...

فهل تعرف شيئاً عن شعوري؟

فأنا في غضبي عود ثقاب

وأنا في طري غزل الحرير²²

In the second, the poet's persona of renewed states such as the renewal of her silence, the renewal of the extension of her roots on the chest of her beloved, as well as dictating to her beloved what to do in the future, that is, what to change, so the percentage of verbs rises to 41.6%.

"My friend:
A Kuwaiti woman always remains silent
so, when will you read between the lines?
And lie under the trees of my tenderness
And scent yourself with my incense...
On your land I threw my seeds
And on your chest
my roots stretch out."

"يا صديقي:

الكويتية تبقى دائماً صامتة

فمتى تقرأ ما بين السطور؟

فتمددت تحت أشجار حناني

²² Al-Sabah, 1992, p. 31.

وتعطرّ بيخوري...
 فعلى أرضك ألقى بذوري
 وعلى صدرك
 تمتد جذوري²³

The third section of this piece talks about what she did for her lover, and what the beloved should do or change, she says:

"My friend:
 The Kuwaiti woman loosened her night hair like a bridge...
 So don't bother with my guards.
 and my soldiers...
 And my veils...
 The Kuwaiti woman is tired of the desert's dust
 She missed the shade of the orchards
 the rhythm of the fountains, the
 sound of birds...
 The Kuwaiti woman...
 In a major battle with history – unresolved –
 are you my wingman?
 The Kuwaiti woman...
 called you a prince, my prince...
 And thus bestow your authority upon my life...
 and my destiny"

"يا صديقي:
 الكويتية أرخت شعرها الليلي كالجسر...
 فلا تعباً بحراسي..
 وجندي..
 وستوري..
 والكويتية ملّت من غبار (الطّوز)
 واشتاقّت إلى ظلّ البساتين،
 وإيقاع التّوافير،
 وأصوات الطّيور..
 والكويتية..
 في معركة كبرى مع التاريخ - لم تحسم -
 فهل أنت نصيري؟
 الكويتية..
 سمّتك أميراً يا أميري.."

²³ Al-Sabah, 1992, p. 32.

فتَصَرَّفَ بمقادير العصور...
وتَصَرَّفَ بمصيري²⁴

What the beloved must do to change are renewable things that are not fixed, and the ratio of verbs to nouns in this section is supposed to be similar to that of the second section, but we found that the ratio was lower than in the second section, where it reached (27.5%), so what is the reason for that? It was found that the underlying reason is, in fact, the poet's employment of conjunctions, which omits numerous verbs from the text thus reducing their frequency.

Don't bother with guards/ soldiers/ stories

فلا تعباً بحراسي / وجندي / وستوري

And also:

She missed the shade of the orchards/the rhythm of the fountains/the sound of birds...

واشتاقتُ إلى ظلِّ البساتين / وإيقاعِ النوافير / وأصواتِ الطيور...

Counting the verbs that have been omitted from the poet's use of conjunctions (don't care about my guards/ don't care about a soldier/ don't care about my stories) and also: and (she misses the shade of the orchards/ she misses the rhythm of fountains/ she misses the sound of birds) will restore the ratio of verbs to nouns to that in the second section of the piece (41%).

3. Analysis

After we have dealt with the presence of nouns and verbs in some poems of the poetry book, and their relationship to the atmosphere of the poem and the stability and renewal themes in it, we will stand here on the differences between the verbs in terms of their temporal division and their relationship to the poem.

One of the differences between the past tense and the present tense is related to the latter's ability to provide the event with freedom of movement and departure,²⁵ and to absorb the past and resurrect it, or to stand on reality and transfer it to what it will be in the future as the poet sees it.²⁶ On the other hand, the past tense is fixed to its origin, and the characters and events that we mention remain in our memory as they are neither bigger nor smaller than originally depicted.²⁷

The past tense is structured to tell on the events of the past only, and it is characterized by the stability of the significance, in relation to time, because it indicates the past only, and therefore it came in its syntactic case constructively. Because the construction is fixed on one case²⁸, telling the events of the past is more significant and powerful than telling about future events.²⁹

Al-Saidi mentions that the present tense is the appropriate verb to express renewed events or situations that are characterized by some permanence and continuity. He says: "The truth is that the verb does not benefit the continuation of renewal in all contexts, nor in all its three types (past, present and imperative), but its subject in that is the benefit of renewal in the sense that the thing occurs after its absence, and the renewal and continuation are useful only if it is a present tense verb, which only occurs within particular and specific contexts that call for it, which are the places of pride, praise, satire and the like."³⁰ This means that the present tense is employed to express qualities that have some permanence and continuity, such as the attributes of the king, pride and prestige in praise, and the qualities of humiliation, vileness and decadence in satire, so it is not used, for example, in blame because the reproach cannot be characterized by permanent qualities.

²⁴ Al-Sabah, 1992, pp. 33-34.

²⁵ Al-Rafd: Subsidy and bond. See: Ibn Manzur, 2004, vol. 6, p. 189.

²⁶ Ashour, 2004, p. 96.

²⁷ Ashour, 2004, p. 94.

²⁸ Dalloum, 2011, p. 8.

²⁹ Dalloum, 2011, ص 13.

³⁰ Al-Saidi, 1991, p. 57.

The present tense has many expressive advantages, including that it makes ideas closer to their place and time, works to attend to things, and emphasizes the existence of events. It can create a direct interaction with the recipient by its present momentary significance that makes the recipient always focused and attentive. The present tense helps in the process of persuasion in order to narrate the present live events that keep away any doubts that may hover over the topic at hand, as the present and immediate issue enables the recipient to touch its truth or unreality at the time. The attention and concentration resulting from employing the present tense verb that tells live events allow the recipient to follow the event moment by moment with his mind and heart together.³¹

The poems of "Fragments of a Woman" are divided into three sections: social, flirtatious, and national. This division does not negate some of the overlap between these sections in the same poem sometimes. For example, some of the flirtatious poems express direct and clear flirtatious connotations, and the in the other part the poet rejects some or most of the actions of the beloved, or rejects his authority and power, or some social legacies and customs that define the shape of the relationship between men.

Nationalist poems have a critical revolutionary spirit that sometimes subsides and sometimes intensifies. In the poem "Entreaties" - a flirtatious poem - we find an intense presence of present tense versus past tense; perhaps because the poem describes the renewed reality of the poet's persona in this relationship, as well as what she wants to change in the future to prevent the injustice she suffers now, she says:

"O feudal lord
who wanders on his horse over the arteries of my hands,
holding in his hands the keys of my life,
and sealing my lips with red wax,
I beg you for the thousand time
to give me the freedom to scream and
not to stand between me and the clouds
when it rains."

"فيا أيها الإقطاعي
الذي يتجول على حصانه فوق شرايين يدي
ويمسك بيديه مفاتيح عمري
ويختتم على شفتي بالشمع الأحمر
أتوسل إليك للمرة الألف
أن تمنحني حرية الصراخ
وأن لا تقف بيني وبين الغيوم
عندما تمطر السماء"³²

The poem "The World You are" is a flirtatious poem and there is no presence of the past tense in it at all, and a questioner may ask: As long as the past tense keeps the characters and events in our memory as they are, and it is obvious that the two lovers aspire to the stability and survival of their love, why are not the actions in this flirtatious poem in the past tense?

The poem describes a newborn state of love in which the poet's persona asks the man to change her future life as he pleases:

"Take the map.
And arrange it as you like
As the continents are you
And the seas are you

³¹ Al-Abd, 1999, p. 69.

³² Al-Sabah, 1989, p. 66.

And I'm you."
"خذ الخريطة"
ورتبها كما تشاء
فالقارات أنت
والبحار أنت
وأنا أنت³³

Because this love is new, and is still in the process of formation, the poetic persona expressed this in the present tense verbs and not in the past verbs, aiming to express "the situation and the reception",³⁴ she says:

"From your name begins the geography of the place
And from your eyes the seas take their colors
And from your gap night and day are born
And from the rhythms of your voice
And from the arteries of your hands
I'm born.."
"من اسمك تبدأ جغرافية المكان
ومن عينيك تأخذ البحار ألوانها
ومن ثغرك يولد الليل والنهار
ومن إيقاعات صوتك
ومن شرايين يديك
أولد أنا..³⁵

The poem "Five o'clock tea" is flirtatious poem in which the poet's persona describes the habit of drinking tea at the age of five, which entered her life since she began to live the experience of love, and this habit is constantly renewed, she says:

"Five o'clock tea became
the medicine I drink to heal
and the medicine I drink...
to die"
"أصبح شاي الساعة الخامسة
الدواء الذي أشربه لأشفي
والدواء الذي أشربه...
لأموت³⁶

Drinking medicine is always renewed, so using the present tense to describe the renewed habit of drinking tea at five with a loved one is more appropriate than the past tense.

³³ Al-Sabah, 1989, p. 85.

³⁴ Samurai, 1966, p. 18. See Shartouni, 1986, vol. 4, p. 11.

³⁵ Al-Sabah, 1989, p. 86.

³⁶ Al-Sabah, 1989, p. 117.

In the poem "From a Nasserite Woman to Jamal Abdel Nasser" we find a stronger presence of the past tense (44 verbs) compared to the present tense verb (30 verbs). The poem, in its entirety, describes the virtue of the leader Jamal Abdel Nasser over the Arabs and their deteriorating condition after his death. The past tense is used in the sentences that describe the awfulness of the situation after Jamal Abdel Nasser, and perhaps the expression of this bad situation was by the past tense to confirm its badness, and the heavy loss of the Arabs with the death of this leader, the past tense may indicate here that the calamities of the Arabs are a constant and long-standing matter that will not change, and thus the poet's persona refers to the awfulness of the future, she says:

"After you the sword slept in its sheath
and the flies claimed to be eagles"

"بعدك نام السيف في قِرابه
واستنسر الذباب"³⁷

She says; describing the Arabs after him:

"They have mastered the creation of insults
they continued their dialogue with nails and fangs, and
surrounded their people by fire and bayonets."

"فإنهم قد أتقنوا صناعة السباب
وواصلوا الحوار بالظفر وبالأنياب
وحاصروا شعوبهم بالنار والحراب"³⁸

Perhaps the poetic persona has expressed the loss of Jamal Abdel Nasser by merging the past tense "was" with the present tense, as in her saying:

"It was the dream that leaves in our eyebrows,
it is the poetry that is born like lightning in our lips.
We were flying, over the geography of the place."

"كان هو الحلم الذي يورق في أهدابنا
كان هو الشعر الذي يولد مثل البرق في شفاهنا..
كان بنا يطير.. فوق جغرافية المكان"³⁹

As she says:

And he was in his coat hiding the rain
and when he blew in his flute
Followed by trees, and
he was able to climb the spikes and
gather the tribes and
evoke the brotherhood of knights
وكان في معطفه يخبئ الأمطار
وكان إذ ينفخ في مزماره..
تتبعه الأشجار

³⁷ Al-Sabah, 1989, p. 142.

³⁸ Al-Sabah, 1989, p. 144.

³⁹ Al-Sabah, 1989, p. 138.

وكان في قدرته أن يطلع السَّابِل
ويجمع القبائل
ويستثير نخوة الفرسان⁴⁰

The significance of merging the past tense "was" with present tense is to confirm that what was during the period of Abdel Nasser of achievements and care for the fate of the Arab nation was not accidental, nor was it constant, but was a vital necessity. Perhaps it is the significance of merging the past tense with the present tense to indicate that what was fixed and continuous in the past will not last in the future, as if the stability of the past cancels the connotation of the present tense on the resurrections of the future, and the evidence for this is that the poem does not include but one imperative verb, and the lack of these verbs is an indication that the poet does not hope anything from the future.⁴¹

The use of the past tense in the poem came to indicate the stability of the image of Abdel Nasser in the minds after his departure and the preservation of his virtue on the Arabs, as the poet says:

"He was the star in our travels
And the green sentence in our heritage
He was Christ in our belief
He was the One who baptized us
He who united us
and he who taught us."
"كان هو النّجّمة في أسفارنا
والجملة الخضراء في تراثنا
كان هو المسيح في اعتقادنا
فهو الذي عمّدنا
وهو الذي وحدنا
وهو الذي علّمنا"⁴²

The use of verbs indicative of the future, such as imperative verbs and present tense verbs preceded by expressions of procrastination in the speech, suggests the speaker's hope and optimism about what is coming is firm, and some may use it to escape from the present and push the bitterness of the reality to the future. Or at least, in order to aspire to change and promote prosperity. The prior could also be used to move feelings, arouse enthusiasm, and push motivation and emotions.⁴³ In the poetry book of this study, we find the presence of imperative verbs, and one of the reasons for this is the style of discourse that Al-Sabah followed in many of her poems, which allowed her to use the imperative verbs, but we witness a disparity in its presence in poems with a rhetorical style, in some of them it was non-existent and in others it was clearly present. In the poem "Kuwaiti Woman" we notice the presence of the imperative verbs (seven of them), perhaps due to the optimism of the poet's persona about what the future will bring of change, especially as she addresses her lover, who is supposed to spare no effort to meet her requests, and doing so would arouse enthusiasm and emotions in that lover to urge him to implement what the poet's persona orders.

In the poem "The Sword Reached the Throat", we find the highest presence of the imperative verbs, reaching nineteen verbs, and we notice the intensity of the actions of the command when the level of enthusiasm accompanied by the intention of change and renewal rises to move the poet's ego to a better situation, as she says:

⁴⁰ Al-Sabah, 1989, p. 140.

⁴¹ Badida, 2011, p. 83.

⁴² Al-Sabah, 1989, p. 141.

⁴³ See: Okasha, 2005, pp. 64-223.

"Give me a sword
And take from me the collections of all the poets
give me justice
And take from me the teachings of all the prophets
give me bread
As the bread of heaven will not satisfy me
give me the people
and take the crowns of all the caliphs."

"أعطني سيفاً..

وخذ مني دواوين جميع الشعراء

أعطني عدلاً..

وخذ مني تعاليم جميع الأنبياء

أعطني خبراً..

فما يشبعني خبز السماء

أعطني الشعب

وخذ تيجان كل الخلفاء"⁴⁴

While there is little or no presence when she describes the bad status quo, she says:

"The sword reached the throat ...
And we still have poets who write
The sword has reached the bone
And we still have poets who lie
And say on papers... What they do not do
what do we do in the meadow?
And the horizons are fire, shrapnel, and blood
bored of us are our chairs
we don't know summer or winter
oh time of rhetoric and grammar, we are full of vanity, nonsense,
And gossip"

"وصل السيف إلى الحلق..

وما زال لدينا شعراء يكتبون

وصل السيف إلى العظم،

وما زال لدينا شعراء يكذبون

ويقولون على الأوراق... ما لا يفعلون

ما الذي نفعل في المريد؟

والآفاق جمر، وشظايا، ودماء

ضجرت منا كراسينا..

⁴⁴ Al-Sabah, 1989, p. 158.

فما نعرف صيفًا، أو شتاء
يا زمان الصّرف، والتّحو، شبعنا عبثًا
وكلاما فارغا..
ووشايات نساء"45

4. Conclusion

In this article, we examined the presence of verbs and nouns in "Fragments of a Woman" by Soaud Al-Sabah and the significance of temporal verbs as a section of grammatical structures, which in turn is an aspect of the methods of syntactic structures.

"Fragments of a Woman," in most of its poems is a revolutionary work for its rejection of the humiliating national reality, and the rejection of social postulates that made the man dominant in his relationship with women, and since the revolution is based on changing the existing reality, and change is coupled with actions rather than nouns indicating stability and consistency, we found that most of the revolutionary poems had a high ratio of verbs to nouns, compared to those in which the poet's persona feels emotional, social or national satisfaction.

With regard to the significance of temporal verbs, we found that poems in which the past tense dominated depict a fixed state that does not change, or that they depict a situation that was intended to be suspended and established in the minds of readers to remain influential in them, while the present tense was intense in most poems that depict renewed and continuous current situations.

The style of discourse followed by Al-Sabah in many of her poems contributed to the use of the imperative, but in a varying manner; when the poet's persona was optimistic about what the future would hold in terms of change and renewal to move to a better situation, the presence of imperative verbs increased, and when she hoped for nothing from the future, there were almost non-existent in the context.

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⁴⁵ Al-Sabah, 1989, p. 157.

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Appendices

Appendix 1

Table 1. Distribution of nouns and verbs and the ratio of verbs to nouns in the poetry book "Fragments of a Woman"

The poem	Nouns	Verbs	Ratio of verbs to nouns
Vito on the women's feminine N	143	53	37%
The Crazy	74	8	10.8%
Kuwaiti woman	140	34	24%
Fragments of a Woman	180	50	27.7%
Papers from a Gulf woman's diary	152	22	14.4%
Entreaties	87	37	42.5%
To a medieval progressive	79	37	46.8%
To a man who fears the sea	179	38	21.2%
You are the world	39	17	43.5%
Agreement	64	38	59.3%
coffee	35	28	8%
Permanent Residency	36	19	52.7%
The wisest of the crazy people	126	47	37.3%
Five o'clock tea	84	34	40.4%
My body is a palm tree that drinks from Shatt Al-Arab	261	98	37.5%
From a Nasserite woman to Jamal Abdel Nasser	217	75	34.5%
Sea Rose	220	61	27.7%
The sword reached the throat	245	106	43.2%
Total	2361	802	33.9%

Appendix 2

Table 2. Verbs and their tenses in the poetry book "Fragments of a Woman"

The poem	past tense	Present tense	Present tense
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Vito on the women's feminine N	20	33	33
The Crazy	3	3	3
Kuwaiti woman	12	15	15
Fragments of a Woman	23	24	24
Papers from a Gulf woman's diary	3	14	14
Entreaties	4	33	33
To a medieval progressive	15	22	22
To a man who fears the sea	5	24	24
You are the world	0	15	15
Agreement	5	25	25
coffee	14	14	14
Permanent Residency	10	9	9
The wisest of the crazy people	19	28	28
Five o'clock tea	68	56	56
My body is a palm tree that drinks from Shatt Al-Arab	52	39	39
From a Nasserite woman to Jamal Abdel Nasser	44	30	30
Sea Rose	18	39	39
The sword reached the throat	31	61	61
Total Verbs by Type	344	471	471
The ratio of each verb tense	38.9%	53.2%	53.2%