

**Stylistic Features in the Poetic Structure of Abū Ḥammū Mūsā al-Ziyānī  
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**Abstract:**

This article examines the stylistic features of poetic construction in the work of Abū Ḥammū Mūsā al-Ziyānī through the model of his poem “O You Who Answer the Call of the Distressed”, considering it a Sufi discourse founded on an emotional tension between the confession of sin, the plea for mercy, and the supplication for relief and deliverance.

The analysis proceeds from the premise that stylistic structure is not an external ornament, but rather a semantic apparatus that actively participates in the production of meaning through interrelated levels: sound and rhythm (both external and internal), syntax, rhetoric, and finally semantics and lexical fields.

The prosodic analysis reveals the poet’s reliance on the *baṣīṭ* meter, whose expansive, chant-like quality suits the devotional context of supplication, alongside the presence of metrical variations (especially *khabn*), viewed as a meaningful rhythmic deviation that translates the inner disturbance and fluctuation of the poetic self. The absolute, compounded rhyme and the broken *jīm* as rhyme letter further establish a sonic closure that reinforces a tone of humility and brokenness.

At the level of internal music, phonetic and lexical repetition (*distress / unveiling / constriction / relief...*) emerges as a mechanism of insistence and fixation of the poem’s central axis, while the opposition between voiced and whispered sounds embodies the dialectic of confession and reverent submission.

At the syntactic level, past-tense verbs dominate, shaping a “biography of sin,” whereas imperative forms appear as supplication rather than command. The dense presence of religious proper nouns (prophets and means of salvation) provides a referential framework that legitimizes hope. Rhetorically, implicit metaphor and personification prevail, transforming crisis into an entity that “unfolds” and mercy into a force that “arrives,” thereby enhancing the poem’s suggestive energy.

The article concludes that the poem constructs a clear semantic trajectory: the darkness of distress → the light of deliverance, achieved through repentance and intercession.

**Keywords:** Stylistics – rhythm, syntactic level, semantic level, the poetry of Abū Ḥammū Mūsā al-Ziyānī

**Introduction:**

Sound occupies a central position in Arabic poetry; the poetic experience is not understood merely as meaning, but as a mode of utterance that transforms emotion into rhythm, feeling into tonal inflections, and remorse into sonic sequences that leave their mark on reception. For this reason, stylistic studies have paid close attention to the phonetic and rhythmic structure, as it reveals the “movement of the psyche” within the text. The choice of meter, the type of rhyme, the vowel of the rhyme letter, and the distribution of sounds between voicing and whispering are not arbitrary selections, but rather responses to inner necessity and appropriateness to the communicative context.

In Sufi poetry, this function is intensified, since language here does not convey information but performs an act: supplication, entreaty, invocation, confession, and insistence. Abū Ḥammū Mūsā al-Ziyānī’s poem “O You Who Answer the Call of the Distressed” clearly exhibits this character. It is a

discourse addressed to the Divine Self, founded on evoking meanings of distress and constriction, followed by a transition toward unveiling and relief through intercession in the lives of prophets and the miracles of salvation. Hence, a stylistic reading of this poem becomes necessary to reveal how rhythm, syntax, rhetoric, and semantics operate together in constructing the emotional experience.

### **Central Research Question:**

How do the stylistic features (phonetic, rhythmic, syntactic, rhetorical, and semantic) in the poem “O You Who Answer the Call of the Distressed” contribute to embodying the poet’s psychological state and constructing the Sufi meaning based on the transition from distress to relief?

What is the significance of choosing the *basīṭ* meter for this supplicatory context?

How can metrical variations (especially *khabn*) be read as indicators of experiential disturbance?

What effect does the absolute compounded rhyme and the broken *jīm* rhyme letter have in intensifying the tone of humility?

How does repetition at the level of letters and words function as a rhythmic and semantic mechanism of insistence and confession?

What is the significance of the dominance of past-tense verbs and the limited use of the present and imperative within the context of repentance?

How do metaphor, simile, and metonymy contribute to personifying pain and opening horizons of hope?

How do the semantic fields (sorrow / nature / prophets / means of salvation) coalesce to form a holistic vision of the text?

### **Objectives of the Study:**

This article seeks to achieve a set of progressive objectives that go beyond mere formal description toward an interpretation of artistic functions:

Describing the poem’s external rhythmic structure (meter, rhyme, and rhyme letter) and identifying its characteristics as keys to understanding Sufi emotion, since external rhythm is the first element perceived by the recipient and the starting point for emotional impact.

Deconstructing internal rhythm through repetition in its various forms (phonetic and lexical), demonstrating how repetition transcends mere recurrence to become an artistic strategy that produces insistence, reinforces the distress/relief axis, and creates musical parallels within a single verse.

Analyzing syntactic structure through the distribution of verbs (past / present / imperative) and their temporal markers (*qad*, *idhā*, *lammā*, *lam*, ‘*asā*, *thumma*), to reveal how the poet constructs a “time of confession” and a “time of hope” within the text, and how the imperative form transforms into supplication when issued from the lower to the higher.

Uncovering the rhetorical energy of figurative imagery (metaphor / simile / metonymy) as a means of personifying Sufi meanings: crisis “unfolds,” grace “arrives,” and the heart is “like a prison” images that do not merely embellish expression but transform experience into tangible scenes.

Constructing a semantic map of the poem through its central lexical fields: sorrow, nature, prophets, and means of salvation, since the lexicon here is not scattered but converges to produce a single semantic trajectory: the passage from darkness to light.

### **The Rhythmic Level:**

Some scholars argue that phonetic structure is among the most prominent foundations of poetry and constitutes a fundamental level of stylistic analysis. The harmony and coherence of these structures generate a musical consonance that reveals the poet’s emotional state. We observe that the poet’s choice of one meter over another, and his inclination toward specific sounds, is not random

but arises from an inner necessity. The recipient's task is to uncover the relationship linking this choice to the poet's psychological condition.

This level ultimately aims to clarify the features of rhythmic structure and its linguistic formations within a poem. In this section, an attempt will be made to explore rhythmic and aesthetic values through letters, words, and expressions, within both external and internal music.

### 1.External Rhythm:

We will seek to highlight the sonic image in the poetic construction of Abū Ḥammū Mūsā al-Ziyānī by examining the phonetic elements contributing to its formation, limiting the analysis to the following aspects

#### 1-1Meter:

Meter constitutes one of the most prominent phonetic features of Arabic poetry, for "it is impossible to separate meter from poetry; separating the two closely resembles separating poetry from emotion."<sup>1</sup>

Abū Ḥammū Mūsā al-Ziyānī relied on certain poetic meters while neglecting others. Prosodic analysis of this poem reveals his use of the *basīṭ* meter, a choice closely tied to the psychological state he was experiencing and to the idea he sought to convey to his audience. The *basīṭ* is considered "one of the second-rank meters in terms of prevalence and extension across classical Arabic poetry."<sup>2</sup> It is a meter of double feet, consisting of eight feet arranged as follows:

Mustaf'ilun fā'ilun mustaf'ilun fā'ilun  
mustaf'ilun fā'ilun mustaf'ilun fā'ilun

The *basīṭ* possesses distinctive characteristics that set it apart from other meters, among them its "flexibility for chant-like recitation, especially in religious contexts, its capacity to portray the human dimensions of meaning, and its ability to grant the soul a state of purity and serenity."<sup>3</sup>

It is likely that this very quality led Abū Ḥammū to select the *basīṭ*, given the seriousness, firmness, enthusiasm, and relative swiftness of rhythm that characterize this meter. These traits, in our view, align well with the poet's intended purpose. The poetic discourse he crafted in this poem is elevated in its linguistic system, enabling him to express meanings and truths that acquire life only within the *basīṭ* meter. A close reading of the poem shows that the poet articulated his experiences, beliefs, and inner states, producing a discourse in its most accomplished form. Moreover, the feet of the *basīṭ* "serve the phenomenon of emotional sorrow; although it is capable of expressing harshness, it simultaneously excels in conveying the elegiac, plaintive dimension of the human soul."<sup>4</sup>

O You who answer the call of the distressed in the darkness,  
Who remove affliction at times of constriction and turmoil.

(Prosodic scansion and feet as in the original)

O You who protected Joseph the truthful from all harm  
When they cast him into a narrow, suffocating well.

(Prosodic scansion and feet as in the original)

So be my supporter, for I have become afflicted with grief,  
And my heart, weighed down by burdens, is like a prison.

(Prosodic scansion and feet as in the original)

How often I disobeyed You in ignorance, then You covered me,  
While the gate of Your grace toward me remained unopened.

(Prosodic scansion and feet as in the original)

Repair by Your grace what has suffered defect,

And straighten by Your forbearance what has revealed its crookedness.

(Prosodic scansion and feet as in the original)

Five verses were selected for scansion, comprising forty (40) feet. What is noteworthy is that some of these feet appear intact and free of metrical variation, numbering nineteen (19): sixteen (16) instances of *mustaf'ilun* and three (3) of *fā'ilun*. Others, totaling twenty-one (21) feet, exhibit metrical variation, specifically *khabn*, which involves the deletion of the second quiescent consonant of the foot. Thus, seventeen (17) instances of *fā'ilun* were transformed into *fa'lun*, while four (4) instances of *mustaf'ilun* became *mutaf'ilun*, as illustrated below:

Original Foot (Taf'ilah)	Symbolic Pattern	Modified Form	Notes
Mustaf'ilun	/0/0//0	–	–
Fā'ilun	/0//0	Mutafā'ilun → returns to Mafā'ilun	Represents transformation and possible restoration to original foot
Fa'lun	//0	–	–

If one may generalize from these scanned verses and from the numerical disparity between intact and altered feet to the poem as a whole, it becomes evident that the poet enacted a rhythmic rebellion, departing from the basic unit of metrical regularity.

Despite the extensive and uneven alterations affecting most hemistichs of the poem, these variations indicate that Abū Ḥammū exercised considerable freedom in selecting and manipulating Khalilian meters appropriate to his theme. The presence of such metrical variations further reflects the instability, fluctuation, and psychological turbulence of the poet's inner state. Consequently, it was necessary for him to choose a long-range meter that would grant him ample space to release and articulate his pain and suffering.

### 2-1 Rhyme:

Rhyme occupies a significant position within the rhythmic framework and holds an indispensable role in poetic musicality. "Rhyme is a fundamental pillar of Arabic poetry, no less influential than metrical music in its importance for poetic imagery and aesthetic formation; it carries phonetic and musical significance connected to other semantic dimensions of the poetic text in producing artistic effect." <sup>5</sup>Abū Ḥammū composed this poem using the absolute rhyme (*al-qāfiyah al-muṭlaqah*), selecting the *kasrah* vowel, which bears a psychological connotation closely linked to his emotional state.

The rhyme employed in the poem "O You Who Answer the Call of the Distressed" is a compounded rhyme (*al-mutarākibah*), as three moving letters intervene between its two quiescent elements (e.g., *al-hawaj / al-hawajī*). This compounded rhyme constitutes a salient feature of the poem and serves to elucidate the state of sorrow and constriction experienced by the poet as a result of his sins and the burden of his transgressions. Its structure marked by the succession of three fully vocalized movements mirrors Abū Ḥammū's confessional psyche, scorched by the heat of guilt, yearning for divine mercy and benevolence, and aspiring to guidance toward the straight path.

The stylistic function of Abū Ḥammū's use of the absolute rhyme emerges clearly in his supplication, entreaty, and appeal to God through the miracles manifested in the prophets, seeking forgiveness and a response to his plea. This includes his particular emphasis on the Prophet Muḥammad (peace be upon him), whose exceptional status distinguishes him from all other prophets.

By resorting to the absolute rhyme, the poet seeks to articulate and depict his psychological state one groaning under the torment of a world enshrouded in sins and transgressions. What merits attention is the powerful tone characterized simultaneously by sorrow and calmness: profound self-reproach, grief over the multitude of sins and lapses that have overwhelmed him, and regret for days irretrievably lost; yet also calmness, for the poet, as a human being, experiences moments of weakness like all people he errs, and “the best of those who err are those who repent.” Ultimately, he implores God not to deprive him of the realm of purity, serenity, and sanctity, attainable only in Paradise a destination that requires sincere repentance, love of the Prophet, and seeking intercession through him, as such love is inseparable from love of God Almighty and obedience to Him

### 3-1 The Rhyme Letter

The rhyme letter is a fundamental pillar of the rhyme; the rhyme’s value is not determined except through it. For this reason, one hardly finds an ancient Arabic poem devoid of a rhyme letter . Through our reading of Abū Ḥammū Mūsā al-Thānī’s poem, we find that he remained faithful to choosing letters endowed with resonance and musical timbre. We also observe that he employed across his poetry nearly all the letters of the Arabic alphabet, being more abundant with some and sparing with others. The rhyme letter upon which our poet composed this poem is the letter jīm, a rhyme letter of moderate frequency among those on which poets have traditionally built their poems.

The letter jīm belongs to the voiced sounds, through which the poet expresses feelings of pain and remorse over committing sins and transgressions. The poet succeeded in selecting and deploying this jīm with kasrah (i.e., a broken jīm), as it became like a mirror reflecting his affective emotions. The vowel of the rhyme letter as scholars maintain interprets the poet’s psyche and reveals his temperament and disposition in life: “therefore, the Arabs granted the vowel of the rhyme letter utmost importance, and researchers considered it a set of symbols carrying psychological significations tied to the poet’s emotional state. Accordingly, they held that the kasrah often accompanies softness and delicacy, and suggests brokenness and pain; after it come the faṭḥah and sukūn in terms of suitability to a similar state; whereas the ḍammah often accompanies strength and grandeur...”<sup>6</sup>

In addition to the foregoing, one may say that the broken rawī was particularly appropriate for Abū Ḥammū Mūsā, given its harmony with his poetic persona, which is founded on a sorrowful emotional outpouring burning with sighs of pain, brokenness, torment, and humility qualities that accompanied his religious experience. The message thus reaches the recipient with clarity, expressing the return of the sinner to his Lord no matter how immense his sins may be: for He is the Pardoning, the Forgiving, the One who accepts the repentance of His servant. Indeed, God rejoices in the servant’s return to Him; for even if one’s sins were to reach the horizons of heaven and earth, or were like the foam of the sea, then one sought God’s forgiveness, one would find Him near answering the supplication of the one who calls upon Him.

### 2- Internal Rhythm:

Scholars consider internal rhythm to be the rhythm that governs the inner formulation of poetic discourse, founded primarily on the harmony of latent phonetic values, becoming broader and sweeter than meter fluid and elusive, not easily grasped. And “the poet’s creative capacity is not confined to a single angle; rather, paths open widely before it. Among these paths are rhythmic variables that flow according to a particular phonetic system indicating a number of superficial and deep significations in the poem.”<sup>7</sup>

Internal musicality is among the most important elements of poetry. It is built upon two essential aspects: “the selection of words and their arrangement, and the correspondence between words and

the meanings they signify.”<sup>8</sup>Hence, it becomes necessary for the researcher to focus on rhythmic patterning in stylistic study, since such patterning constitutes major features within the poetic text. Among the most prominent of these rhythmic patterns are the following:

### 2-1 Repetition:

Repetition is among the most important stylistic traits of literary language. Poets have paid it intense attention due to its clear expressive role. It occurs through reiterating a letter, a word, or a phrase in order to emphasize meaning. The poet may repeat a particular sound to sketch the image he intends and to reveal his feelings and emotions. The phenomenon of repetition also contributes significantly to adding meanings and developing concepts: “the repeated image in poetry goes beyond its first signification into a second signification merely by being subjected to repetition; we read in the repeated image something other than what we previously read. This repetition contributes to suggestion and deepens the image’s effect in the reader’s mind.”<sup>9</sup>In Abū Ḥammū Mūsā al-Thānī, repetition varies between phonetic (letter) repetition and lexical repetition.

#### A) Phonetic Repetition:

Sound is the most crucial component to which poets have devoted their craft: it generates the word, then the sentence, and from sentences discourse is born. There is no doubt that most of Abū Ḥammū Mūsā al-Thānī’s poems likewise exhibit diversity and contrast in sounds: a movement between voicing and whispering, between plosive burst and fricative rubbing. This diversity clearly signifies the poet’s psychological state as it oscillates between sorrow and hope, and between calmness and agitation. His sounds thus become an artistic tableau that gathers opposing elements. What concerns us in this study is the aesthetic and semantic dimension and the resulting persuasive effect created by repeating certain sounds that combine into a pattern suggestive of the poet’s experience for “every identical and repeated phonetic unit in the text produces a rhythmic symmetry in the poem; and this rhythm, on the one hand, corresponds to emotional states, and on the other hand, confirms meaning and multiplies it.”<sup>10</sup>

At the level of phonetic repetition, I will focus on extracting the significance of sounds in the poem “O You Who Answer the Call of the Distressed”, which consists of forty-one (41) verses. In this study I limited myself to twenty-two (22) verses, analyzing their sounds, their properties, and the meanings they evoke. I found them rich in sounds most notably voiced and whispered sounds. I will therefore select some repeated letters from both sides in Abū Ḥammū al-Ziyānī’s poem.

Voiced Sound	Frequency	Rank	Percentage
Lām	91	01	41.36%
Mīm	68	02	30.90%
Nūn	60	03	27.27%
Yā’	60	04	27.27%
Wāw	52	05	23.63%
Rā’	44	06	20.00%
Jīm	43	07	19.54%
‘Ayn	31	08	14.09%
Dāl	24	09	10.90%
Zā’	17	10	7.72%

Voiceless Sound	Frequency	Rank	Percentage
Tā'	46	01	20.90%
Fā'	36	02	16.36%
Kāf	34	03	15.45%
Hā'	23	04	10.45%
Sīn	17	05	07.72%
Ḥā'	16	06	07.27%
Ṣād	09	07	04.09%
Khā'	06	08	02.72%
Shīn	05	09	02.27%

After counting the voiced and whispered sounds in the poem, it appears that Abū Ḥammū Mūsā employed all Arabic letters, as though seeking completeness and comprehensiveness in expression and impact. I cannot list all voiced letters, so I limited myself to ten letters, and I applied the same number to the whispered sounds in accordance with their original total.

It becomes clear that voiced sounds are more numerous and higher in percentage. When we count the feature of voicing within the selected letters, it appears as a salient stylistic phenomenon, reaching five hundred and forty-one (541) occurrences. Whispered sounds, by contrast, are fewer; the survey confirms that their occurrence in the poem does not exceed two hundred and sixteen (216). This suggests that the poet wishes to voice what is within him pain and grief over the heat of sin and to urge himself to abandon wrongdoing. Through voicing, it is as though he sought to transmit his confession of transgressions and his remorse to others in a strong expressive manner. Voiced letters are stronger in resonance and better serve the poet's purpose, matching the delivery of his emotional state without negating the role performed by whispered sounds, which likewise suit the poet when Abū Ḥammū Mūsā resolves to abandon anything that distances him from God. He begins to whisper to those who know his sins and those who do not: to distance themselves from every passion and every deed that begets regret and sorrow. We should also remember that Abū Ḥammū was the ruler of his time and a bearer of kingship; and a king does not whisper to his troops or his people, but rather speaks aloud so as to be heard to guide, advise, and direct. Thus, we will pause with the initial letters, as shown in the two tables, in some detail beginning with the voiced sounds:

**The letter lām:** It naturally occupies first place as the most used, reaching one hundred and two (102) occurrences. It appears in all verses and performs an evocative phonetic function. The final verse contains eight (08) occurrences, while the minimum is two (02), occurring in verses (08–11–13–18). Other verses range between three and seven occurrences. This distribution likely produces a distinctive musical tone and a marked presence, indicating Abū Ḥammū's loud articulation of the tense psychological state he experiences inwardly expressing grief and pain caused by his sins and transgressions driving him into a dark, disorienting despair.

**The letter mīm:** It ranks second, with eighty (80) occurrences. This deployment by Abū Ḥammū is intentional. The number five predominates in the following verses: (3–8–12–16–20–21). Verses six and fourteen (6–15) contain only a single occurrence, while the remaining verses range between two and four. The mīm is thus suitable for complaint and voicing sorrow and remorse; at the same time it fits inner weeping. It is as though Abū Ḥammū sometimes cries out in grief over his burdens perhaps reaching the edge of a scream and sometimes represses his sorrow to weep over himself and reproach his soul for its lapses. We find him enclosed within remorse, imploring the Lord for

satisfaction and forgiveness, seeking mediation by mentioning the prophets (peace be upon them), and then concluding his poem with prayers upon the best of messengers on the Day of Resurrection. This repeated *mīm* throughout the poem creates semantic depth and variety, allowing him to disclose pain, groaning, suffering, and grief through seemingly inexhaustible significations. All of this produces a kind of rhythmic harmony and sonic fusion indicative of the sorrowful emotional state he was living at that moment.

**The letter *yā'*:** The *yā'* advances ahead of many letters due to its distinctive properties. It is a voiced sound with an almost unlimited melodic energy, light in articulation, requiring little muscular effort, and easy to pronounce, as scholars note. For this reason Abū Ḥammū al-Ziyānī repeated it sixty-five (65) times in his poem. In its affective implication, *yā'* evokes the image of the sorrowful soul regretting its pursuit of Satan's footsteps and the whims of the ego. Intensifying the portrayal of a pained, depressed self is his repetition of the vocative particle "yā" nine (09) times. This helped the poet transmit his suffering across his "biography," nearly reaching despair and hopelessness due to grief and regret over the course of events. Such a position requires long-breathed sounds in order to elevate the station of repentance and seeking refuge in the Divine Self through entreaty and intercession by means of His messengers and prophets. The repetition of the vocative also suggests insistence in seeking connection with the Most High an attribute of the created being and invites the recipient not to delay repentance, but to hasten it always to please God Almighty; for the one who repents from sin is as one who has no sin.

As for whispered sounds, the table shows that they are fewer than voiced sounds. Upon counting them, we find that the most frequent is *tā'* reaching fifty (50) occurrences. It expresses weakness, sorrow, fatigue, and pain arising from recalling the past, so that Abū Ḥammū's condition appears intensely agitated, steeped in despair, producing tension and self-dissatisfaction. Indeed, he may find in such pain and agitation a lamp that reveals to him the deviation and heedlessness of his soul.

If we reflect on the number of *tā'* occurrences, we see that its purpose is Abū Ḥammū al-Ziyānī's striving toward the Divine Self despite his negligence and forgetfulness of his Lord. Through this whispered sound, the poet "whispers" his meanings, making them an expression of his inner tremors within a tightly woven artistic fabric thereby producing the aesthetic pleasure of the recipient, which is one of the aims of Sufi discourse.

**The letter *fā'*:** It is a whispered sound "produced by the contact of the teeth with the lower lip during articulation a contact between a hard, strong edge (the teeth) and a weak edge (the lower lip)." <sup>11</sup>It appears forty-two (42) times across all verses, at a rate of 18.26%. The *fā'* suits these verses because it signifies the weakness and frailty that overtook Abū Ḥammū Mūsā al-Ziyānī due to committing sins and misdeeds an attribute of human beings, for infallibility belongs only to the sent prophets and the angels brought near. Our poet thus calls upon the Almighty, the Compeller, to forgive his sins out of fear of ruin. The *fā'* also bears the feature of "roundedness in the shaping of the mouth during its articulation, with a lack of sharpness," <sup>12</sup>which reinforces the signification of a shared destiny among all humans in the pattern of the bond between them and the Most High: a bond of mercy, forgiveness, and pardon. Perhaps the verse that contains the largest number of this sound (04) expresses that meaning:

And grant us an exit after it, relief;

For how often You have dealt after constriction with relief.

Indeed, the letter *fā'* embodied the poet's inner self, persisting in its lapses, and this endowed him with the remorse he himself reaps. This is what drove Abū Ḥammū Mūsā, in a moment of constriction, to say:

In idleness and diversion my life has passed alas,  
How I wasted it in play and merriment.

It seems that the segment “Āh” indicates pain and intense regret, especially if we note that the long vowel “Ā” is composed phonologically of two repeated components (Ā = ‘a + ’), so that the doubling suggests the launching of sighs and their sorrow, then their settling into stillness: “Ā because this sound, by virtue of its extension and elevation together, indicates in our perception pain and regret; for the one in pain is, in most states, compelled to raise his voice and open his mouth to make his complaint heard and to express his affliction... This is what doubles the beauty of this poetic rhythm: the sound becomes harmonious and its impact on the ear coherent.”<sup>13</sup> We may conclude that multiple sounds are repeated; and in their convergence lies a remarkable capacity for suggestion, expressing what is within Abū Ḥammū’s soul and rendering it more clearly as a translation of the movement of his affect serving the poet in particular and the poem as a whole.

### **B) Lexical Repetition (Word Repetition):**

Word repetition constitutes the second level of repetition, and it possesses “a high effectiveness in enriching rhythm.”<sup>14</sup> The repetition of a word within a text renders it “an element worthy of contemplation, since it occupies the largest portion of the space that grants the text a particular indeed distinctive form, from which the observer often intuits a geometric configuration, most commonly parallelism.”<sup>15</sup>

The discourse of Abū Ḥammū Mūsā al-Ziyānī abounds in this pattern of repetition. A single word may recur twice within the same verse, and such repetition injects vitality into Sufi poetry through the rhythmic image it generates and the suggestive meaning that arises from it. We may take a few examples:

The two terms “al-ḍurr” (affliction) and “yakshif” (removes/unveils) recur three times: once in the first verse,

O You who answer the call of the distressed in the darkness,  
And remove affliction at times of constriction and turmoil.  
and twice in the fifth verse:

O Remover of affliction from Job when he called  
“Affliction has touched me; so remove the anguish of every sorrow”.

The problems and crises of life are endless; there is no wholly comfortable existence devoid of adversity. God tests His servants through trial, and what remains for them is to pass the test through patience, contentment, and supplication for the lifting of every harm. Abū Ḥammū like other servants turns to God asking that calamities and tribulations be turned away from him. There is nothing better than remembrance and supplication through which we address the Creator to avert what we fear and dislike. Among the greatest supplications for lifting affliction from the afflicted is the prayer of our master Job (peace be upon him): God tested him with the loss of family and wealth and with illness, yet he endured with patience, entrusted his affair to God, and sought help through perseverance and prayer. He invoked God with certainty; his beautiful supplication was immortalized in God’s Mighty Book. God Almighty says<sup>16</sup>

Thus, the recurrence of the notion of “unveiling/removal” (kashf) appearing twice in the verbal form (ikshif / yakshif) and once in the active participle form (kāshif) which functions as its verb forms an overarching semantic “canopy” that symbolizes resistance to the downpour of affliction.

Likewise, the word “al-faraj” (relief/deliverance) recurs three times: once in the imperative verb “infarij” (“unfold/relieve!”) in the second verse,

And the gentleness of His mercy comes upon despair,

when despair calls: O crisis unfold!  
and in the twenty-first verse it recurs twice:  
And grant us an exit after it, relief;

For how often You have dealt after constriction with relief.

In verse (21), this repetition occurring at the end of the first hemistich and the end of the second takes on a proximate, near-cadential character, falling at a measured distance and functioning as a preparation for transition toward the conclusion of the Sufi discourse with prayer upon the Prophet which is itself relief. Abū Ḥammū thus makes the destiny of every distressed person who faces trial dependent upon prayer upon the Chosen One (peace and blessings be upon him).

The same applies to the word “al-qunūṭ” (despair), repeated twice in the second verse at the end of the first hemistich and the beginning of the second:

And the gentleness of His mercy comes upon despair,  
when despair calls: O crisis unfold!

Such preceding models of immediate repetition within a single verse break the horizon of the recipient’s expectation by creating a formal and semantic correspondence between beginning and ending between first and second hemistich. This makes repetition a stylistic catalyst within syntax, carrying rhythmic and semantic impact in the recipient’s psyche.

Notably, in Abū Ḥammū Mūsā’s poem, the word “al-ḍīq” (constriction) recurs four times. It appears in the same nominal form in the first, seventh, and twenty-first verses at the end of the second hemistich, while in the fourteenth verse it appears as the verb “ḍiqtu” (“I have become constricted”), preceded by the particle of verification “qad.” Through this repetition, Abū Ḥammū foregrounds constriction as a source of harsh suffering. The poet articulates with clarity the very difficult situation to which he has arrived, and the stumbles and miserable circumstances in which he flounders. Relief thus becomes the path of salvation despite the profound psychological effect that affliction leaves in the soul. What we grasp well is that supplication is a principal source of deliverance.

O You who answer the call of the distressed in the darkness,  
And remove affliction at times of constriction and turmoil.  
O You who protected Joseph the truthful from all harm,  
When they cast him into a narrow, suffocating well.  
I have indeed become constricted by my lapses, and they have multiplied;  
So what is my excuse when I am confronted with proofs?  
And grant us an exit after it, relief,  
For how often You have dealt after constriction with relief.

### **The Syntactic Level**

Linguistic structure occupies great importance for researchers and practitioners of the stylistic method, for meanings and significations do not take their place except through their syntactic configuration, and the aesthetic traces they leave arise only through it. Morphology and syntax are the sources from which the syntactic unit and its semantic charge are derived; and given their foundational role in reception and interpretation, modern stylistic study has focused keenly upon them.

Nouns and verbs constitute the material of the text and its two pillars. In our stylistic study of the poem “O You Who Answer the Call of the Distressed,” we will confine ourselves to verbs and some of their derivatives, as well as nouns and a portion of them.

#### **1-Verbs:**

Verbs are a major component in the Arabic sentence. They have received significant attention from grammarians, past and present. Returning to the poetic corpus before us, we conducted a general survey and counted the verbs Abū Ḥammū Mūsā employed in his poem. The following table clarifies this:

Past tense verbs | Present tense verbs | Imperative verbs

**Arabic Verbs Classified by Tense**

Past Tense	Present Tense	Imperative
(da‘ā) – he called/invited	(yujīb) – he answers	(ikshif) – uncover
(ḥalla) – he dissolved	(yakshif) – he uncovers	(kun) – be
(i‘tarat) – afflicted	(yā’tī) – he comes	(aṣliḥ) – reform
(abda) – he expressed	(lam yajri) – did not flow	(ijbur) – mend
(da‘awtuka) – I invited you	(tunīluhu) – she grants him	(ij‘al) – make
(massanī) – touched me	(tasturnī) – she covers me	(ṣall) – pray
(waqā) – he protected	(lam tamuġġ) – did not spit	–
(ramūhu) – they threw him	–	–
(anjā) – he saved	–	–
(ramā) – he threw	–	–
(‘ādāt) – she returned	–	–
(takaffala) – he undertook	–	–
(kafā) – he sufficed	–	–
(kafarū) – they disbelieved	–	–
(jā’a) – he came	–	–
(nasajāt) – she wove	–	–
(da‘āka) – he called you	–	–
(‘asā) – perhaps (modal verb)	–	–
(aṣbaḥt) – I became	–	–
(ḍiqt) – I was distressed	–	–
(qaṭa‘t) – I cut	–	–
(ḍayya‘t) – I lost	–	–
(maḍā) – he passed	–	–
(judta) – you were generous	–	–
(satarat) – she covered	–	–
(‘aṣayt) – I disobeyed	–	–
(badā) – it appeared	–	–
(sa’altu) – I asked	–	–
(kāna) – he was	–	–
(irtafa‘at) – it rose	–	–
(bāna) – it became clear	–	–
(ta‘āmala) – he interacted	–	–
(lāḥat) – it appeared	–	–

these extracted verbs and arrive at the following results:

1-The past tense is the most frequently used, totaling thirty-five (35) verbs.

2-The present tense has seven (07) verbs.

3-The imperative is the least used, totaling six (06) verbs.

Thus, the total number of verbs reaches forty-six (46).

### 1-1 The Temporal Meaning of the Past Tense with Contextual Markers in the Poem:

The past tense form, within different contexts, indicates a past time, and its temporal determination becomes more specific when accompanied by certain particles that carry varying meanings. Among these are:

#### A) The temporal meaning of the verb with the particle “qad”

The particle qad carries multiple meanings as grammarians have counted; it indicates expectation and verification, and it may bring the past closer to the present. Maḥdī al-Makḥzūmī calls the construction qad fa‘ala a “structure,” and considers it indicative of “the occurrence of an event in a time connected to the present, not severed from it.”<sup>17</sup>

When Abū Ḥammū Mūsā says:

O Remover of affliction from Job when he called

Affliction has indeed touched me; so remove the anguish of every sorrow

the structure “qad massanī al-ḍurr” indicates a near past connected to the present state that is, the removal of anguish is conceived as close in time to the moment when affliction touched him. It also verifies the occurrence of the event.

Abū Ḥammū Mūsā intercedes through the state of the supplicant to his Lord: as soon as affliction falls upon him, he calls upon God in a time near on behalf of himself and of other distressed persons. We know that the moment when the Prophet Job (peace be upon him) prayed came after a long period of suffering, as exegetes mention. Our poet’s affliction does not reach the affliction of prophets, nor does he endure what they endured; thus he immediately seeks refuge and cries out to the near Respondent. What draws attention is that the clause qad massanī al-ḍurr is positioned in the second hemistich, which aligns with Abū Ḥammū’s own incapacity. The same applies to the clause mā qad bāna min ‘iwaj in the twentieth verse: the verb ujbūr (“mend!”) at the beginning of the second hemistich likewise suggests the weakness of the speaker:

These verses’ first hemistichs include clauses containing qad (qad da‘āka / faqad aṣbaḥtu / qad diqtu / qad maḍā ‘umrī / mā qad kāna min khalal). The verbs preceded by qad are either weak verbs (da‘ā, ḍāqa, maḍā) or defective/copular verbs (aṣbaḥa, kāna), and they attach pronouns referring back to Abū Ḥammū Mūsā suggesting deficiency and incompleteness in their subject. Before the poet explicitly announces his weakness in the second hemistichs, he discloses his defect and lack in the first hemistichs making it likely that this is a deliberate strategy.

#### B) The temporal meaning of the verb with the particle “idhā”

The particle idhā, on its own, is ambiguous; its meaning becomes clear only when it occurs within a clause. Hence, I will attempt to track some of the contexts in which it appears in this poem.

Abū Ḥammū Mūsā presents the apodosis as a vocative clause in the tenth verse:

O You who sufficed the Chosen One against the plotting of the first disbelievers,

When he came to them with a Book without crookedness...

He has advanced the answer before the condition and the meaning of the second hemistich is Qur’anic: bi-kitābin ghayri dhī ‘iwaj echoes the Qur’anic expression in Sūrat al-Zumar:

The verb jā’ahum is morphologically past but denotes the present because it occurs after conditional idhā.

There is also a type of clause in which the condition is understood as implicit,<sup>18</sup> as in God's saying...<sup>19</sup>: where grammarians posit an implied verb before al-samā' explained by the verb that follows it.

Likewise, Abū Ḥammū Mūsā says:

And the gentleness of His mercy comes upon despair;  
when despair called: O crisis unfold!

The verb "da'ā" ("called") is a past-tense verb whose meaning points to the future, since it occurs within a conditional structure, and its result is the clause "O crisis unfold!", which contains the imperative verb "infarijī" ("unfold/relieve"!.)

### C) The temporal meaning of the past tense with the particle "lammā"

Among the tools that accompany the past tense is "lammā", which is "a temporal meaning 'when'."<sup>20</sup> Grammmarians agree that it is used for past time. Al-Murādī, for instance, states: "as for the one that is a particle of necessity due to necessity (ḥarf wujūb li-wujūb), nothing follows it except a past verb in both form and meaning."<sup>21</sup>

It appears in Abū Ḥammū Mūsā's poem only once, in the seventh verse:

O You who protected Joseph the truthful from all harm,  
when they cast him into a narrow, suffocating well.

The verb "ramawhu" ("they threw him") in the clause indicates past time, and this time is specific to the Prophet Joseph (peace be upon him): events that pertain to him alone. Thus, Joseph's protection from all harm belongs to the time in which he was cast into the well.

This poem reflects what the past-tense verbs (ḥalla – i'tarat – abdā – da'awtuka – massanī – aṣḥaḥtu – ḍiqtu – qaṭa'tu – ḍayya'tu – maḍā – 'aṣaytu – badā – sa'altu – irtafa'at...) carry of significations: through them, Abū Ḥammū Mūsā mirrors a profound anxiety that grips and wounds his self such is the condition of anyone who commits sins and burdens out of fear of what fate may conceal, as the soul persists in disobedience. He continues to endure and suffer the heat of guilt through perseverance in desire. The density of past-tense verbs in this quantity and form compels us to pause before the difficult psychological state Abū Ḥammū inhabits. His recollection of committed sins and transgressions turns this passage into a depiction of a miserable reality that evokes sadness, fear, and tension. He dwells at length on the prophets and seeks intercession through them before the Divine Presence; thus, his speech flows in the molding of past-tense verbs. Added to the painful psychological condition is the broader condition of life familial, political, and otherwise through which suffering appears, driving the poetic self to search for a means to attain reassurance, until certainty is achieved after exhausting ordeal.

## 2-1 The temporal meaning of the present tense with contextual markers in the poem

### A) With the particle "man"

The poem opens with present-tense verbs (yujību, yakshifu). These verbs place the time of response within the present, for the poet addresses the Lord Blessed and Exalted in the present moment, asking Him to remove affliction and grant relief from constriction.

O You who answer the call of the distressed in the darkness,  
and remove affliction at times of constriction and turmoil.

Thus, the present-tense verbs "yujību" ("answers") and "yakshifu" ("removes") indicate a general, timeless present, since the referent is God Almighty whose attributes include being the Answerer and the Remover; and these two attributes accompany Him in all times.

### B) With the particle "lam"

Among the indicators of the present tense is “lam”, a particle of negation, jussive, and reversal that enters upon the present-tense verb and turns its meaning toward the past. Thus Abū Ḥammū Mūsā says:

And whoever when a calamity descends and trials overcome  
He reveals of gentleness what never ran in souls.

The present-tense verb “yajri” (“runs/occurs”), preceded by lam, indicates past time. Abū Ḥammū Mūsā sees God’s protection and gentleness as flowing upon the spirit and soul from time immemorial. For him, the intimate address (munājāh) is directed toward the present situation, making it a fundamental basis for the occurrence of response; and this response is attained only through insistence, patience, and remorse. In this sense, it is a supplication “whose source is the suffering self that transforms its silent pain into a pained poetic utterance, and wants the spoken pain in the poem to become a path to the recipient’s consciousness, who thereby becomes a participating party.”<sup>22C)</sup>

#### **With the verb “‘asā”**

‘Asā belongs to the “sisters of kāda”; it is a verb of hope/expectation. It enters upon a nominal sentence whose predicate must be a verbal clause with a present-tense verb, which may be preceded by an or not. Although ‘asā is morphologically past, its time is future, “since its meaning is not realized except in the future; therefore the present tense occurring in its predicate is future only.”<sup>23</sup>

In Abū Ḥammū Mūsā’s poem, verse twelve contains ‘asā:

O Lord, Your servant Mūsā has indeed called upon You perhaps  
You will grant him a breath of Your victorious aid, the radiant.

The construction “‘asā tunīlahu” expresses Abū Ḥammū’s hope that God Almighty will grant him a breath from the breaths of the Most Merciful, so that he may attain the supreme success sought by every creature before its Creator. The construction thus indicates something the poet hopes for in the future.

#### **D) With the conjunction “thumma”**

Conjunctions carry multiple meanings. Just as they link nouns, they link verbs. The conjunction “thumma” appears with the present-tense verb “tasturunī” (“You cover me”) in verse seventeen:

How often I disobeyed You in ignorance, then You covered me,  
while the gate of Your grace toward me remained unopened.

The poet appears to have conjoined tasturunī to kam ‘aṣaytuka with thumma, which indicates sequence with delay. It signifies that the conjoined element occurs after the preceding element after a long interval, whose estimation is left to common usage and context: “no fixed rule can define what counts as a long or short interval.”<sup>24</sup>

We thus see that the rank of the conjoined element is higher than that of what precedes it, and perhaps it is thumma that reveals this elevation: divine concealment comes after disobedience, with respite.

Under the pressure of the present time carried by these few present-tense verbs (yujību – yakshifu – ya’tī – lam yajri – tunīluhu – tasturunī – lam tamuj), Abū Ḥammū Mūsā’s voice rises toward the Most High to confront the violence of sins, transgressions, and harms. This becomes manifest in the time of the imperatives (ikshif – kun – aṣliḥ – ujbūr – ij’al – ṣalli): though few, they function as a refuge through which the poet releases his grief and pain, since they are bound to supplication and entreaty to God, Lord of the worlds. The firm doctrine of monotheism in his conscience makes him believe that everything lies in God’s hand, and that He alone is deliverance from this and from all else. He is over all things Powerful. Thus, he sends a message to the recipient: return to God and entrust your affair to Him, just as the poet concludes his poem with the imperative:

### 3-1 Indicating general time:

And send blessings upon the Chosen One from Muḍar,  
as long as the shooting stars appear in the horizons like lamps.

The verb “ṣalli” (“send blessings”) is a request from Abū Ḥammū Mūsā to his Lord to bless the Chosen One. This request is not restricted to a specific time; rather, it is recurrent counted by the number of the tribe of Muḍar and by the number of shooting stars in the horizons. These uncountable “numbers,” though framed in a past-like rhetorical construction, serve to indicate that the act of “ṣalli” is not bound to a particular time but belongs to a general time “extending from a remote past to a future time that may continue until the end of life.”<sup>25</sup>

#### A) The temporal meaning of supplication:

When the imperative form is issued from one lower in rank to one higher in rank, it departs from the literal sense of command: “it is not a direct executive order, but rather a supplication and a plea for response.”<sup>26</sup> It is termed *du‘ā* when it comes from the creature to the Creator, as in Abū Ḥammū Mūsā’s words:

So be my supporter, for I have become depressed,  
and the heart, from the breaking of burdens, is like a prison.

Abū Ḥammū speaks of his depressed condition; he has no supporter but God. He asks the Creator to be at his side thus “kun” (“be”) here indicates supplication. Such supplication occurs immediately after the moment of utterance. The same applies to his words in verse five:

O Remover of affliction from Job when he called  
Affliction has indeed touched me; so remove the anguish of every sorrow.  
The imperative “ikshif” (“remove!”) likewise indicates supplication

#### 2-Nouns:

Nouns occupy a foundational position in the construction of literary and Sufi discourse, for through them discourse acquires its linguistic and semantic spirit. The poem under study displays a dense presence of nouns; through this diversity, the poetic text that Abū Ḥammū Mūsā al-Ziyānī invested in takes shape, emerging as an integrated whole in all its aspects. The recipient of Sufi discourse notices an abundant and varied presence of nouns, distributed across proper names, names of things, active participles, passive participles, and intensive forms (*ṣīgh al-mubālaghah*): (al-Muṣṭafā, Ibrāhīm, Mūsā, Yūnus, Yūsuf, Ayyūb, Nūḥ, the ship, the fire, the ark, the cave, the spider, death, the well, the heavens, the earths, a gate, the meteors, *kāshif*, *muntahij*, *al-mukhtār*, *mubtahil*, *al-muḍṭarr*, *al-qunūṭ*, *al-ṣiddīq*, *naṣīr*)....

From the preceding examples and others not cited here for purposes of illustration the extent of the poet’s concern with diversifying his use of nouns becomes clear. In each line or poetic clause he selects nouns that, on the one hand, suit the syntactic environment, and on the other hand, serve the poetic signification and build the meaning of the text as a whole. This intensification also returns to the description of Abū Ḥammū’s condition and the condition of those like him in constriction and anguish. The presence and variety of these nouns as we have indicated signal stability and the stillness of qualities, while also disclosing Abū Ḥammū Mūsā’s psychological state, his desire for purification, refinement, and serenity, and his pursuit of the divine essence through intercession by means of prophets and messengers.

#### 2-1 Ellipsis (Deletion):

A poet or writer often deliberately deletes one of the basic elements of the sentence for a specific purpose. From this, we sense the aesthetic and stylistic importance of this operation, to the point that it has been regarded as a salient feature of Arabic. The “Imām of rhetoric” says: “It is a subtle path,

delicate in its approach, wondrous in its nature, akin to magic: you see in it that leaving mention can be more eloquent than mentioning, that silence can be more informative than explicit statement, and you find yourself most articulate in clarity when you do not make things explicit.”<sup>27</sup>

Ellipsis is a well-known stylistic phenomenon rhetorical, grammatical within Arabic. The writer deploys it to provoke the recipient. Ellipsis takes many forms: deleting a particle, a word, or an entire clause, while leaving contextual indicators that point to what has been omitted. Rhetoricians have examined the motives and functions of ellipsis to reveal its merit and contexts: “ellipsis has purposes and positions that rhetoricians have enumerated; yet its positions are difficult to exhaust, as they connect to artistic situations grasped through context. Likewise, its purposes cannot be fully confined.”<sup>28</sup>

If we track Abū Ḥammū Mūsā’s poem and attempt to probe its depths, we find that the ellipsis is largely limited to deleting the hamzah, which forms a stylistic feature that draws the recipient’s attention. An example is the first verse, where he says:

O You who answer the call of the distressed in the darkness,  
and remove affliction at times of constriction and turmoil.

Ellipsis appears in the first hemistich, specifically in the word “nidā”, where the hamzah has been omitted: prior to deletion the word was “nidā’” (with hamzah). This ellipsis may serve as lightening (takhfif) or as a respect for the poetic meter. From this brief survey it is clear that ellipsis is strongly connected to the emotional state of our poet, who in fact possesses linguistic tools and expressive techniques of a special kind.

What should be said, after completing this brief note on ellipsis, is that it constitutes one of the devices that contribute to constructing and tightening the cohesion of discourse. Our poet employed it to assist semantic production while seeking economy of words and letters. Ellipsis itself becomes an incentive that pushes the reader to search and excavate what is missing in order to restore discourse to its origin, so that the recipient may understand and assimilate it in its best form.

### **The Rhetorical Level**

The rhetorical dimension is the central structure and living spirit of stylistic analysis, and one of the primary means through which the writer expresses meanings and influences the recipient. It is a desired creative act toward which writers strive: they seek to embody it mentally in the recipient’s imagination through constructive modes, figurative imagery, and ornamental devices so that the writer’s method becomes visible through the way these techniques are artistically shaped in a manner unique to him, by using metaphor, metonymy, and simile that support poetic discourse, bring the idea closer, clarify it, and present it through all its phases in order to convey the intended message.

#### **1- Figurative Imagery (al-ṣūrah al-bayāniyyah):**

Figurative images play a prominent role that confirms their status in literary work and reveals the advantages and artistic and intellectual values within discourse. The Qur’an employed figurative representation in expression something humans and jinn were incapable of matching. The tools around which ‘ilm al-bayān is built according to scholars are rules extracted and inferred from the imagery embedded in Qur’anic style.

Figurative imagery is one of the ways through which the poet transmits his ideas, visions, emotions, and poetic experience to recipients through imagination, reshaping the real image and gathering opposing elements within a single unity. This phenomenon is granted only to the brilliant writer and the genius poet of authentic talent, leaving in the reader a sense of elevation and sublimity and ideal intellectual meanings.

Among the sources and types of figurative imagery in Arabic poetry are metaphor, metonymy, simile, and figurative transfer (*majāz*). ‘Abd al-Qāhir al-Jurjānī views figurative images as those “whose cultivation rests upon the science of *bayān*: simile and representation, metaphor, and metonymy. These devices offer a wide field and broad horizon for perceiving avenues of beauty, rhetorical expression, and artistic depiction.”<sup>29</sup> If we examine what early Arab poets and writers left behind, we find that metaphor, simile, metonymy, and figurative transfer each received great care. Our poet Abū Ḥammū Mūsā is among those who excelled in employing figurative imagery in a distinctive artistic manner; therefore, I will focus on some of these through explanation and analysis to aid understanding.

### 1-1 Metaphor:

Metaphor relies on a system of deviation (*inziyāḥ*). In the view of rhetoricians it is the mention of one side of a simile; it is thus founded on the principle of resemblance. Due to its importance, Abū Ḥammū Mūsā employed many varied metaphors, among them:

And the gentleness of His mercy comes upon despair;  
when despair called: O crisis unfold!

In the first hemistich, Abū Ḥammū likens the gentleness of mercy to something that moves; in the second hemistich he makes the crisis unfold. These are two implicit metaphors (*isti‘ārah makniyyah*). He makes “gentleness” resemble a human being: he keeps the “gentleness” and deletes the “human”, pointing to an attribute of it namely the verb “comes” as an implicit metaphor. He also likens the crisis to a door that opens when knocked: he deletes the “door” and retains an attribute of it “unfold!” again as an implicit metaphor. From this expression it becomes clear that God is merciful to His creation, opening His door to every supplicant not only the obedient worshippers, but even the sinful disobedient.

And whoever when a calamity descends and trials overcome  
He reveals of gentleness what never ran in souls.

The metaphor appears in the expression “*ḥalla khaṭb*” (“a calamity descended/befell”), where the poet likens the calamity to a human being: he mentions the calamity (the subject of the comparison) and deletes the human (the object of the comparison) and retains an attribute “descended/befell” as an implicit metaphor.

How often You bestowed grace and beneficence how often,  
You covered by grace my shameful deeds.

The metaphor appears in the second hemistich “*satarta bi-l-faḍl*” (“You covered by grace”), where Abū Ḥammū Mūsā al-Ziyānī likens grace to something material that can cover: he mentions “grace” (the subject) deletes the material object, and retains an attribute of it “covered” which is again an implicit metaphor.

What we notice in our study of this poem is that Abū Ḥammū Mūsā frequently employed the implicit metaphor. He depicts his feeling through expressions of sorrow and despair. He expresses a truthful stance through implicit metaphor rather than explicit metaphor, because the implicit is more eloquent and more capable of personifying images and giving them life, due to its density of imagination, strength of expression, and precision of depiction.

Perhaps the implicit metaphor here also reveals the importance of intimate supplication (*munājāh*) in human life, and that the supplicant cannot neglect its role in guiding life’s uprightness such as hastening repentance at moments of disobedience and heedlessness.

### 1-2 Simile:

Many rhetoricians view simile as a sensory, formal rhetorical image between two terms that share a meaning, aiming to clarify and strengthen the idea and bring the image nearer to the listener's or recipient's mind. On this basis, Abū Ḥammū Mūsā's poem reveals the continuous connection of the poetic self with the Divine Self at all times such is the creature's condition with its Creator. Among the images expressing sorrow, brokenness, and weakness is his saying:

So be my supporter, for I have become depressed,  
and the heart, from the breaking of burdens, is like black beads.

This verse contains a simile of the "unrestricted, summarized" type (al-tashbīh al-mursal al-mujmal): the poet's heart because of sins and burdens and what has clung to it resembles al-sabj (black beads). The expression confirms Abū Ḥammū Mūsā's suffering of depression resulting from transgressions: it is a confession of weakness and deficiency. What is striking is that such confession of remorse did not come from an ordinary person, but from a sultan and king of the Ziyānid state; yet rulership did not distract him from seeking refuge, in such times, in the Just Ruler through entreating Him and knocking at His door. He is the refuge of one who has no refuge.

Among his similes also is his saying:

Muḥammad is the best of God's creation altogether,  
the light of guidance, the imam of messengers, and the pasture...

Here Abū Ḥammū Mūsā al-Ziyānī likens the Messenger (peace be upon him) the best of creation to "the light of guidance." In truth the Messenger is light and the full moon; the poet suffices with mentioning the compared and the compared-to, omitting the tool and the similarity. This type is called the "eloquent simile".

He also says in the final verse:

And send blessings upon the Chosen One from Muḍar,  
as long as the meteors appear in the horizons like lamps.

The poet depicts "meteors in the horizons" as resembling lamps; he mentions the tool of simile the letter *kāf* and mentions the similarity as he states it. This is the type known as the complete/detailed simile (al-tashbīh al-tāmm / al-mufaṣṣal).

### 1-3Metonymy:

Abū Ḥammū Mūsā al-Ziyānī employs metonymy in his poem to convey meaning to the recipient by embodying many expressions that signify sorrow, hope, and the poet's attachment to the Divine Self an indispensable matter. Abū Ḥammū discloses his psychological state through its course, and the extent of human suffering when it neglects the remembrance of its Lord. The poet says:

O You who answer the call of the distressed in the darkness,  
and remove affliction at times of constriction and turmoil.

In the phrase "O You who answer the call of the distressed" there is a metonymy of a referent (kināyah 'an mawsūf), whose intended referent is God Almighty. Abū Ḥammū intended metonymic meaning here to embody and expand the sense for recipients, so that they may feel along with him the greatness of God who responds to everyone's supplication, relieves their anguish, and removes their worries. He also emphasizes attending to supplication and persevering in it, to repel terrors and distresses.

He also says in another verse:

O You who sufficed the Chosen One against the plotting of the first disbelievers,  
when he came to them with a Book without crookedness.

In this verse, Abū Ḥammū includes metonymy: in the first hemistich he alludes to the disbelievers of Quraysh who harmed the Messenger (peace be upon him) and perfected their scheming when he

called to Islam: “the first who disbelieved” a near metonymy clarified by the verb “disbelieved.” In the second hemistich he alludes to a referent, namely the Qur’an, in the phrase: “a Book without crookedness.” This clause invites interpretation: one could understand “book” in the general sense any book brought by a messenger from a certain direction, i.e., a message sent from a king to another. Yet it is a book described as “without crookedness.” Thus, “the Book” is intended to mean the Noble Qur’an. Even though God revealed other scriptures to His prophets such as the Psalms, Torah, Gospel... the word “Book” opens onto a range of readings and interpretations if we view it as a purely abstract form (a printed or copied book). But when we return to the cultural reference in Islamic thought, the term “Book” here functions as an indicator of a specific referent: the Qur’an.

Among his metonymies also is his saying:

And send blessings upon the Chosen One from Muḍar,  
as long as the meteors appear in the horizons like lamps.

Abū Ḥammū Mūsā employs an allusive language that makes the reader search for the hidden meaning behind the veil of words. The contemplator of the word “al-mukhtār” finds a surface form that operates as a metonymy of a referent (kināyah ‘an mawsūf), intended to denote the Messenger (peace be upon him), for he is the one whom God chose to convey the message to all people.

In summary, Abū Ḥammū Mūsā al-Thānī excelled in employing figurative imagery in its varied colors metaphor, simile, and metonymy in order to consolidate many tangible, material values, and he also skillfully consolidated many moral and ethical values of which he long took pride, such as steadfastness in patience and the refusal to fall into despair and hopelessness of God’s mercy.

### **The Semantic Level**

The semantic level aims to gather a set of words that are interconnected within a single semantic field, with the purpose of uncovering the network of relations that links each element to the others, and the relation of each word to the field’s overarching concept. The primary goal of semantic fields is “for each word to be specialized within a particular semantic field, and to reveal its semantic relations with other words, as well as its relations with general terms that correspond to it.”<sup>30</sup>

After studying Abū Ḥammū Mūsā al-Ziyānī’s poem, I arrived at several semantic fields that stand out in his discourse, summarized as follows:

#### **1 )The Semantics of the Title:**

The poem is titled: “O You Who Answer the Call of the Distressed”, as it appears in the book of ‘Abd al-Ḥamīd Ḥājjīyāt. It comes in the form of a sentence, and it seems to me that this title is not the poet’s own, since ancient poets unlike contemporary poets did not usually assign titles to their poems, whereas modern poets typically title each poem and each collection they publish. This is not done arbitrarily, but intentionally, after contemplating the depths of experience, so that the title clearly signals what the poet seeks to awaken in the reader.

Sufi discourses vary according to the variety of their entry points through which stylistic study may begin yet a shared feature remains: the beginning with language, or from within it, by selecting a distinctive indicative expression that opens and interprets the entire world of the text. This expression is called the “key,” and it may be a word or a sentence; it may carry semantic, syntactic, or phonetic significance; and it may arise from the author consciously or unconsciously. The key to this poem is the sentence “O You who answer the call of the distressed”, with which Abū Ḥammū opens the poem. It is composed of the vocative particle “yā”, the relative pronoun “man” (the addressee), and a verbal clause consisting of verb, subject, and object: “answers the call of the distressed.” The title thus “explains” the poem and suggests meanings that express Abū Ḥammū Mūsā’s psychological state. He may have intended to depict the extent of despair and hopelessness

that struck him, and thereby to depict the extent of love toward the Beloved to whom he turns at every moment. As soon as we read the title, it becomes clear that it speaks of Abū Ḥammū Mūsā's tragedy across his life journey; and by using this title, 'Abd al-Ḥamīd Ḥājiyāt provides the reader with an overall conception of the poem.

It is also evident that the circulated title bears a clear semantic charge: it expresses the weakness of the creature pervasive throughout the poem alongside hope in the One before whom necks are humbled, and other expressions indicating the burden of suffering that Abū Ḥammū al-Ziyānī lived.

### **2)The Field of Sorrow:**

This field is among the most important fields that occupy the poem. Abū Ḥammū Mūsā's vocabulary multiplies around it, and this returns to the poet's suffering in his kingdom and its surrounding conditions. Among the terms indicating this are: (constriction, despair, calamity, trials, affliction, anguish, grief, withdrawal, death, depressed, misguidance, wrongdoing, sins, defect, crookedness).

While these terms may outwardly take the form of sorrow and constriction, inwardly they constitute repentance and return to the Most High. In truth, these words interpret Abū Ḥammū Mūsā's psyche, bringing to the surface his painful feeling and the suffering that afflicted him. Despite this frank self-disclosure which reveals the weakness of this personality (a human trait no one denies) it cannot adapt to a world filled with the troubles of real life; therefore it has no choice but to seek refuge in the firm pillar and the secure fortress. Through this field we can understand Abū Ḥammū Mūsā's personality and, consequently, delineate it in its full contours.

### **3)The Field of Nature:**

Within this field we find many natural phenomena, including: (darkness, night, the deep waters, fire, the sea, light, the heavens, the earths, gloom, the cave, meteors).

We can summarize this field into two groups: a "sky" group comprising: (darkness, night, light, gloom, meteors); and an "earth" group comprising: (fire, sea, gloom, cave). Abū Ḥammū Mūsā employs numerous terms that function as symbols embodying his emotions and ideas. Through his Sufi discourse he transforms nature into expressive symbols of a psychological state exhausted by despair and pain in a direct way. He finds in the field of nature a breathing-space and solace that help relieve his suffering through his trust in what is connected to the Most High. When he mentions night, deep waters, darkness, and gloom, these are manifestations of ambiguity that reflect a depressive psychological state resembling the intensity of the night's darkness and the darkness of the sea's depths. Then the word light arrives to change reality and remove the fog that obscured horizons from the poet. Many tragedies renewed and pains multiplied, yet we do not see them exercising permanent total control over Abū Ḥammū. It is clear that when the poet faced ordeal, he raised his hands in intimate prayer, asking God to transform these miseries into a better state. Thus Abū Ḥammū succeeds in expressing his inner world through the outer world, revealing the strong relationship between the two.

### **4)The Field of "The Best of Creation" (Prophets and Messengers):**

Abū Ḥammū Mūsā frequently mentions a group of prophets and messengers (peace be upon them), which is the habit of every Sufi lover of God and His prophets, for the love of God is not complete except through love of His messengers.

It should be noted that Sufi poets, in speaking of prophets and messengers, do not mention them merely for mention's sake. Rather, they do so in emulation of their deeds and of how they endured hardships and trials. Otherwise, the outcome would be humiliation and ruin. The poet's attention to prophetic figures and their biographies is a clear sign of his love and attachment to them, which

elevates him toward divine love, so that he may attain in the Hereafter the best and widest gardens this is precisely what is at stake here.

Abū Ḥammū cites numerous examples rich in diverse indications and allusions: when he speaks of the prophets' suffering and patience, he is in fact speaking of himself, taking them as models in actions and conduct. Among the names he incorporates are Noah, Abraham, Moses, Jesus, and Muhammad (peace be upon them) the Ulū al-'Azm (those of firm resolve). If we ask why these in particular are mentioned, we find that they were among the prophets most severely tested and most patient with their peoples and what society inflicted upon them. If I may say so: Abū Ḥammū's condition resembles theirs, given the harsh suffering and continued pursuit he faced from his son, as we previously indicated. He also mentions other prophets Job, Jonah, and Joseph the truthful (peace be upon them). It was thus necessary for Abū Ḥammū to present a selection of prophets and messengers by way of exemplification and testimony, since all of them are conveyers and callers to God Almighty.

Nor is it hidden that this poem exhibits the poet's deep love for the Messenger (peace be upon him). His mention receives greater space than that of the other messengers: sometimes he names him explicitly as Muḥammad, and sometimes he refers to him through attributes such as al-Muṣṭafā, the best of creation, the light of guidance, the imam of messengers, and al-Mukhtār (peace and blessings be upon him).

#### **5)The Field of Means of Salvation:**

In this poem Abū Ḥammū Mūsā seeks to highlight the chief means that were causes of prophets' and messengers' salvation such as the ship and the ark. We may also include the fish, the fire, the well, and the cave among the means of salvation, since they preserved God's most beloved creatures from the plots of plotters. Each prophet was granted his particular means, which we regard as a supporting miracle from God Almighty. This field in fact contains a historical temporal segment for each messenger: an incident associated with him in his own time. By mentioning these events, Abū Ḥammū intends to unveil the difficult moments endured by the best of creation in conveying the message: they are the most severely tested, the strongest in faith; what was their peoples' stance toward them? how did they endure harm in its various forms? They found no refuge, no supporter, and no remover of hardship but God Almighty. Thus Abū Ḥammū could do nothing but follow their example and walk in their path.

If the poet chose to present these religious-historical events in the form of a Sufi poem, this imposes upon us the need for great patience and wide certainty in God Almighty in the face of such events.

Notably, this field carries shared significations insofar as it consists of necessary, tangible features to which their subjects cling. Sometimes this is by choice such as Noah boarding the ship with those who believed with him; Moses' mother placing her infant in the ark; and the Messenger (peace be upon him) entering the cave with Abū Bakr al-Ṣiddīq (may God be pleased with him). Sometimes it is not by choice such as the fire that Nimrod ignited for Abraham and cast him into; the fish swallowing Jonah; and Joseph the truthful being thrown into the well (peace be upon them).

From here it becomes clear that contemplation of these saving means yields a particular impression: they share a common factor, namely darkness, varying from one means to another. It is no harm to list them again: among the darkest are the darkness of the fish's belly, the well, the cave, and the fire then the ship and the ark. Yet this darkness is surrounded by lights: were it not for darkness, these lights would not appear. This is what we sense in Sufi understanding: darkness "means, for them, knowledge of the Divine Essence, for nothing other than it is unveiled alongside

it.”<sup>31</sup> And the truth we know and believe is that Light is one of God’s Most Beautiful Names; this light manifested upon His prophets. It is “the appears of the Essence to itself in the eye of its unity... and it is the origin of all Divine Names.”<sup>32</sup>

Thus, this field performs an important role in building the poem, and Abū Ḥammū does not depart from the truth sought by every Sufi.

What should be noticed after presenting these fields according to our effort is that there is a single approach that attracted Algerian Sufi poets in Sufi discourse in general: a creative method of depiction and a truthful expression of the soul’s tremors as an equivalent of its emotion. This conveys the message intended by the discourse to the recipient, achieves aesthetic pleasure, and reveals the latent expressive energy within it.

### **Results:**

In light of the data presented in your text, the main results can be summarized at greater breadth as follows:

#### **1) Results of external rhythm**

The choice of the *basīṭ* meter accords with the poem’s devotional; it is a meter with chant-like capacity that allows a long breath suitable for supplication and enables the complaint to unfold without abrupt interruption. Thus meter becomes part of the construction of “prayerful invocation,” not merely a prosodic frame.

Metrical variations especially *khābn* perform a semantic function: when (*fā’ ilun* → *fa’ lun*) and (*mustaf’ ilun* → *mutaf’ ilun*) occur, a rhythmic break emerges that parallels the soul’s break. This “rhythmic rebellion” is not arbitrary rupture, but can be read as a sign of the poet’s oscillation between the tension of confession and the tremor of hope.

The absolute compounded rhyme grants the line-ending a kinetic energy; the succession of vowels within the rhyme structure corresponds to the succession of emotions: constriction followed by a cry for help, then hope for the lifting of affliction.

The broken *jīm* rhyme letter combines the feature of voicing (strength of confession) with the connotation of *kasrah* (softness and brokenness), embodying the dialectic of “the strength of confession” and “the weakness of humility” within a stable sonic signature repeated at every verse.

#### **2) Results of internal rhythm**

Phonetic repetition constructs a sonic fabric carrying two opposing significations:

Voiced sounds highlight the poet’s desire to proclaim what is within him of pain and sin (a public confession).

Whispered sounds support moments of reverent submission, appearing as the “whisper of repentance” within discourse.

Lexical repetition (*affliction / remove / relief / constriction / despair...*) functions as a semantic–rhythmic pillar: it stabilizes the poem’s idea, turns it into a growing trajectory, and grants the reader a sense of insistence the core of devotional discourse. Repetition across the first and second hemistich also creates a balance that heightens rhythmic charge and breaks the horizon of expectation.

#### **3) Results of the syntactic level**

The dominance of past tense reflects the presence of a “memory of sin”: the past is not merely narrative time, but time of confession and self-indictment.

The present tense appears as the time of continuous divine attributes (*answers / removes*) and as the time of immediate hope, opening the poem onto an enduring present.

The imperative departs from literal command into supplication (remove, be, repair, mend...) because the speaker is lower in rank, turning command into entreaty and distress-call confirming the pragmatic nature of the poem as an act of intimate address.

Temporal markers (qad / idhā / lammā / lam / ‘asā / thumma) generate movement inside the text: from verifying pain and its nearness (qad massanī), to a conditional horizon open to relief (idhā da‘ā), to hope oriented toward the future (‘asā).

#### **4) Results of the rhetorical level**

The prevalence of implicit metaphor (isti‘ārah makniyyah) shows the poet’s preference for personification: gentleness “comes,” the crisis “unfolds,” calamity “descends”... rendering Sufi meanings visible and affective.

Simile and metonymy reinforce two aims:

Simile brings the psychological state closer through a sensory image (the heart like black beads).

Metonymy elevates the faith discourse through suggestion rather than direct naming (al-Mukhtār; a Book without crookedness).

#### **5) Results of the semantic level**

Semantic fields are not merely adjacent, but interwoven:

The sorrow field (constriction, affliction, anguish...) establishes the crisis.

The nature field (darkness/light/night/meteors...) grants the crisis its symbolic architecture (darkness then light).

The prophets field and the means-of-salvation field transform individual experience into a paradigmatic experience, asserting that relief is a divine pattern following trial.

Overall conclusion: the poem constructs a clear Sufi vision: trial is a path to purification; constriction is the prelude to relief when joined to repentance and supplication.

#### **Recommendations:**

Unify the statistical corpus: if the phonetic analysis is based on a sample (22 verses), this should be stated in table headings; if based on the full poem (41 verses), totals should be adjusted to the complete text. This strengthens credibility and prevents formal objections.

Textual verification: rely on an edited version of the poem (and compare variants if present), since orthographic differences (including hamzah) can alter scansion, counting, and conclusions.

Link counting to interpretation: numbers should not stand alone; they must be tied to function in verse context and its status (confession / entreaty / hope).

Introduce the performance dimension: the devotional poem becomes clearer in recitation; it is useful to note how pauses and intonation intensify internal rhythm.

Balance explanation and digression: every religious or narrative expansion should be tied directly to its stylistic function within the text so it does not become external commentary detached from analysis.

#### **Suggestions:**

A comparative study among Abū Ḥammū’s poems: does he frequently choose basīṭ in supplicatory contexts? does meter shift with topic (praise / entreaty / politics?)

Analysis of the rhyme letter and vowels: study the broken rawī in Abū Ḥammū compared with other rawīs (open/rounded/quiescent) to determine its relation to tones of brokenness or grandeur.

Qur’anic and Prophetic intertextuality as an independent axis: how does the poet invest prophetic narratives to build his devotional argument and persuade the recipient?

Field-based lexical analysis: build a lexicon of (affliction / constriction / relief / light / darkness...) and track distribution across the whole poem to reveal the arc of semantic escalation.

Digital quantitative stylistics: use computational tools to count sounds and words with precision, then compare results with interpretive reading adding stronger scientific weight to the study.

<sup>1</sup>Ithār Shukrī Shākīr al-Nu‘aymī: *al-Tashkīl al-Īqā‘ī wa-Dalālatuhu fī Shi‘r Yūsuf al-Šā‘igh* (Rhythmic Formation and Its Significance in the Poetry of Yūsuf al-Šā‘igh), manuscript, Master’s thesis, College of Arts, University of al-Anbār, 2008, p. 13.

<sup>2</sup>Ibrāhīm Anīs: *Mūsīqā al-Shi‘r* (The Music of Poetry), Anglo-Egyptian Bookshop, Cairo, 5th ed., 1978, p. 171.

<sup>3</sup>See: ‘Abduh Badawī: *Dirāsāt fī al-Naṣṣ al-Shi‘rī* (Studies in the Poetic Text), Dār al-Rifā‘ī, Riyadh, 1984 ed., vol. 2, p. 155.

<sup>4</sup>See: ‘Abduh Badawī: *Dirāsāt fī al-Naṣṣ al-Shi‘rī*, p. 72.

<sup>5</sup>Nūr al-Dīn al-Sudd: *al-Shi‘riyyah al-‘Arabiyyah* (Arabic Poetics), *Dīwān al-Maṭbū‘āt*, vol. 1, n.p. (no ed.), 2007, p. 114.

<sup>6</sup>See: Abū al-Firās al-Naṭṭāfi: “Ḥarakat al-Rawī al-‘Arabī fī al-Shi‘r al-‘Arabī” (The Vowel of the Arabic Rawī in Arabic Poetry), *Majallat Abḥāth al-Yarmūk* (Yarmouk Research Journal), Arts and Linguistics Series, vol. 3, no. 1, 1985, p. 51.

<sup>7</sup>See: Murād ‘Abd al-Raḥmān: *Min al-Šawt ilā al-Naṣṣ: Naḥwa Nasaq Manhajī li-Dirāsāt al-Naṣṣ al-Shi‘rī* (From Sound to Text: Toward a Methodological System for Studying the Poetic Text), Dār al-Wafā’, Alexandria, 2nd ed., 2002, p. 67.

<sup>8</sup>Muḥammad ‘Ārif Ḥusayn; and Ḥasan ‘Alī Muḥammad: *Dirāsāt fī al-Naṣṣ al-Shi‘rī fī al-‘Aṣr al-Ḥadīth* (Studies in the Poetic Text in the Modern Era), Dār al-Wafā’, Alexandria, 1st ed., 2000, p. 13.

<sup>9</sup>‘Abd al-Ḥamīd Haymah: *al-Bunā al-Uslūbiyyah fī al-Shi‘r al-Jazā‘irī al-Mu‘āṣir* (Shi‘r al-Shabāb Namūdhajan) (Stylistic Structures in Contemporary Algerian Poetry: Youth Poetry as a Model), *Maṭba‘at Himmah*, 1st ed., 1998, p. 46.

<sup>10</sup>Murād ‘Abd al-Raḥmān Mabruk: *Min al-Šawt ilā al-Naṣṣ* (Naḥwa Nasaq Manhajī li-Dirāsāt al-Naṣṣ al-Shi‘rī) (From Sound to Text: Toward a Methodological System for Studying the Poetic Text), Dār al-Wafā’ li-Dunyā al-Ṭibā‘ah wa-al-Nashr, Alexandria, Egypt, 1st ed., 2002, p. 275.

<sup>11</sup>Munāf Mahdī al-Mūsawī: *‘Ilm al-Aṣwāt al-Lughawiyyah* (Phonetics), Publications of the University of the Seventh of April, Libya, 1st ed., 1983, p. 54.

<sup>12</sup>‘Abd al-‘Azīz al-Šaygh: *al-Muṣṭalaḥ al-Šawṭī fī al-Dirāsāt al-‘Arabiyyah* (Phonetic Terminology in Arabic Studies), Dār al-Fikr, Damascus, 1st ed., 2000, p. 181.

<sup>13</sup>See: ‘Abd al-Mālik Murtaḍ: *al-Adab al-Jazā‘irī al-Qadīm* (Dirāsah fī al-Judhūr) (Early Algerian Literature: A Study of Roots), p. 219.

<sup>14</sup>Miqdād Muḥammad Shākīr Qāsim: *al-Bunyah al-Īqā‘iyyah fī Shi‘r al-Jawāhirī* (The Rhythmic Structure in al-Jawāhirī’s Poetry), Dār Dījlah, Amman, 1st ed., 2007, p. 172.

<sup>15</sup>‘Abd al-Raḥmān Tabrimāsīn: *al-Bunyah al-Īqā‘iyyah lil-Qaṣīdah al-Mu‘āṣirah fī al-Jazā‘ir* (The Rhythmic Structure of the Contemporary Poem in Algeria), Dār al-Fajr for Publishing and Distribution, Cairo, 2nd ed., 2003, p. 212.

<sup>16</sup>*Sūrat al-Anbiyā’* (The Prophets), verse 83.

<sup>17</sup>Mahdī al-Makhzūmī: *Fī al-Naḥw al-‘Arabī: Qawā‘id wa-Taṭbīq* (In Arabic Grammar: Rules and Application), p. 22.

<sup>18</sup>See: al-Ḥasan al-Murādī: *al-Janā al-Dānī fī Ḥurūf al-Ma‘ānī* (The Near Harvest on the Particles of Meaning), ed. (taḥqīq): Fakhr al-Dīn Qabāwah et al., Dār al-Kutub al-‘Ilmiyyah, Beirut, 1st ed., 1992, p. 368.

- <sup>19</sup> Sūrat al-Inshiqāq (The Splitting Open), verse 1.
- <sup>20</sup> al-Ḥasan al-Murādī: al-Janā al-Dānī fī Ḥurūf al-Ma‘ānī, p. 297.
- <sup>21</sup> Same reference, p. 597.
- <sup>22</sup> See: Muḥammad Bin ‘ammārah: al-Şūfiyyah fī al-Shi‘r al-Maghribī al-Mu‘āşir (al-Mafāhīm wa-al-Tajalliyāt) (Sufism in Contemporary Moroccan Poetry: Concepts and Manifestations), Sharikat al-Nashr wa-al-Tawzī‘ “al-Madāris,” Casablanca, 2nd ed., 2000, p. 90.
- <sup>23</sup> ‘Abbās Ḥasan: al-Naḥw al-Wāfī (The Comprehensive Grammar), Dār al-Ma‘ārif, Egypt, 3rd ed., vol. 1, p. 563.
- <sup>24</sup> Same reference, vol. 3, p. 413.
- <sup>25</sup> ‘Abd al-Karīm Bakrī: al-Zaman fī al-Qur‘ān al-Karīm (Time in the Noble Qur’an), Dār al-Fajr, Cairo, 3rd ed., 1999, p. 129.
- <sup>26</sup> Munīr Sulṭān: Badī‘ al-Tarākīb fī Shi‘r Abī Tammām: al-Kalimah wa-al-Jumlah (The Wonders of Structures in Abū Tammām’s Poetry: The Word and the Sentence), Munsha‘at al-Ma‘ārif, Alexandria, 4th ed., 2002, p. 351.
- <sup>27</sup> ‘Abd al-Qāhir al-Jurjānī: Dalā‘il al-I‘jāz fī ‘Ilm al-Ma‘ānī (Proofs of Inimitability in the Science of Meanings), ed. (taḥqīq): Abū Fihir Maḥmūd Muḥammad Shākīr, 3rd ed., al-Madanī Press, Cairo, 1992, p. 106.
- <sup>28</sup> Mukhtār ‘Aṭiyyah: al-Taqdīm wa-al-Ta’khīr wa-Mabāhith al-Tarkīb bayna al-Balāghah al-Uslūbiyyah (Fronting and Postponement and Issues of Structure between Rhetoric and Stylistics), Dār al-Wafā‘ li-Dunyā al-Ṭibā‘ah wa-al-Nashr, Egypt, n.p. (no ed.), 2005, pp. 112–113.
- <sup>29</sup> ‘Abd al-Qāhir al-Jurjānī: Asrār al-Balāghah (Secrets of Rhetoric), commentary: ‘Abd al-Mun‘im Khafājī, vol. 2, 1st ed., Cairo, p. 204.
- <sup>30</sup> See: Birtī al-Ḥusayn: “al-Ḥuqūl al-Dalāliyyah” (Semantic Fields), Majallat al-‘Ulūm al-Insāniyyah (Journal of Human Sciences), Muḥammad Khayḍir University of Biskra, issue 2, 2009, p. 40.
- <sup>31</sup> Maḥmūd ‘Abd al-Razzāq: al-Mu‘jam al-Şūfī (The Sufi Lexicon), p. 1253.
- <sup>32</sup> Same reference, p. 1354.