Stylistic Phenomena in the Poetry of Umayyah ibn Abi al-Salt: The Poem "Ghadhawtuka Mawlūdan" as a Model

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Abstract:

Modern critical approaches, both contextual and structural, have devoted attention to the study of classical poetic texts and the production of meaning embedded within them, regarding them as eloquent and purposeful texts that carry deep meanings and connotations, differing entirely from modern texts in their language and distinct voice. These approaches have found in such texts the fundamental material for rereading heritage and all that is classical through a modernist lens, with each approach settling upon specific mechanisms and procedures on which it relies in its engagement with these texts. Stylistics is considered one of the critical approaches that has introduced an entirely different space of creativity to literature, as it is a method that studies the text in itself, examining the beauty that texts carry in terms of imagery, meters, and rhythms, highlighting the poet's distinctiveness and signature in that artistic work. It reveals connotations and aesthetics that were not previously observed. All of this occurs within levels that suggest a precise, methodical, and scientific reading. What are these levels? And how can they be applied to a classical poetic text, specifically the text "Ghadhawtuka Mawlūdan" by Umayyah ibn Abi al-Salt as a model?

Key words: *Classical Arabic poetry, critical approach, phenomena, stylistics, Ghadhawtuka Mawlūdan.*

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Introduction:

The stylistic approach is considered one of the prevalent modern critical approaches in the study of literary texts—whether those relying on a solemn and difficult language, such as classical and pre-Islamic texts, or those adopting a clear language and contemporary vocabulary. It relies on techniques of analysis and interpretation, moving beyond classical traditional commentaries that studied these corpuses in light of the author's presence, the historical context, or under specific linguistic and lexical levels restricted to the language's meanings within the text. Stylistics has managed to surpass, in its linguistic study, the classical critical studies that relied on examining language merely as a means to explain the text, simplify its meanings, and arrive at its central idea. "It is the result of the marriage between linguistics and literary criticism... It is natural for the primary focus of stylistics to be directed more toward artistic texts, as stylistics has been defined as: a science concerned with studying the linguistic characteristics that transform speech from a mere means of ordinary communication into a tool of artistic expression" (Bodoukha, 2011, p. 08). The reader of classical and modern texts is now supported by a set of mechanisms that afford them the opportunity for deep analysis and functional interpretation of any text. Conversely, the connoisseur of the studied texts is able to receive that artistic work in a new and different manner, granting them a psychological impetus to reread it through yet another stylistic lens. Thus, readings multiply to produce meaning, affirming that the text is no longer subject to a single, final reading.

For the stylistic approach analyzes and interprets literary texts in light of the presence of both the author and the reader; indeed, it considers the aesthetic experience a shared expertise between writer and reader, as expressed by "Abdelhafid Hassan" in his book *The Stylistic Approach in Literary Criticism*. With stylistics, the text has become the property of all readers; it is owned by every reader who respects the text and its distinct identity, offering a reading founded on the text's structures, interpreting and analyzing every image within the text without the necessity of linking them to the author's intentions, biography, and orientations. Moving from the direct meaning to the absent meaning targeted by the text, and grasping the essence of the creative process, cannot be achieved except by examining the levels of this threefold approach, as it is through these levels that one gains entry to converse with the text: the phonetic level, the syntactic level, and the semantic level.

Before delving into the text and discussing these levels, it is necessary to analyze its first threshold to uncover its secrets and the meanings and codes lying within its folds.

01- The Title:

The title is the first threshold of the text; it is an overarching, meaning-packed, and attractive content that parallels the corpus. "It is the first symbolic code the reader encounters, the first thing to catch their attention and what must be focused upon, examined, and analyzed, as a preliminary text that indicates, informs, or suggests what is to come" (Qattous, 2001, p. 53) .

In classical times, it was customary for a poem to be written without a title, as is widely acknowledged, except for those poems that narrators continually recited and which became famous in the literary arena, thus acquiring titles by which they were known, such as "Bānat Suʿād" (Suʿad Has Departed), "Yā Laylu al-Ṣabbu" (O Night of the Lover), and "Lāmiyyat al-ʿArab" (The L-rhymed Poem of the Arabs). However, the vast majority of classical Arab poems began with their ruined-encampment (ṭalalī), elegiac, or amatory preludes... or with their opening hemistichs and rhymes, representing the main idea for discerning the intent of the speaker. Titles within the corpus used to suggest its content; indeed, their titles were born with them in the first verse. This is what was termed the prefatory title, or the "chest" (ṣadr) that refers to the beginning of a thing, which is what the poet uses to commence his poem, excelling in it and delivering the best of his intellect or

expressing his most profound emotions. "Thus, narrators and receivers resorted to other alternatives to replace the title, the most important of which were the opening verse (maṭlaʿ), a hemistich of it, or its rhyme" (al-Sawadi, 2013, p. 99). These are alternatives that suggest the text's

attribution to a specific poet or tribe, because "the terms ṣadr (opening), istiftāḥ (inauguration), khuṭbah (preface), or muqaddimah (introduction) were employed by them to designate the discourse that precedes the main body of the book, containing elements that introduce its author, clarify the nature of its subject, define its epistemic domain, and reveal the author's subjective and objective motives for composing it" (El Idrissi, 2015, p. 33) .

Classical poets strove for the openings of their poems to meet the reader's expectations, elevating that artistic work and keeping its recipient captivated by that intriguing beginning, continuing to read and appreciate, anticipating an eloquent body and a purposeful conclusion. "A good opening is among the things that raise a poem's status, and this is what some rhetoricians called: barāʿat al-istihlāl (brilliance of the exordium), specifically defining it as the speaker's commencement with a meaning they intend to complete, which happens during the poem... Summarizing the overall meaning in a good opening and a brilliant exordium is an engaging matter that calls for attentive listening in order to complete the meaning of the brief and concise opening, which makes it a strong and attractive title for the poetic text" (Belal, 2018, p. 29) .

Our poem under study does not have a specific title through which we cross into the world of the text. Like classical poems, we take its first verse as an entry point into the text's general content. Our entry visa is the first sentence in its opening: "Ghadhawtuka mawlūdan wa ʿiltuka yāfiʿan" (I nourished you as a newborn and provided for you as a youth) (Yammout, 1934, p. 45), which is placed at the forefront due to its significance in signifying the corpus's content. It is a verbal sentence carrying within it an indication of supremacy in the verb ghadhawtu (I nourished), which is a past tense verb based on a quiescent consonant due to its connection to the subject pronoun tāʾ. The tāʾ is a connected pronoun based on the nominative marker (ḍamma) in the position of the subject, representing the poet's own self who performed the action (ghadhā). The kāf is a connected pronoun

based on the accusative marker (fatḥa) in the position of the object, representing the self of the son upon whom the subject's action fell (ghadhawtuka). The title, therefore, is a verbal sentence linked to an event, a time, and a transitive subject fulfilling its object. This is a deliberate choice by the poet to signify his performance of the action (ghadhawtu), carrying the implication of bearing duty towards his weak little one while he was in a stage of material and moral capability. The verb itself (ghadhā) is derived from the explicit verbal noun (al-ghidhāʾ - nourishment). Nourishment is of two types: material, tangible nourishment such as food, drink, medicine, and all physical care necessities .

And moral, spiritual nourishment represented in attention, follow-up, and love, which is what any creature needs regarding essential elements like developing mental and moral talents. The verb connected to the subject to realize the event in the past tense via the capable acting self bearing the burdens of care, protecting life, growth, and continuity for that addressed (kāf) while it was in its utmost weakness and need .

The poet's opening of his poem with a phrase like "Ghadhawtuka mawlūdan" (I nourished you as a newborn) is the greatest evidence that pre-Islamic era poets did not pay massive attention to the extent of their introductions' impact on the recipient. Rather, it is highly probable and undeniable that poets of that period expressed themselves with sincerity and pain, allowing words and phrases to cascade and texts to form without affectation or artificiality. "Indeed, we see them shedding tears and pouring out words profusely and warmly out of sorrow and heartbreak over days they bid farewell to before the inevitable tragic end" (Atwan, 1970, p. 179) .

The poet's return to the past tense suggests he anticipates a return of the favor from that little one after he has grown strong and attained his youthful vigor. In this past lies a longing for those overflowing emotions with which the father showered his son, filling his life with joy, happiness, and stability. The (kāf) is that little newborn who brought joy to his father's eyes and was the object of care and celebration, following the custom of fathers in the pre-Islamic era in celebrating and rejoicing over males, at a time when the fate of many females was death for fear of shame or poverty .

So the (kāf) is the self upon which the action of care and attention fell, so it could grow strong psychologically and physically away from perils. Then comes the word (mawlūdan - newborn), which is a passive participle derived from a triliteral verb indicating the meaning of birth (which is a detachment from lineage and womb). Birth is a fixed, unchanging meaning indicating the self upon which this constancy fell, i.e., (birth). It is a circumstantial accusative (ḥāl) clarifying the state of the subject at the time of the action. The (mawlūd) is a very small, weak infant, newborn, and stripped of any strength or capability. In terms of attribute, he is (male), which is significant in denoting support and backing for the father, family, and tribe. On the other hand, he is a symbol of innocence and optimism for a future in which burdens on the father's shoulders will lighten, especially in the stages of old age and senescence .

The title (Ghadhawtuka mawlūdan...) is a lamentation and self-elegy for the self whose hopes and endeavors in life were disappointed upon discovering the loss of its hopes in its own flesh and blood, discovering the son's disobedience. He proceeded to gulp the cups of disappointment and pain, finding no path to his heart except through reminder, good exhortation, and casting blame and reproach, in hopes he might desist from his delusion and disobedience. The title also came with an oratorical, emotional, and reproachful introduction that directly simulates the subject, embodying paternal brokenness and disappointment after hardship .

"Thus, the title is not a superfluous element, but rather a first threshold among the text's thresholds, and an important element in forming signification, deconstructing symbolic signifiers, and clarifying the exterior to illuminate the interior" (Qattous, 2001, p. 53). However, it was not given much attention in ancient times by theorists and writers. Often, you find them mentioning the name of the diwan (poetry collection) or the poet, or discussing what was in the body of the text, so it "did not receive theoretical attention from the ancients despite its deep-rootedness and strong presence in some classical poetic works" (Belal, 2018, p. 21). Crossing the threshold of the title, it is imperative to grasp the joints of the text and explore its signification and aesthetic dimensions, by analyzing its various levels, which include:

02- The Phonetic Level:

In our application of this level, we find that language, in its reality, is nothing but sounds or phonetic syllables, and sound is the basic structure of any language. It is also the raw material for speech production. When we say "sound," we mean the rhythm that leaves an impact on the recipient and creates a desire to listen, watch, or continue reading. The phonetic level relies on pause, meter, rhyme letter (rawī), rhyme (qāfiyah), stress, syllable, and intonation, all of which form an integrated unit through which the poem's specific rhythm is shaped. Since sound is a fundamental component in the poem's structure, studying the phonetic level is done through two main elements: external rhythm and internal rhythm.

02-01- External Rhythm This element includes the following:

02-01-01- The Meter (al-Baḥr) :

The text based its construction on the structure of Khalil's metrics, and the poet chose a single meter from the Arabic poetic meters: the Ṭawīl (Long) meter. He maintained a single rhythm: faʿūlun mafāʿīlun faʿūlun mafāʿīlun, faʿūlun mafāʿīlun faʿūlun mafāʿīlun. The Ṭawīl meter is the most frequently used meter in poetry due to its capacity to accommodate various poetic purposes and psychological states. It was named as such "for two meanings: one is that it is the longest of poetry, because there is no meter in poetry whose letters reach forty-eight others than it; the second is that in the Ṭawīl meter, the pegs (awtād) fall at the beginnings of its verses, followed by the cords (asbāb), and a peg is longer than a cord, so it was named 'long' for that reason" (al-Tabrizi, 1994, p. 22).

The poet used it in its complete form to contribute to weaving the sorrowful psychological atmosphere encompassing the poem, where music and words merge as if they were a single entity. The Ṭawīl meter is a compound meter consisting of two feet (tafʿīlatayn) :

The First Foot: (faʿūlun) came affected by a rhythmic variation (ziḥāf) called "contraction" (qabḍ), which is the deletion of the fifth quiescent letter (faʿūlun becomes faʿūlu), adding another elevation alongside the elevation of the rhyme letter (rawī). Consequently, a change occurred in the internal feet (ḥashw) of the verse, "which is an optional change by deleting the quiescent nūn from the first, third, fifth, or seventh faʿūlun in the arrangement of the feet. Thus, faʿūlun becomes faʿūlu with a voweled lām, i.e., by deleting the fifth quiescent letter: thus, it becomes contracted as well" (Ateeq, 1987, p. 29) .

The Second Foot: (mafāʿīlun) is a long, seven-letter foot. It is as if the poet, through this composition combining two feet of differing phonetic cadence, is mimicking the fierce conflict within himself between the emotion of love for his son and the emotion of hatred for his behavior and disobedience. There is an unequal internal conflict reflected by the two feet, oscillating between strength and weakness, denial and arrogance, and the strength of youth and the weakness of old age.

02-01-02- The Rhyme Letter (al-Rawī) :

"It is the letter upon which the poem is built and repeated with the repetition of the verses, and the poem may be attributed to it. If the rawī is a 'lām,' the poem is called a Lāmiyyah, or if it is an 'rāʾ,' it is called a Rāʾiyyah, and so on" (al-Samman, 1986, p. 218). It is the final letter of each verse in the poem; thus it is said: the Sīniyyah of al-Buhturi, the Lāmiyyah of al-Shanfara, the Hamziyyah of so-and-so, and the Mīmiyyah of so-and-so... and so forth as is known among Arab poets. Also, the rawī was named as such because "it is derived from rawiyyah, which is contemplation, because the poet contemplated it, so it is on the morphological pattern of faʿīl meaning mafʿūl (object). Alternatively, it was named rawī deriving from riwāʾ (with a kasra), which is the rope by which one thing is bound to another, because the poet binds the parts of the verse with it and connects some to others" (al-Samman ،1986 ،p. 218).

The rawī letter in our poem is the lām with a ḍamma (nominative vowel). It is a liquid letter (apical) characterized by moderation and softness, suited to both strength and weakness. It came unrestrictedly voweled with a ḍamma, aligning with the elevation of the poet whose soul overflows with tenderness and sweetness in reproaching his son, whose youthful vigor drove him to disobey his elderly father, showing his strength and non-surrender to the situation, relying on his wisdom and life experience. The ḍamma contains strength, pride, and dignity that contradict the accusations the son threw at his father, such as senility and mental deterioration.

02-01-03- The Rhyme (al-Qāfiyah) :

"The rhyme, in general, is the phonetic syllables located at the ends of the poem's verses, which are the syllables whose type must be repeated in every verse" (Darwish, 1987, p. 93). The rhyme is also "the phonetic unit that is repeated at the end of each verse of the poem, and to which the entire poem is attributed" (Eid, 1997, p. 284) .

A simple definition of rhyme can be derived as: "the final quiescent consonant and the voweled consonant preceding the first quiescent consonant." As for its presence in the poem, the poet chose it to be unrestricted and voweled with a nominative marker, suggesting the poet's self-confidence, his rising above his son's accusations, and his attempt to persuade him to abandon his disobedience. Thus we find him saying: (Yammout, 1934, p. 45):

Takhāfu al-radā nafsī ʿalayka wa-innanī	*la-aʿlamu anna al-mawta ḥatmun muʾajjalu*
My soul fears demise for you, even though I	**Know that death is an inevitable, postponed fate**

Among them are: (tanhalu /0//0, malmalu /0//0, tuhmilu /0//0...). The rhyme has fulfilled its function, as the rhyme is not a tool or means subordinate to something else; rather, it is an independent factor, an image added to others. Like other images, its true function only appears in its relationship with meaning. Thus, the rhyme comes to indicate many meanings the poet might wish to convey. The final melody that renews and repeats at the end of every verse does not mean confining the rhyme to the rhythmic and phonetic aspects only; its significance transcends them to refer to other signifieds by which the reader is enlightened. Also, some vowel elongations (madd) appear resembling channels through which the poet released the sighs

of his soul and the sorrows of his heart, stemming from his grief and his sense of disappointment and heartache. Examples of this include (mawlūdan yāfiʿan, shakwāka, sāhiran, al-maṭrūqu, dūnaka, dūnī, takhāfu, nafsī...).

02-02- Internal Rhythm and Stress:

02-02-01- Internal Rhythm:

Internal rhythm or internal music "is that whispering rhythm emanating from a single word, with what its composition carries of an echo and pleasant impact, and what it possesses of delicacy, precision of composition, harmony of letters, distance from dissonance, and proximity of articulation points" (al-Waji, 1989, p. 74). Sounds play an important role in understanding the signification of words, deducing their meanings, and enticing their recipient. What is noticeable in the text is the dominance of the letter lām due to its softness, flexibility, and compliance that respond to the states of the soul in its stability and instability. The poem is an artistic tableau filled with psychological sensations and feelings, where its letters are imprinted with a musical resonance that wins over the reader. This internal music is sometimes violent, and as deep as its author's wound, embodying itself in the form of sounds oscillating between

voiceless and voiced, between intensity and fricativeness, like the oscillation of his sorrowful sighs. It is "a poetic movement, extending with the extension of imagination and emotion, so it rises and falls, becomes violent and softens, intensifies and becomes delicate... moving as the poet moves, echoing his breaths, and coloring his vision with the beauty of its echoes, drawing through its melody the most beautiful poetic tableau…"(al-Waji, 1989, p. 74).

"The poet's role in creating this internal rhythm is the role of the skilled craftsman, the jeweler expert in the material of his crafting, knowledgeable of the foundational principles in creative poetic composition. He is the awakener of the secret of melody, digging into its depths, reaching its bottom... selecting his words brilliantly, gathering their strays, and deterring their dissonances" (al-Waji, 1989, p. 74). In the shadow of that oppression, pain, and sorrow, "Umayyah ibn Abi al-Salt" was able to endow the poem with an enchanting rhythmic aspect reflecting the self, where the spread of voiceless sounds provides shades of meanings ؛

they are faint sounds that move delicate senses and awaken the movement of emotion. These sounds include the (kāf), a voiceless velar plosive sound, which came to indicate complaint and seeking sympathy. Examples of this are: (ghadhawtuka, ʿiltuka, nābatka, shakwāka...), which appeared in the first and second verses .

Among the voiceless sounds is also the plosive (tāʾ), which recurred in the poem to show multiple connotations. Examples include: (ṭaraqta, balaghta, jaʿalta, ubuwwatī, ghayyarta, sammaytanī...). He also used the (sīn), an alveolar fricative voiceless letter, employing it in the poem to show and embody the miserable psychological state that accompanied the poet. Examples include: (sāhiran, al-sinna, sammaytanī, sittūna, bāsimin...), which appeared in the second, eighth, and ninth verses. The letter (mīm) had strength, intensity, and balance; it is a voiced letter, intermediate between plosive and fricative, and its connotations include sharpness and interruption, as well as denoting weakness and submission. This corresponds with what the poet felt in his internal conflict of turmoil and anxiety, such as: (atamalmalu, tahmilu, yamḍi, muḍallal...) .

To show the extent of his suffering and its hardship upon himself, he used deep-articulation letters like the hamzah, the hāʾ, and even the kāf. Examples include (nābatka, sāhiran, kaʾannī, tahmilu...). He adopted some emphatic letters to suit his state, such as (ṣād, ḍād, rāʾ, ḥāʾ), which are letters where the tongue rises. This is a phonetic trait related to the poet's subjectivity, as they carry meanings of strength, steadfastness, and courage in confronting his son's disobedience. He says: (Yammout, 1934, p. 45):

Wa-mā ṣawlatu al-ḥiqqi al-ḍaʾīli wa-khaṭruhu	*idhā khaṭarat yawman qasāwiru buzzalu?*
What is the assault of the feeble truth and its	

danger	**When one day full-grown lions prowl?**

In contrast to this, the poet used open letters where the tongue descends to the bottom of the mouth to calm his soul and seek comfort amidst hardship and torment (ʿayn, dāl, jīm, ḥāʾ, tāʾ...). He repeated these in many places suggesting tranquility and peace, especially as the poet recalls and contemplates that beautiful past, criticizing the present he has come to. This aligns with the first four verses, whose cadence is imbued with nostalgia and love for that past in which he embraced his son's innocence and met it with all the obligations of love, care, and attention. The poet says: (Yammout, 1934, p. 45):

Ghadhawtuka mawlūdan wa-ʿiltuka yāfiʿan **I nourished you as a newborn and provided for you as a youth**	*tuʿallu bi-mā uḥnī ʿalayka wa-tanhalu* **Drinking time and again from my affection, and drinking deep**
Idhā laylatun nābatka bi-al-shakwi lam **If a night afflicted you with illness, I would not spend the night**	*abit li-shakwāka illā sāhiran atamalmalu* **For your illness except awake, tossing and turning**
Ka-annī anā al-maṭrūqu dūnaka bi-al-ladhī **As though I were the one struck, instead of you, by that**	*ṭuriqta bi-hi dūnī fa-ʿaynāya tahmilu* **Which struck you, while your eyes shed tears**
Takhāfu al-radā nafsī ʿalayka wa-innanī **My soul fears demise for you, even though I**	*la-aʿlamu anna al-mawta ḥatmun muʾajjalu* **Know that death is an inevitable, postponed fate**

02-02-02- Intonation and Stress :

It is that phonetic element whose intensity varies between rising and falling in accordance with the level of the speech event. "Hāzim al-Qarṭājannī" elucidated internal music by saying, "Whatever is composed of parts where quiescent letters abound possesses harshness and ruggedness, and whatever is composed of parts where voweled letters abound possesses suppleness and smoothness." He is pointing to the phonetic aspect, and the role vowels play in intonation and stress (al-Waji, 1989, p. 74). It is noticeable that the phonetic levels in Umayyah ibn Abi al-Salt's poem are divergent, and sometimes steady and even; where emotions and feelings shift between contentment and anger. This appears in the first four verses as he speaks of what he did in the past toward his son. Then he reacts, and the tone escalates and the cadence rises as he speaks beyond those verses, where his resentment, anger, and intense sorrow become apparent due to his son's disobedience and the falsehoods and accusations hurled at him. Examples of gentle intonation are (ghadhawtuka, mawlūdan, ʿiltuka, tuʿallu, uḥnī, tanhalu, al-shakw, sāhiran, tahmilu, takhāfu...). Examples of escalating intonation are (ghilẓatan, faḍāḍatan, lam tarʿa, zaʿamta, al-mufannid, ʿathratan, habalta, mughaffal...). The intonation has contributed to clarifying the meanings and feelings that exude from the poet's soul as he shifts between declarative styles denoting anger, bitterness, and pain . .

The text's key (Ghadhawtuka mawlūdan) places us before a reality revealing a painful situation, in the presence of lofty human principles that express paternal feelings subjected to violence and denial. These feelings refused anything but to cling to reason and wisdom; thus, we find them adopting advice along with blame as a means to rectify corruption, taking the experiences of years and reality as their substance.

03- The Syntactic Level:

The poem is distributed over fourteen verses, tightly divided to form an objective unity. Its verses stand out as if they were independent meanings, allowing the reader to advance or delay them without disrupting the meaning—a dominant trait of classical poetry, in addition to the fact that most of them are aphorisms that do not adhere to the law of sequencing .

Verbal sentences dominate the poem almost completely, where the action of the verb or event forms an active structure. The aim of this is likely to highlight the conscious actions performed by

the active self of the poet on one hand, and the reactions of the opposing self (the son) and the intensification of the conflict between them on the other. Contemplating the temporality of these verbs, one finds most of them are present tense verbs, shared by the father and his son in performing them, totaling eighteen verbs, including (tanhalu, atamalmalu, aʿlamu, uʾammilu, lam tarʿa, yafʿalu, lam yamḍi, yaʿqilu, turāqibu, tanālu, tubqī, yanzilu, tarāhu...). All of them denote the future with the exception of the two jussive verbs (lam tarʿa - did not observe, lam yamḍi - has not passed), whose temporal denotation inverted to the past. In this inversion is

a reversal of power balances. The negation of the verb indicates a disruption of its occurrence in the current present; the father did not receive the obligatory care from his son as he himself had provided during the son's childhood and helplessness. In this is a requital of benevolence with offense, which caused disappointment and brokenness in the poetic self. As for the negation of the verb (lam yamḍi), it repels what the son falsely accused his father of, regarding delusions of senility and mental illnesses that afflict a person after advancing in age. As for the rest of the present verbs, most of them indicate dynamism, continuity, and escalating events, embodying the rotation of the experience in the current time concerning the ongoing conflict between the disputing parties: the father and his disobedient son .

The past tense verbs amounted to thirteen verbs, narrating the poet's embracing of his son, his fear for him, his eagerness for his safety, and the accompanying care and attention (ghadhawtuka, ʿiltuka, ujnī, nābatka, balaghta...). They also narrated the unexpected actions the poet was met with from his son (jaʿalta, faʿalta, zaʿamta, habalta, faṭarta, ʿibtanī...). Pronouns of agency mass to a high degree, given that the acting self is the axis and orbit of the experience ؛

it is the one recalling its actions and what it did regarding matters of care and attention, undertaking its paternal duties. Then, the agency pronouns flip to become the self controlling the action, which is the (son's self): (jaʿalta, faʿalta, naʿimta, ʿibtanī, asmaytanī, habalta, khaṭarta) .

The connected pronouns of the self came either affirming the verbs sometimes or negating them (ghadhawtuka, ʿiltuka, akhshā) to emphasize the absence of shortcoming or neglect. Some of these he negated from himself after his son hurled them at him (zaʿamta, kabirtu, ʿibtanī, sammaytanī) to confirm the negation of the false or mistaken actions his son attached to him. These pronouns connect with each other in many places where the subject's self draws near to the object's self (ghadhawtuka, ʿiltuka) to signify the attachment and inseparability between the son's self in his youth when he needed care and attention, and the father's self eager to provide all that his little one needed. This is an innate norm in creatures, as fathers bear the care of their young until they grow up, so the cycle of life renews with them, and so on and so forth. The pronouns of the acting self then transfer to the son (zaʿamta, sammaytaka, kunta, taʿqilu, turāqibu, tanāluhā, habalta, tubqī), which indicates the son's empowerment, his audacity in challenging his father, his departure from obedience, and his transition to the position of agency attempting to strip his father's authority. This indicates a disturbed relationship and fierce conflict between the two disputing parties, as if authority turned into a goal the son cannot rest without wresting from his father, disregarding social and moral rights in this inversion where power balances are disrupted, the strong becomes weak, the weak becomes strong, and the self that was active in the past transformed into the position of object in the present .

Furthermore, the second-person pronoun appears connected to the verb (tarāhu - you see him) returning at the end of the text to another addressee, who is the reader of the text themselves, calling them to witness what the situation has come to, and to judge for themselves the insolence of his son, whose immorality reached the point of investigating any reason to quarrel with his father. It is as if he is deputized on behalf of the people of reason, tracking his points of slip to accuse him of foolishness and delusion. This pronoun assigned to the reader contains a renewal and continuity that time does not bypass, as though he is passing a message through it to all generations, calling them as witnesses to his son's disobedience so they may grant him justice and support .

Poetic stylistic patterns are generated within the womb of the experience, thus declarative sentences prevail over the performative (inquisitive/optative), and conjunction (waṣl) over

disjunction (faṣl), while foregrounding, backgrounding, and conditionality appear. Declarative styles seem more common than performative styles, even though the emotional stance is present in the experience, had the poet not prioritized logic and wisdom over the stance. Among the reasons for the predominance of declarative styles is their suitability for the context of reporting and narrating events between the past and the present. As for performative styles, they are represented in the style of wishing in the poet's saying: (Yammout, 1934, p. 45):

Fa-laytaka idh lam tarʿa ḥaqqa ubuwwatī **Would that you, since you did not observe the right of my fatherhood**	*faʿalta ka-mā al-jāru al-mujāwiru yafʿalu* **Had done as the neighboring neighbor does**

It is the solitary demand-based performative style that shows the poet's sorrow and intense regret over the disobedience of his son, who observed neither the right of fatherhood nor even the rights of neighborliness and companionship. The style of emphasis was also repeated to prove the intensity of his fear for his son's life during illness (kaʾannī ana al-maṭrūqu - As if I am the one struck...). On the other hand, he says (kaʾannaka anta al-munʿimu - As if you are the benefactor...), denoting that he is more eager and caring for his health than the son himself, so the first-person yāʾ is itself -I- and -You-, not to mention his reliance on the particle of emphasis and simile (kaʾanna). Similar to it are (inna, layta, lākinna, li-anna); overall, particles resembling verbs were repeated about six times in the poem. There is also the particle of realization (qad) which indicated the realization of the past verb (kabirtu) and emphasized it, as well as the emphasizing lām connected to the verb (aʿlamu - I know) which indicates the poet's certainty of the inevitability of death and perishing that apply to all creatures .

Among the prominent stylistic phenomena is the frequent use of conditional particles, which he employed as methods to persuade his son—who argues with him—that he is still his father and holds the right of fatherhood and obedience over him, rejecting his disobedience and calling upon him with proofs and evidence to retract his insubordination and insolence. From that: "Idhā" (if/when), "Lammā" (when), "Law" (if), which are non-jussive conditional particles. Some of them carry the signification of temporal circumstance, like "Idhā" related to the future, denoting the father's readiness and preparedness to endure emergencies and his suffering for his son's suffering. Also, the phenomenon of foregrounding and backgrounding is distributed as follows: Foregrounding the subject over the verb, and foregrounding the object over the subject: (idhā laylatun nābatka - If a night afflicted you), (takhāfu al-radā nafsī - My soul fears demise), (lam yamḍi lī fī al-sinni sittūna - Sixty have not passed for me in age). Backgrounding the predicate of "kaʾanna" and foregrounding the prepositional phrase over the predicate: (kaʾannahu biraddi ʿalā ahli al-ṣawābi muwakkalu - As if he is deputized to respond to the people of reason), (lam abit lishakwāka illā sāhiran - I did not spend the night for your illness except awake). Foregrounding the predicate over the subject: (fī raʾyika al-tafnīdu - In your opinion is the refutation); the aim of this is to clarify the idea through attention to what is foregrounded .

Among the stylistic phenomena are disjunction (faṣl) and conjunction (waṣl). Examples of disjunction include separating the verb from the subject (idhā laylatun nābatka) and separating the predicate from the noun (kaʾannahu biraddi ʿalā ahli al-ṣawābi). Methods of conjunction vary, using the coordinating conjunction wāw in the context of gathering between conjoined items and their sharing in the ruling (ghadhawtuka wa ʿiltuka), (tuʿallu bimā uḥnī ʿalayka wa tanhalu), (takhāfu al-radā nafsī ʿalayka wa innī). It connected sentences, verses, and hemistichs, and similar instances are in the ninth, eleventh, twelfth, and fourteenth verses. In the context of sequence and arrangement, he employs the letter fāʾ (fa-ʿaynāka, fa-lammā, fa-laytaka), the circumstantial wāw (wa huwa aʿzalu), relative pronouns (allatī, alladhī, mā), and we find prepositions in abundance (al-bāʾ, al-lām, ʿalā, fī) .

Nouns appeared between definite and indefinite. Definite nouns include all pronouns, relative pronouns, demonstrative pronouns, construct states (muḍāf), and nouns defined by (al): (anā, anta), (al-radā, al-mawt), (dūnaka, nafsī), (allatī, mā, man), (hādhā)... etc. There are indefinite nouns (mawlūdan, yāfiʿan, sāhiran, ghilẓatan), lacking definition to denote generalization and non-specification, thus releasing the meaning and fluidizing the signification .

Among the attention-drawing elements of a morphological nature that provided part of the meaning, and which the poet excelled at using their forms and distributing them in appropriate contexts, are the active participle (ism al-fāʿil) forms that occurred abundantly. Some came on the pattern of fāʿil such as: (yāfiʿan, sāhiran), both denoting the self from which the action occurred in the sense of happening. In them is an indication of the action's relationship to the subject, and the event's attachment to the active self contains both capability and deprivation for the self, considering it is subjected to the care of that son, and their morphological derivation was simple .

Active participles also included (munʿim, mutafaḍḍil, al-mujāwir, al-mufannid, al-muḍallil, mughaffal, muʿiddan), denoting strength in meaning, its difficulty, and the hardship of performing it. This appears in the morphological transformation from each of their verbs; the active participle is derived from a non-triliteral verb, therefore requiring a reversion to the present tense, replacing its present tense yāʾ with a mīm carrying a ḍamma, and applying a kasra to the penultimate letter. Thus, the morphological procedures did not come easily accessible but morphed from the present tense, as if denoting the difficulty of the action emanating from that active self. In that is a signification of artificiality and the form's departure from compliance and submission .

Some passive participles similar in morphology and derivation also occurred (mawlūd, maṭrūq, muwakkal), signifying fixed, unchanging meanings, indicating selves upon which this constancy fell by force or choice. The newborn (mawlūd) and the struck/awake (maṭrūq) were forced into birth and wakefulness, unlike the deputized (muwakkal), which the son chose for himself out of spite for his father. Alongside these forms, he embodied some events isolated from time through the following verbal nouns (maṣādir): (al-shukr, al-radā, al-mawt, ghilẓah, faḍāḍah, al-ḥaqq, al-khilāf, al-ṣawāb), completing their role with the events emanating from the verbs, active participles, and passive participles, utilizing heavily the linguistic indicators and textual links that formed poetic sentences transcending meaning with the inspiring connotations they carve out.

04- The Semantic Level:

04-01- Semantic Fields:

The fragmentation of vocabulary in the text opens the door of signification to loops that contributed to building its edifice, manifesting in diverse semantic fields and multiple poetic images. Semantic fields are defined as a term applied to "a group of words whose semantics are related, and are usually placed under a general term that gathers them. An example of this is color words in the Arabic language; they fall under the general term 'color' and include words like: red - blue - yellow - green - white... etc." (Omar, n.d., p. 79). They are also "a set of concepts built on common linguistic relations, and it can be one of the structures of the linguistic system, like the field of colors, the field of the concept of time, the field of the concept of speech, and others" (Abu Nader, 1982, p. 35). Therefore, it is impossible to strip a word of its roots, as it loses its meaning. Its connection to other words carrying the same lexicon and affiliation keeps it permanently present, far from extinction. A word is "the sum of its relations with other words within the lexical field" (Abu Nader, 1982, p. 35). What is noticeable in the poem is that the poetic self derived its language from several semantic fields that suit its thoughts, feelings, and psychological states, considering that the soul expresses what stirs within it and the mind provides the words that suit what that soul desires. If the soul feels pain, for example, the mind in turn casts every word that suggests it. Among the fields the poet adopted: The field of care and attention: (ghadhawtuka, tuʿallu, tanhalu, tarʿā, al-jār...).

- Nourishment and physical and psychological care are not mere social requirements only, but a continuation of life and existence, all of which are matters requiring strength, courage, and

continuous supervision. This is what the father did toward his son, hoping for nothing in return but some appreciation and gratitude, were it not for the disobedience of this son.

- The lexicon of denial and reproach: (ghilẓatan, ʿibtanī, al-mufannad raʾyuhu, turāqibu, habalta, muḍallil, muʿiddan lil-khilāfi). These are a set of traits and behaviors the poetic self did not expect, having offered everything possible in terms of care and attention, only to find itself besieged by accusations and falsehoods from the closest person to it, its own flesh and blood, accusing it of everything that diminishes its worth, such as mental corruption and delusion.

- The lexicon of sorrow and pain: (sāhiran, atamalmalu, tahmilu, takhāfu...). They all share in revealing the deep sorrow that struck the poetic self in the past while caring for his son, staying awake for his illness, and the ensuing turmoil and anxiety that engender sorrow and grief, depriving him of the pleasure of sleep, tranquility, and calmness, especially during bouts of fear and panic when the feeling of loss and deprivation haunts him, where his soul fears, his eye sheds tears, and his heart tosses and turns. Thus we find him saying: (Yammout, 1934, p. 45):

Ka-annī anā al-maṭrūqu dūnaka bi-al-ladhī **As though I were the one struck, instead of you, by that**	*ṭuriqta bi-hi dūnī fa-ʿaynāya tahmilu* **Which struck you, while my eyes shed tears**
Takhāfu al-radā nafsī ʿalayka wa-innanī **My soul fears demise for you, even though I**	*la-aʿlamu anna al-mawta ḥatmun muʾajjalu* **Know that death is an inevitable, postponed fate**

The poet grieves for what afflicts his son, feeling pain for his pain, and is affected by his misfortune, so he weeps and fears despite his certainty of the inevitability of death. This reflects the eagerness of fathers for their children, for they are pieces of their livers walking on the earth .

There are semantic relations arising from the derivation of vocabulary that broadcast a beautiful melodic rhythm that comforts the ear and pleases the soul, like (tuʿallu, ʿiltuka), which emphasize performing the action in the past, continuing it, and repeating it. (Al-shakw, shakwāka) gathered the meaning upon the facets of generalization then specification; the poetic self does not care about his little one's common complaints typical of children, but if he realizes the complaint results from pain or illness afflicting his son, he loses sleep over it and is struck with worry and thought. The poet combines (al-maṭrūq and his verb kabirtu) to denote the father's extreme sensitivity to every minor and major thing affecting his son. In this is a reference to the status and affection for this son in the father's heart, as he preferred him over himself and felt his pain before speaking of it. Among these repeated linguistic binaries are (al-jār, al-mujāwir / al-mufannad, al-tafnīd / khaṭaruhu, khaṭarat), which added a rhythmic psychological cadence that beautified the language and emphasized the meanings .

There are no antonymous words except (mawlūdan ≠ yāfiʿan), (tuʿallu ≠ tanhalu), (dūnī ≠ dūnaka). In this combination of contrasting meanings is the clarification of a thing by its opposite, highlighting it clearly. A newborn is weak, and a youth is strong; in (tuʿallu) there is intermittent drinking, i.e., time after time, whereas in (tanhalu) it is continuous and abundant drinking. Between the two ends (dūnī, dūnaka) is a readiness for permanent sacrifice and placing the self before the other in times of danger, and there is nothing more beautiful than this redemption. The general signification of these antitheses (ṭibāqāt) is the self's desire to prove its provision of care and lack of negligence towards the right of his son, who denied him and met him with ingratitude and disobedience.

04-02- The Poetic Image:

The poetic sentence is nothing but a linguistic body inhabited by meaning; therefore, semiotics works to decode and analyze the codes and symbols in the literary work. The poetic image reveals "the distinguishing features of the poet's style, which achieves great reliance on the reflections of his artistic experience, and the system of thinking based on the awareness of the experience in its various dimensions, and what he monitors of distinct experiences inspired by life and cultural knowledge, both in content and substance" (Saleh, 1994, p. 07). The poetic image plays

an important role in revealing the meanings and their connotations latent in the core of the text. "Every approach that studied the image and relied on it in its deep analysis added to its concept and granted it a new critical dimension, so the image carried the features of the approach and its specific concept, thus possessing specific traits in more than one field of human knowledge in linguistic, philological, philosophical, psychological, symbolic, rhetorical, or artistic studies" (Saleh, 1994, p. 07) .

By this image, the text's aesthetics and quality are measured. Umayyah ibn Abi al-Salt did not deviate from the traditions of his predecessors in using aesthetic images in his text to convey his thoughts, translate his feelings, and reveal the reality of his life by creating a series of rhetorical metonymies (kināyāt). We notice this in his saying: "Ghadhawtuka mawlūdan wa ʿiltuka yāfiʿan" (I nourished you as a newborn and provided for you as a youth). The poet inevitably does not tend to explicitly state the clear meaning that appears emphasizing the unity of his paternal feeling. Stressing support and nourishment contains deep semiotics: the depth of the feeling of fatherhood and performing the social message toward children in the various stages of their lives. The two truths couple with the requirement of their meanings as a sign leading to an understanding of the hidden signification. In this is a facilitation for the reader to capture the vehicles of meaning .

Among the metonymies as well is (balaghta al-sinna - you have reached age/maturity). Reaching maturity is a vehicle whose meaning is not hidden in the outward appearance of the utterance, so it does not require a long sprint to determine that signification pointing to youth, independence, and strength. (Turāqibu minnī ʿathratan - you watch me for a slip): this signifier refers to more than one signified, highlighting through it the son's empowerment and his tracking of his father's behaviors, lying in wait for his stumbles and slips, to diminish his value and capability, believing that by doing so he strips him of his paternal and social authority, thus elevating his own status and disparaging his father's position .

Among the colorful images is the simile (tashbīh) that contributed to forming the text's aesthetics. Part of the secret of its beauty is seeking unexpected similes, which the poet linked to embed his visions and thoughts (kaʾannī anā al-maṭrūqu - As if I am the one struck), (kaʾannaka anta al-munʿimu - As if you are the benefactor), (kaʾannahu biraddi ʿalā ahli al-ṣawābi muwakkalu - As if he is deputized to respond to the people of reason). These similes have their psychological dimensions. The feeling of sorrow that prevents sleep, and of cruel harm, reaches the poet's heart before his son feels it. The poet's representation of his son as the benefactor and the one deputized with righteousness expresses the severe shift and sharp inversion on the son's part toward his father. From another aspect, he provokes others and makes them feel the abomination and heartbreak he has come to. Another aesthetic lies in the poet's choices for the objects of comparison (mushabbah bihi): (al-maṭrūq - the struck/awake, al-munʿim - the benefactor, muwakkal ʿalā ahli al-ṣawāb - deputized over the people of reason). The one struck (maṭrūq) is terrified and anticipating any evil, accompanied by insomnia and psychological turmoil. The poet granted a psychological and social dimension, as if he wants to tell his son that he is more important to him than himself, to the point that he suffers more than he does, sensing dangers and living them before they afflict him. Thus, he combined his own image suffering for his son's pain with the image of the struck one (al-maṭrūq), fusing what is abstract with what is sensory (al-maṭrūq) to reach more than one signification. The poetic self enters into a simile relationship that reveals the annoyance of the son, who took on the attribute of the benefactor, and the attribute of the deputy or delegate over the people of reason, in a relationship indicating the conceptualization of disappointment, frustration, and the pinnacle of pain the poet lives through because of this disobedience and arguing with the people of opinion .

Among the metaphorical images (istiʿārāt) is (tubqī lijāmī - you retain my bridle), where he borrowed a "bridle" for himself to highlight his son's greed—after reaching the stage of youth—in leading his father and subjugating him to his own opinion instead of submitting to his father's will. Through this image, he personified his son's delusion and his overpowering of him through physical strength, not through the strength of intellect, wisdom, and patience. The vocabulary word "bridle" (lijām) departed from its literal meaning to signify restriction and forcing into compliance. It

contains an element of control and domination by the force of power that other words do not achieve. Among the connotations sliding from the word "bridle" is the suggestion of a feeling of contempt and humiliation. "Bridle" is a term that departed from its literal meaning to signify control and domination; it is an object made in reality for an animal to stop eating

and submit to the guidance of its rider. The common element between its literal signified and its metaphorical signified is similarity, as he compared himself to a horse that is led by its rider .

Among the rhetorical images that occupy the mind with their aesthetic level is the poetic self's saying: (laylatun nābatka - A night afflicted you). A night is merely a time that neither harms nor benefits anyone; rather, it is accidents and calamities that afflict. Attributing the verb (nābatka) to other than its original subject (al-laylah) is a rational metaphor (majāz ʿaqlī) whose signification is temporal. The poet perhaps chose it to denote the surprises of fate that a person apprehensively fears out of concern for the lives of those they love. In the image is an invitation to contemplate, pay attention, and stimulate minds to an abstract idea against which neither fortification nor caution is of use. All humans are vulnerable to the perils of nights and the tragedies of fate; how cruel are the calamities that strike at night, increasing the harshness of destinies! Since the night grows in gloom, blackness, and despair, this is a personification of the helplessness and impossibility in which the poet escorts the addressee and involves them in the process of artistic creation of speech. Among the temporal significations is his saying: (Yammout, 1934, p. 45):

Takhāfu al-radā nafsī ʿalayka wa-innanī	*la-aʿlamu anna al-mawta ḥatmun muʾajjalu*
I nourished you as a newborn and provided for you as a youth	**Drinking time and again from my affection, and drinking deep**

The two words (ghadhawtuka, ʿiltuka) narrate the poet's care for his son, as they granted a great productive capacity in recalling his thoughts while he embraced his little one with love and nourishment until he grew strong and became a powerful youth. The verse also combined two antitheses (mawlūdan ≠ yāfiʿan), (tuʿallu ≠ tanhalu), through which he demonstrated the temporal distance between the two stages (birth and youth) and between the two events (tuʿallu and tanhalu), and the accompanying overwhelming feelings that show the extent of the poet's nostalgia for that happy time period as he closely watched the continuous change overtaking his son day after day. Then he looks to the present and finds it sorrowful, deficient, and disappointing .

The rhetorical image has assisted in imparting aesthetic connotations and represented an appropriate sign for interpreting the poet's psychological and social intents. Aesthetic symbols like simile, metaphor, metonymy, and trope (majāz) worked to influence the reader, making his language more literary, especially as he drew inspiration from his social and moral experiences and environment. Time, for him, formed a semiotic sign pointing to his nostalgia for the past and its memories that carry happiness and tranquility in their expanses, in an attempt by the poet to escape his sorrowful present and harsh social situation.

Conclusion:

We conclude at the end of this article that the poem "Ghadhawtuka mawlūdan" by "Umayyah ibn Abi al-Salt" has contributed to building a poetic discourse whose features are morals, principles, sacrifice, generosity, and everything humane. It also revealed the true function of poetry as an influential and guiding discourse, in which stylistic phenomena—phonetic, syntactic, and semantic—converged. The style of direct address had a clear impact in highlighting the relationship of the speaker (the "father") with the addressee (the "son"). This made the poem exude a lexicon of heartbreak and pain, which characterized most of the poem's words and revealed Umayyah's poetic style based on wisdom, emotion, morals, and patience. This is evident through the deep phonetic structure denoting the depth of the wound and its impact on the father, and the phonetic structure on the surface, represented by the delicate voiceless sounds suggesting contentment and fear for the son on the one hand, and supplication and preaching on the other .

The semantic level emerges as an important element in the text of "Umayyah ibn Abi al-Salt" through the poet's employment of a set of semantic fields, represented in antithesis, synonymy, and contrasting pairs denoting giving and ingratitude, and care and denial. The poet also excelled in his employment of artistic images when he endowed them with a clear affective and persuasive dimension carrying moral messages and humane principles, in addition to being aesthetic rhetorical images .

As for the syntactic structures, verbal sentences dominated the text of the poem. In this is an expression of the extent of the poet's burning sorrow and being affected; we find him mimicking the action linked to the humane and moral duty represented in care, upbringing, and accepting hardship and fatigue while waiting for a satisfactory ending, only to be surprised as he informs us of the sorrowful ends. In this is a frequent employment of declarative styles, whereas we find a simple employment of performative styles resulting from the act of informing, represented in wishing, prohibition, and negation. Finally, we can say that the stylistic phenomena that converged in the poem "Ghadhawtuka mawlūdan" by "Umayyah ibn Abi al-Salt" managed to form a textual structure that suggests the poetics of a skilled poet and the elevation of the text for methodical stylistic approach

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