

THE PHONETIC SIGNIFICANCE IN THE DIWAN OF POEMS DEDICATED TO SHEIKH ZAYED TO HAMAD KHALIFA ABU SHEHAB

Prof. Iyad Abdelmajeed, Manei Saeed Mohamed Ahmed Alyammahi

Abstract

This study dealt with Phonetic significance In the Diwan "Poems Dedicated to Sheikh Zayed bin Sultan Al Nahyan" by the Emirati poet Hamad Khalifa Abu Shehab, It is based on external rhythm (Weight and rhyme) and the internal rhythm (Repetition, parallelism, internal music). To achieve the aim of the study, the researcher used stylistics Structuralism According to the descriptive approach Which the stylistics adheres to.

It is noted on this poetic experience that it is the juice of the poet's own subjective experiences derived from the lived reality and the innate feelings of man such as a sense of love and a sense of patriotism, in a language far from ambiguity, but in a simple language saturated intellectually seeking to create awareness and industry society.

The research has reached many results, including:

The poet's commitment to traditional poetry seas such as Tawil and Kamil gave the texts musical discipline and internal harmony, while employing repetition to enhance rhythm.

The research has adopted a recommendation that it is necessary to conduct in-depth studies that adopt the approach used in this study to verify that it performs its function in the study of literary stylistics to show its impact and highlight its importance in poetic formats and its impact on the integrative poetic structure.

Keywords: Diwan of poems dedicated to Sheikh Zayed, poet Hamad Khalifa Abu Shehab, Phonetic significance.

Introduction:

Stylistics One of the modern critical approaches that were able to impose its presence amid contemporary critical approaches in its approach to the literary text, as it seeks to reveal the creative artistic energy of the text through linguistic treatment according to the stylistic vision, because of its flexibility in processing the text according to the levels of grammatical, morphological, semantic and musical language, and poetry is one of the most literary genres embodying artistic phenomena as it links two aspects of permanent interaction, namely the language side and the beauty side, especially if this poetry vertically judged Since its inception, it has been chosen to hear the ears before the mind understands it, and in this context and in an attempt to study the old with what is new, it has been chosen on the poetic experience of the poet Hamad Khalifa Abu Shehab tagged "poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" because of this collection of poetry of artistic phenomena that require study and identification of its creator.

This study relied on the stylistic approach, because it enables the reader to access the structure of the poetic fabric, by revealing the creative artistic energy of the text through linguistic processing according to the stylistic vision.

The study relied on a number of previous studies , including:

1. **Al-Budoor, Bilal (2002), Al-Hazar Al-Shadi: Personal and Artistic Features in the Poetry of Hamad bin Khalifa Abu Shehab**, where the researcher focuses on studying the personal and stylistic features in Abu Shehab's poetry, highlighting his commitment to classical poetry and rhymes, as well as his inspiration for the spirit of Emirati heritage and the local environment.
2. **Al-Shaibani, Muayad (2013), Hamad Khalifa Abu Shehab: The Document of Poetry in the Emirates**, where the researcher reviews the poet's journey from collecting Emirati folk poetry to writing poems that mix classicism and modernity. It discusses national and social topics, and addresses its position on the changes that Emirati society has witnessed. It provides a comprehensive overview of his literary work, focusing on the documentary aspects of his contributions.
3. **Yassin, Shifa Mamoun and Manna, Hashem Saleh (2023)· Installation The linguist of the poetic image in the Diwan of poems dedicated to Sheikh Zayed to Hamad Khalifa Abu Shehab** This study dealt with the linguistic structure of the most common poetic images in the Diwan of the Emirati poet: Hamad Khalifa Abu Shehab, to reach the formats that make up that linguistic structure in the poems of the Diwan, and revealed a close relationship between the patterns of poetic images, the linguistic structure of those images, and the forms of their occurrence in the text, and this study has tried to provide a synthetic description of the language of common poetic images in his poetry.

The study plan consists of:

First: stylistics and its trends, which includes talking about what style and stylistics are, the history of stylistics

And trends of stylistic research, as well as mechanisms of stylistic analysis.

Second: The life of the poet Hamad Khalifa Abu Shehab and his literary contributions.

Third: A collection of poems dedicated to Sheikh Zayed bin Sultan Al Nahyan.

Fourth: The phonetic significance in the Diwan "Poems Dedicated to Sheikh Zayed bin Sultan Al Nahyan" by the poet Hamad Khalifa Abu Shehab, which includes talking about the poet Hamad Khalifa Abu Shehab's choice of sounds, his choice of sentences and their impact on rhythm.

First: stylistics and their directions:

Stylistic pose An important critical trend in revealing the components of the poetic text at its various levels: phonetic, lexical, and synthetic, It can be said that the term stylistics It did not appear until the beginning of the twentieth century with the emergence of modern linguistic studies that decided to take the method A science that is studied for itself, or employed in the service of analysis Literary or psychological or social analysis depending on the direction of this or that school ⁽¹⁾.

Stylistics is a field of contemporary scientific research that studies literary texts by creating an objective approach on the basis of which methods are analyzed, to highlight all the visions involved in the writer's works and reveal the aesthetic values of these works based on the deconstruction of the linguistic and rhetorical phenomena of the text².

Stylistic trends:

¹ – Abu Al-Adous, Youssef, Stylistics, Vision and Application, Dar Al-Misira and Distribution, Jordan, 1st Edition, 2007. pp. 38, 39.

² – Bouhouche, Rabeh, Stylistics and Discourse Analysis, Publications of the University of Badji Mokhtar, Annaba, (d.i.), p. 2.

Stylistic branched According to the prevailing scientific currents to:

1. Stylistics Expressionism

Charles Palley (Charl Bally) is the founder of this expressive stylistic trend, which directly links language in its components, structures, and descriptive facts, and its intellectual and emotional values that manifest the influence on the recipient. And here Pale says: The task of stylistics The main - in my estimation - is the search for expressive patterns that translate in a certain period the movements of thought and feeling of speakers of the language and the study of the spontaneous effects resulting from these patterns among listeners and readers ⁽³⁾.

Thus the science of stylistics Bali has not researched a particular area of language, but the whole language..

2. Stylistics Structuralism

is the most stylistic doctrine It is now common, especially in what is translated into Arabic or written in it about modern stylistics, and is an extension of Saussure's famous views, which were based on the distinction between language and speech. The value of this distinction lies in the awareness that there is a difference between the study of style As a potential energy in language by force, the author can extract it to direct it to a specific goal, and study the actual style in itself, that is, there is a difference between the level of language and the level of the text, and traditional rhetoric was not the pledge of this distinction has taken this distinction has taken different names and terms in the branches of the constructivist school, and these terms in their different reveal a convergent concept in the study of language and style, which had been sparked by Saussure (Hurtling), and developed by Bali (Charl Bally), and was completed by contemporary constructivists. ⁽⁴⁾.

3. Stylistics Statistics

It is called " stylistics Statistician" is one of the fields of stylistic linguistic studies Contemporary ⁽⁵⁾.

Statistics in this area is only a standard used for measurement, and it is not the task of statistics to

Identifies the features worth counting, and it does not give the researcher more than a numerical value regardless of the corresponding linguistic units that correspond, and therefore the student of the method To identify the characteristics and features that he deems worthy of quantitative measurement in order to obtain numerical indicators that will be useful to him in reaching accurate objective results in the question in question ⁽⁶⁾.

4. Stylistics Literary:

Stylistics Literary is the most fertile branch of the idea of (rooted stylistics) in the twentieth century, and Karl Fessler warned (Karl Fessler) at the beginning of the century to the need to pay attention to literary history by saying:

³ – Fadl, Salah, *stylistics (Principles and Procedures)*, Egyptian General Book Organization, Cairo, 2nd Edition, 1985, p. 12.

⁴ – Darwish, Ahmed, *style and stylistics*, *Journal of Literary Criticism*, Volume 5, Issue 1, October, November, December 1984, Egyptian Arab Book Authority, p. 65.

⁵ – Maslouh, Saad, *stylistics A Statistical Linguistic Study*, Alam Al-Kutub, Beirut, Cairo, 3rd Edition, 1996, p. 34.

⁶ – Maslouh, Saad, *stylistics Statistical Linguistic Study*, p. 57.

"In order to study the literary history of an era, at least linguistic analysis should be as much concerned with analysing the political, social and religious tendencies of the textual environment."⁷

But who developed this trend and turned it into an integrated theory in linguistic criticism or stylistics Literary is the Austrian scholar Leo Spitzer (Leo spetzerHe has written a book (Linguistics and Historical Language)).

This detailed approach outlined by Spitzer in his book had a great impact in fertilizing literary criticism and ridding it of some of the negative effects of the positivist trend that Lanson represented at the peak of this century.

5. Stylistics Linguistic:

This approach is mainly concerned with the linguistic description of stylistic traitsTherefore, the linguistic description of stylistic features was the target of stylistic analysis adopted by so-called generative stylistics such as: Uman (Human) and Thorne (Thorne), and in the same period (i.e., between the fifties and early seventies) another category of linguistic styles known as arithmetic styles appeared, including Mailik (1967) (⁸).

Mechanisms of stylistic analysis:

Stylistic research determines the exact objective of the analysis and selects the appropriate methodology, sometimes resorting to the use of scientific questionnaires, useful from other human sciences such as psychology, experimental sociology and statistics⁹.

As Kaiser says (Emperor) On the method of stylistic analysis It is on those who address the research in the style of a particular literary work to let this work exert its deep comprehensive impact on it, without paying any second attention to the stylistic features and propertiesStylistic research is not mathematical proofs of preconceived statements, and in order to start it, you need to sharpen all your sensitivity and power over intuition, without abandoning it in the following stages (¹⁰).

Intuition and personal taste are the first stages and mechanisms of stylistic analysis, starting with viewing the text by the reader and then meditating until Something catches his eye in the language of the studied text, and it is tested by rereading to be supported by other evidence, (¹¹).

Second stage It is to take the statistical approach as a means of exploring the phenomenon or stylistic characteristic, whose idea stems from the two sayings of deviation (displacement) and repetition, only the existence of a displacement with a statistically significant frequency allows the hypothesis to become a reality that avoids arbitrariness in critical choice (¹²).

The third stage is to look at this linguistic structure (text) as a full-fledged linguistic system. with aesthetic values and artistic effects that live up to the level of artistic use and aesthetic effect, Directly using the rhetorical lesson¹³.

⁷ – Darwish, Ahmed, style and stylistics, p. 67.

⁸ – Ibid., p. 51.

⁹ – Fadl, Salah, stylistics Principles and Procedures, p. 189.

¹⁰ – Ibid., p. 191.

¹¹ – Al-Harbi, Farhan Badri, stylistics and Literary Analysis, Dar Al-Radwan, Amman, 1st Edition, 2016, p. 28.

¹² – Ibid., p. 29.

¹³ – Al-Harbi, Farhan Badri, stylistics and Literary Analysis, p. 31.

Second: Biography of the poet Hamad Khalifa Abu Shehab (14)

The poet Abu Shehab is one of the most prominent pioneers of the cultural and intellectual movement in the United Arab Emirates, as he contributed to many intellectual and social fields, and he is the owner of a fierce thought and a firm principle, he was born around 1936 AD in Ajman. Hamad bin Khalifa Abu Shehab grew up in a family whose captain worked in the field of trade, and the language of numbers is an important aspect of his life, but he loved and tasted poetry.

The writer Ali Obaid referred to the stages of education of the poet Hamad by saying: Although he did not receive a formal education, he derived his culture and knowledge through his deep reading and reading books on history, poetry, literature and Islamic sciences, so he developed a linguistic wealth.

The literary and intellectual effects of the poet Hamad Khalifa Abu Shehab (15)

The poet Hamad Abu Shehab enriched the Arab library with many books, and his literary and intellectual effects varied and varied, and this huge effort made by the poet to literature and writers at the local and regional levels, indicates beyond any doubt his keeping pace with and supporting the literary and cultural renaissance witnessed by the United Arab Emirates, until he became one of its most prominent pioneers and one of its pillars and pillars, and this is an important indicator that indicates the extent to which he keeps pace with intellectual movements in the Arab world. Among its effects:

Diwan of our heritage of folk poetry "Part I", in 1980, Part II, in 1981, Diwan of Rabie bin Yaqout in 1983, Diwan of poets from the Emirates in 1984, book Majidi bin Zahir - his life and effects - in 1984, Diwan Sultan bin Ali Al Owais in 1985, Diwan Hamad bin Abdullah Al Owais in 1986, Diwan of Mohammed bin Ali Al-Kous - Part II - 1987, Diwan of Rabie bin Yaqout - the complete collection - in 1988, Diwan Hamad bin Abdullah Al Owais - Part III - 1988, Diwan Areej Al-Samar - Mutual Poems - in 1989, Diwan of Sheikh Mohammed bin Rashid Al Maktoum in 1989, Diwan of Fatat Al Arab in 1991, Diwan of Sheikh Zayed bin Sultan Al Nahyan in 1991, Diwan of poems dedicated to the President of the State in 1995, Breezes of Love in 1996, and pauses with the history of the UAE in 1997. The poet also issued after his death: Diwan Rashid Al-Khidr, a look at the history of the Emirates, things from the past, our heritage of folk poetry "Part III", autobiography, his Nabataean poems, and his classical poems.

Third: Diwan of poems dedicated to Sheikh Zayed bin Sultan Al Nahyan

The Diwan includes twelve poems, all of which revolve around Sheikh Zayed bin Sultan Al Nahyan, and it is noticeable that the poems of the Diwan extend over a period of time more than thirty years, as the first poems were on the occasion of the accession of Sheikh Zayed bin Sultan Al Nahyan to the reins of power in Abu Dhabi in 1966, and the last poems of the Diwan was in

¹⁴ – See: Al-Budoor, Bilal, Encyclopedia of Emirates Poets, Part One – Vertical Poetry – Dubai, 2013, pp. 181–182; Al-Shaibani, Muayad, Hamad Khalifa Abu Shehab, Poetry Document in the Emirates, Dubai, Sultan bin Ali Al Owais Cultural Foundation, first edition, 2012, p. 37; Mahjoub, Suad Sayed, poet Hamad Khalifa Abu Shihab Quraid Okazi, Late in His Time, Dubai, Al-Bayan Press, First Edition, 2004, p. 11, Al-Bayan Newspaper, Issue 20 August 2002, article entitled "Creators Inherit the Shadi Hazar" <https://www.albayan.ae/opinions/2002-08-20-1.1345382> Last accessed November 21, 2023.

¹⁵ – See: Al-Budoor, Bilal, Encyclopedia of Emirates Poets, Part One – Vertical Poetry – Dubai, 2013, pp. 181–182, Mahjoub, Suad Sayed, poet Hamad Khalifa Abu Shihab Quraid Okazi delayed his era, previous source, pp. 18–23.

1998, a poem "Welcome to those who came to you and welcome" on the occasion of the Arab Gulf Leaders Conference in Abu Dhabi.

Hamad Abu Shehab's linguistic ability, experience in making authentic vertical poetry, and his distinctive heritage culture are reflected in the structure of the Diwan's poems.

The late writer said in his introduction to the Diwan: "It is Zayed the goodness that God united at the hands of our nation and brother among our leaders, it is Zayed the good, that feat man who turned the desolate sand into fruitful orchards ripe, picked by Dania for everyone alike, to him I dedicate these flashes of sparkling from the heart of a member of this people, whose leader has the highest verses of love and appreciation. This gift is not a rose in an orchard that the fresh breezes shared in spreading its fragrance and the fragrance of its surroundings, and then outdated its freshness, but the pulses of feelings formulated by the wings of a poet who lived through two contradictory eras, an era of drought caressed by lightnings of hope at times, and sometimes visited by him, and an era of prosperity and harmony, so God did not restore the first, and he preserved the second for us by preserving and caring for him."¹⁶

The Diwan came with its poems and content expressing the title "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, President of the State" as it did not include all that the poet said in Sheikh Zayed bin Sultan for more than thirty years, and it is different occasions, as if the poet wanted to select from his poems some of them to dedicate them to the President of the State, which took into account the multiple occasions in which his poems were formulated, and this means that the Diwan represents models for poems The poet, and the occasions of her poetry.

It appears through the study of the Diwan that the main reason for the poet's choice of poems for his Diwan is to highlight the features of the leader's personality, and to stand on aspects of these features, most notably: the relationship between the leader and his people, as this relationship occupies a central place in the Diwan, where all poems are dyed with their dye, so there is hardly a poem of the Diwan without talking about the mutual love relationship between the leader and his people, and the poet emphasizes this meaning through the title of the Diwan, as the dedication is only about love for the gifted to him.

The poet says:

Oh Zaida in the sky of Arabs a song Asmaa sing my voice and my melodies

I don't hide love from my people and my country You are my source of inspiration (17)

The poet in these two verses believes that his task is to chant the song that spreads in the sky of the Arabs in the sense that Sheikh Zayed bin Sultan occupies a lofty position in the hearts of the Arabs, and the poet's task here is limited to repeating that song, that is, expressing this love. But at the same time, he believes that Sheikh Zayed bin Sultan is the source of his poems, which means that the poet is busy monitoring the Arab dimension and the love and high status enjoyed by Sheikh Zayed bin Sultan in Arab circles.

Fourth: The phonetic significance in the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan"

Sounds have a role in highlighting the poet's ability to express his experience, because of their semantic function capable of carrying and highlighting meaning, by focusing on sounds and their own features, which give them strength or weakness, as the phonetic significance of poetic

¹⁶ – Abu Shihab, Hamad Khalifa, The Complete Works, Poetry Series (1), Poems Dedicated to Sheikh Zayed bin Sultan Al Nahyan, Abu Dhabi: Abu Dhabi Authority for Culture and Heritage, Poetry Academy, First Edition, 2011, p. 5.

¹⁷ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 29.

discourse is a result of the sound function Contextual in the process of poetic creativity, and this function lies in the value of sound in suggesting significance, its musical value, and its impact on the construction of the poem, and poetry as a tool of communication, understanding, and enjoyment between the creator and the recipient, represents the fertile field in which the poet employs the sounds of language and its connotations, with its multiple meanings, and its acoustic spaces, and harmonic distances that play an active role in enriching the poetry of the context, as well as its musical diversity and sound and tonal formation, so it achieves a great deal of compatibility between connotation and sound that leads to Highlight the aesthetic value of the text (18).

The poems in our hands by the poet Hamad Khalifa Abu Shehab are examples that embody all these linguistic phenomena, namely: Good news sung in Alik Atyar (¹⁹), O Eid count me a little years ago (²⁰), From the heart to my people greetings (²¹), O Eid Hasbak from Mulak Miad (²²), Hayyak expresses his sons and follows (²³), Stand with songs and the inspiration of the builder leader (²⁴), the borrow boasts of it and elevates logic (²⁵).

Let us now begin to study rhythm on both its internal and external levels.

First: Internal rhythm

1. Speak out and whisper

The poet's use of loud sounds, which the vocal chords oscillate when produced, and the whispered that the vocal chords do not oscillate when produced, has its semantic reflections related to the psychological state under which the poetic text is born, and this is what we will try to track in samples of poems dedicated to Sheikh Zayed to the poet Hamad Khalifa Abu Shehab, to prove the extent of the relationship between the loudness and whisper features., as distinctive features of sounds, the suggestive significance of the poetic text, and the meaning that the poet wanted to convey to the recipient.

The researcher will track the voices of the loud and whispered, and identify their connotations in samples of praise poetry said by Abu Shehab in Sheikh Zayed, including "O Eid, count me a little years ago" and "O Eid Hasbak from Molak Miaad" and "Izhu Al-Quraid"

In the poem " **O Eid, count me a little years ago**", ²⁶which enumerates 42 verses, the poet says:

(Simplex)

¹⁸ – See: Al-Hussouna, Hussein Majeed Rostom, The Phonetic Significance in the Potty of Ibn Zaydun, An Approach in the Light of the Phonetic Criticism Methodology, Journal of the College of Education, Volume 2, Issue 1, Baghdad, University of Baghdad, 2010, pp. 2–27.

¹⁹ – Abu Shehab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, Abu Dhabi: Abu Dhabi Authority for Culture and Heritage, Poetry Academy, 1st Edition, 2011, p. 15.

²⁰ – Ibid., p. 23.

²¹ – Ibid., p. 35.

²² – Ibid., p. 41.

²³ – Ibid., p. 49.

²⁴ – Ibid., p. 57.

²⁵ – Ibid., p. 65.

²⁶ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 23–31.

Promise me to talk to you about sins and sins

Ignorance of the Almighty on custom and Islam

Nor am I like my relatives and wombs.

**And that seeks this quest gossip
To loot people and market people
It's like we've got a pipe dream.**

**Without 'Ali Nahj Ibad al-Asnam
As if he has the determination of Dhurgham
And that is allegedly strong and courageous**

**Sorrow and in yesterday's memories my pains
It was as if it had been engraved by the palm of a painter.**

Listen to him, Eid, history is in front of me

**Wreak havoc on it every destructive
And force the spiteful who seeks to force**

Ignorance, poverty, injuries and sickness

We count what was good and rewarding.

Some scholars of the world

**The sound of the sound is clear.
Something between beacons and darkness**

And between the gates of this edifice is destructive.

And the era of a colonizer with the prostitute is darkness.

And how we were in humiliation of dwarfs

In the light of our unity, we will walk like flags.

We transcend all in determination and courage

There is no place for malice and criminality.

After The Prophet (peace be upon him)

Oh Eid, count me a little years ago

And about the Sunnis of hatred imitated

No neighbor of the dear homeland gathers us

**This is a plot for this without reason
As for the Fiafi, it is cheated by devils
And we are who we are, time does not know about us**

**As if we are and the days are going on
Everyone sings for his own Layla proud**

He says I'm a hero knight.

I don't review the past and in my mind

**A world of ignorance that has not left my imagination
So curse the creatures.**

**Yesterday we were torn Emirates
And today you enjoy security and wellness**

Yesterday we were Emirates living on

And today we realized the virtue of God, so there is no

Yesterday, he didn't know about our pastures.

**And today we have in every direction
Something between our past and our present**

And between those who build an edifice for our renaissance

There is a difference between the era of justice and the

We must make the past an example for us

And how in the present we have become values

Tomorrow we will meet giants.

And all of us are united in sincerity.

Today, what do we have to achieve?

And we are oblivious to its clay treachery

**To God, as he singled us out as a favor
with honor**

And from the Shari'ah of Faith and Islam

**And we sustain his gifts with inams
Minha al-Anabi'i min Batrolah al-
Khaam**

**We are left with a source of its growing
goodness.**

but by resorting to its supreme legislation

**Asmaa sing my voice and my melodies
You are my source of chanting and
inspiration**

**He has been waiting and longing for
years**

**Meeting him as nostalgia the interesting
and unjust**

Geetha overflowed on Wahd and Akam

**And I received you with reverence and
greatness.**

To a bright tomorrow in Yemen Bassam

**For the good of our nation under the
rulers of**

**You, O Lord, are the protector and
protector.**

In these verses, the poet monitors the love and high status enjoyed by Sheikh Zayed bin Sultan in Arab circles, and the poet focuses on the psychological aspect of the members of the Emirati society, indicating the reception of the Emirati society to Sheikh Zayed as a savior to them from the domination of the bitter reality that accompanied them for a long time and how much they wished for salvation from it, explaining the thirst of society before the union to get rid of the dominance of the vocabulary of oppression and rupture with the advent of a leader that leads him to radical change.

It is not strange, in these verses, that the poet is dedicated to praising Mamdouh, and to address him in a strong language with a loud timbre, this language in which the loud sounds were the main factor in expressing the meanings they suggest, because of the strength stemming from the oscillation of the two vocal chords, and clarity in Hearing, with the availability of sumptuous music always consistent with the meaning.

When silent votes are counted in the text, it was found that their number reached (1527) voices, of which (1115) voices were loud, and their percentage reached (73%) and (412) whispered voices, and their percentage was (27%), and these voices, loud and whispered, were distributed in the text as follows:

**Are we satisfied to see the world
laughing at us?**

We do not pay full thanksgiving rights.

**We must build a fence from our
doctrine**

**Let's increase from the merciful
These treasures in our land have
exploded.**

**Tastujab al-Shukar Mina'l-Allaah Li'l-
Laqi**

**And thanks are not words that we
repeat**

**Oh Zaida in the sky of Arabs a song
I don't hide love from my people and
my country**

**Here I am Oh knight, we have been
standing for a long time**

Here I am Oh leader, we were to

**Until you came to the world of our
Arabism.**

After The Fascism, Ilyas Amatna

**And I supported you on a path that you
look at.**

**May God take care of the emirates that
have been united.**

I ask God to take care of our journey

| Whispered voices | | | Loud sounds | | |
|------------------|--------|----------|-------------|--------|-------|
| Ratio | Number | Sound | Ratio | Number | Sound |
| 20% | 83 | t | 6% | 70 | in |
| 1% | 5 | W | 1% | 13 | C |
| 8% | 34 | Going to | 6% | 64 | of |
| 3% | 11 | X | 2% | 18 | L |
| 11% | 45 | Going to | 6% | 66 | t |
| 5% | 21 | U | 1% | 12 | G |
| 4% | 16 | AM | 2% | 19 | Z |
| 2% | 9 | I | 1% | 10 | Z |
| 11% | 47 | P | 6% | 71 | on |
| 10% | 40 | s | 1% | 16 | G |
| 12% | 50 | as | 15% | 164 | for |
| 12% | 51 | H | 11% | 126 | M |
| ————— | ————— | ————— | 20% | 219 | nun |
| ————— | ————— | ————— | 8% | 87 | and |
| ————— | ————— | ————— | 14% | 160 | Y |
| %100 | 412 | Total | %100 | 1115 | Total |

Table (1): Percentage of Voices Spoken and Whispered in the Poem "O Eid, Count Me a Little Years Ago"

The previous table shows us that the percentage of voices in the verses (73%), and that the most frequent of these voices is the voice of (Noun), which was repeated (219) times, and reached (20%), and may be frequent repetition in the text, its connotations that suit the subject of the poem, and its purpose, and the voice of (Noon) of the nasal sounds, fluid, clear in hearing, which seems to the listener as if coming out of the depths, which led to the creation of a kind of emotional participation of the poet by the recipient.

The sound of (Noun) is followed in its repetition rate by the sound of (Lam), which was repeated (164) times, and by (15%) The lam is characterized by resonance (fluid), and auditory clarity, the beauty of its music, it is "Gentle fresh vibration side sound (²⁷), which enriched the musical aspect in the previous verses, and then this sound It carries the indication of strength, and suggests stability and cohesion due to the stimulation of the organs of speech in its production, as it comes out of "the edge of the tongue from the bottom to the end of the tongue between it and the next of the upper palate and above the laughing, the tusk, the quadruple and the fold" (²⁸), the tongue deviates to the right side of the mouth, and its tip is connected to the origins of the upper folds, thus preventing air from passing through the center of the mouth, leaking from its sides (²⁹Hassan Abbas described it as

²⁷ – See: Qbha, Mahdi Enad Ahmed, *Phonetic Analysis of the Text (Some Short Surahs of the Noble Qur'an as a Model)*, Dar Osama for Publishing and Distribution, 2013, p. 90.

²⁸ – Amr bin Othman bin Qanbar Sibawayh, *Sibawayh's book*, ed: Abd al-Salam Muhammad Haroun, Dar al-Jeel, Beirut, 1st edition, 4 /573.

²⁹ – Anis, Ibrahim, *Linguistic Sounds*, p. 64.

suggesting "a combination of softness, flexibility, cohesion and adhesion."⁽³⁰⁾ and in cohesion and adhesion strength.

We also see the repetition of the soft voice (yaa) in the verses (160) times, with a repetition rate (14%), and the height of the tongue when pronounced towards the cave area, a height that leads to hearing an audible rustle, evidence of Sheikh Zayed's high status in Arab circles. Moreover, the two halves of the Waw and Omega movement have given the poem a musical sound, due to their clarity in hearing, as they have a stronger wave energy than the fast, which affects the recipient more, because "the sound waves collected in the outer ear cause a similar vibration in the eardrum"⁽³¹⁾.

Then comes the voice of the meme that was repeated (126) times, and its percentage reached (11%) may be frequent repetition in the text connotations that suit the subject of the poem, and its purpose, what happens when producing this sound From pressure on the lips, oscillation of the vocal chords and the exit of air from the nose due to the lower ceiling of the soft palate (maximum palate) down, all features make this sound It carries the connotation of grandeur and majesty, and gives an atmosphere of calm and dignity in the text. One of the characteristics of this voice is singing, which gives him music and rhythm, and singing is one of the signs of the strength of the letter, because of its beloved musical frequency⁽³²⁾ In addition, this sound is a continuous silence, which is the sounds that the speaker can prolong⁽³³⁾ It is also considered one of the clearest silences in hearing, for all these discriminatory features, we also find that this silent person has been chosen to be in the position of narration to achieve an aesthetic and musical aspect of the text that has its own impact on the ears and hearts.

As for the whispered voices, their percentage in the previous verses reached (27%) and we see that they preceded or were followed by loud voices that are characterized by With features of power other than loudness, such as the meme, which is characterized by richness, and auditory clarity, in such as (proud, imaginative, heard, united, source...) And the lam that is characterized by the side in such as: (Almighty, my imagination, darkness ...), long movements with auditory clarity Higher, such as: (Almighty, years, marketing, let's increase, rights, treasures..) to gain these sounds strength and timbre, fit the qualities of the praised and harmonize with them, and leave an echo in the ears.

The researcher will now trace the voices of the loud and whispered in the poem "**O Eid Hasbak from Molak Mi'ad**"⁽³⁴⁾, and the number of its verses (22) verses, says the poet Ahmed Khalifa Abu Shehab:

(Simplex)

| | |
|---|--|
| How many days and holidays did you wish for? | Oh Eid, according to you from your master, a promise. |
|---|--|

³⁰ – See: Abbas, Hassan: Characteristics and Meanings of Arabic Letters. Damascus: Arab Writers Union, 1998, p. 79.

³¹ – Al-Khatib, Ahmad Shafiq, and Khairallah, Youssef Suleiman, The Comprehensive Scientific Encyclopedia, Beirut: Librairie du Liban Publishers, Volume One, 1st Edition 2002, p. 182

³² – Anis, Ibrahim, Linguistic Sounds, p. 69.

³³ – Omar, Ahmed Mukhtar, Sound Study The Linguist, p. 126.

³⁴ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 41–45.

Minkal Fij Jama'at wa Afraad

Al-Qulub l-Amr al-Haab Al-Tanqad

It is as if you were shortened, O Eid Amad.

This is the Rashid and that House of Baghdad.

Like the mountains, this land has stakes.

He also poisoned in the vast space of pioneers.

unjustly, but justly they have prevailed

About fever and symptoms

From the exalted, they did not preserve or increase

If you take me back to the past, I will sing

For the alert and for the opposites of things

Don't occupy you without planting a harvest

If you don't protect him from wasting soldiers

A hateful prostitute, greed and grudges

And any Anas and in the bowels Ankad

And distract us from the homelands scoundrels

Men in the aftermath of terror are black.

From the wilderness and hatred increases.

Min lis li'l-ahad wa'l-mithaq yankad

Her understanding in the world is to fall against the Daad

Except for goodness, advice is guidance

And how much I sought you in honor and honor

She came to you driven by love for her leader

O Eid, look and you will find a wonder about us

It is as if the era of the Bani al-Abbas has returned to us.

And the Arabs are in constant pride

Asr ba qad samwa fi kal mukhara

In the land, they were the highest, and they did not transgress.

Centuries have passed and they are at the height of their pride

Until the inaction of their descendants left behind

Sorry beloved Emirates that United

If in remembrance of them, O plus Abra,

Oh plus the good, you are the light of our nation

The offer, the dear homeland and its wealth

His dignity has been wasted and he has wasted it.

What meaning do we have without our pride?

And the money, what is the money if our citizen is lost?

The son of a man with all your periods

Peaceful, but who will do us justice?

Neutral, but will he leave us

The nation of disbelief is wherever it is.

Here is a piece of advice from a son who doesn't want it

In this poem, the poet links the glory of the Emirates with the Arab glory that was once represented in Baghdad and its successor Al-Rashid, where the meaning returns again from the Emirates, and this would not have happened without the real orientation of the leadership represented by Sheikh Zayed in the years of his rule that the poet lived.

The number of voices spoken and whispered in these verses reached (692) votes, and their distribution was as follows:

| Whispered voices | | | Loud sounds | | |
|------------------|------------|--------------|-------------|------------|--------------|
| Ratio | Number | Sound | Ratio | Number | Sound |
| 23% | 47 | t | 7% | 32 | in |
| 2% | 5 | W | 2% | 12 | C |
| 8% | 17 | Going to | 11% | 54 | of |
| 2% | 4 | X | 1% | 4 | L |
| 8% | 17 | Going to | 9% | 44 | t |
| 4% | 8 | U | 2% | 10 | G |
| 5% | 11 | AM | 3% | 14 | Z |
| 3% | 6 | I | 0% | 2 | Z |
| 13% | 27 | P | 9% | 42 | on |
| 7% | 14 | s | 2% | 9 | G |
| 13% | 26 | as | 18% | 87 | for |
| 11% | 23 | H | 13% | 63 | M |
| _____ | _____ | _____ | 1% | 5 | nun |
| _____ | _____ | _____ | 11% | 52 | and |
| _____ | _____ | _____ | 12% | 57 | Y |
| %100 | 205 | Total | %100 | 487 | Total |

Table (2): Percentage of Voices Spoken and Whispered in the Poem "Ya Eid Hasbak Min Mulak Miaad"

Through the previous table, it is clear that the stream of loud voices dominates the text, and that the most loud voices are the voice of the lam, which was repeated (87) times, and the percentage of its occurrence reached (18%), and this sound of the continuous type, with which the soul continues, giving a connotation of permanence. The ringing and auditory clarity of the lam is characterized by the beauty of its music, as it is a side sound with a fresh vibration. Nice one⁽³⁵⁾, and then this sound It carries the indication of strength, and suggests stability and cohesion due to the stimulation of the organs of speech in its production, as it comes out of the edge of the tongue from the bottom to the end of the tongue between it and the next of the upper palate and above the laughing, tusk, quadruple and fold⁽³⁶⁾, the tongue deviates to the right side of the mouth, and its tip is connected to the origins of the upper folds;⁽³⁷⁾.

Hassan Abbas described it as suggesting a combination of softness, flexibility, cohesion and adhesion⁽³⁸⁾, and cohesion and adhesion strength.

35 – Qbha, Mahdi Enad Ahmad, *Phonetic Analysis of the Text (Some Short Surahs of the Noble Qur'an as a Model)*, p. 9.

36 – Sibawayh, Amr bin Othman bin Qanbar, *Sibawayh's book*, ed: Abd al-Salam Muhammad Haroun, Dar al-Jeel, Beirut, 1st edition, 4 /573.

37 – Anis, Ibrahim, *Linguistic Sounds*, p. 64.

38 – Abbas, Hassan, *Characteristics and Meanings of Arabic Letters*, Damascus, Arab Writers Union, 1998. P79.

If it is a fluid/resonant sound, this feature, and the resulting ease and ease during the production of the lam, would support the indication of the achievements made during the reign of Sheikh Zayed and in the years of his rule that the poet lived. And for the clarity of this voice In hearing, it has had an impact on others to hear these achievements.

If loudness is the most vocal characteristic to show the indication of strength, this does not mean omitting the significance of whispered sounds on hardship because the whispered sounds "need to be pronounced to a greater amount of air lungs, than required by their counterparts Majhora, whispered sounds are stressful to the soul" (39);

The researcher will now trace the voices of the loud and whispered in the poem "**Izhu al-Quraid**" (40), and the number of its verses (30) verses, says the poet Ahmed Khalifa Abu Shehab:

(Full)

Eid on the Importance of Al-Ula shines

Fakhra Bamkadah Al-Kareem Fisharq

Lajil'il al-'Amal Hayn Tahadaq

Clear as the spring of the river as it flows

Under it, the science of civilization fails

until the proper place was settled in it.

A corner on it of freshness and splendor.

Long live the builder and his family and the notary

The affection of the parents is tender and pityful.

That harmony with virility is more appropriate

Security without justice cannot be achieved

And to you is love and absolute loyalty.

Al-Shamal al-Arab

Even with the slightest repulsion you will be attached

Men's Determination and Flowing Determination

Yasho al-Qurayd also wismo al-logic

A holiday to show our history

The visions stand without him astonished.

Oh the plus of goodness, your approach is clear.

The hopes of the hearts were crowned with unity

And I went on to exalt myself in the forums like her.

For the gentleman Rashid from the rules of its edifice.

With you and with the princes and then with your sons

We didn't need someone like you as a shepherd

And if some of us are together, I know it.

And justice is the basis of the rulers and their security

To the people next to you and sincere love

And the attitudes are the fires that you have mentioned.

Blessed is the Lord of hosts.

You show him how the dilemmas humiliate her

³⁹ – Anis, Ibrahim, Music of Poetry, p. 32.

⁴⁰ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 65–70.

**They saw you pre-empting
the honorable, and you
preceded them.**

**Except by remembering you
unemployed and surrounded**

**Take care of your face with a
bright smile**

**So it grew a seed and a leafy
fruit.**

**With its vineyards and palms,
it adorns itself**

**Fitib Manha al-Manhal al-
Mutarakrak**

**and the Lord delighted him,
and he shaved.**

**The homeland of Taiz has a
gentleman in it**

**Snitch sleep and not a
worrying time**

**And the age is not
documented**

**Thanks to him, he is with all
the grace of creating**

**A pearl shines on the peaks of
meanings**

**And the heart when it loves it
doesn't flatter**

**To be honest in every citizen
is the first**

**Smarter than musk crumbly
and fragrant**

Those whose eyes are opened

**If they had appreciated your
action, they would not have
done it.**

**We didn't need a pioneer like
you**

**Your hands planted goodness
in its parts**

**And she turned the gardens
into gardens with her leaves.**

**The breezes are permeated in
their shadows.**

**Al-Gharid moves between its
sports**

**How beautiful is the world
with those you loved**

**And a friend who is honest and
does not disturb his serenity.**

**No matter how many years
follow with their treachery**

**This people will continue to be
remembered in excess**

**I don't want to be a bad
person.**

Inspired by a heart full of love

**You will still have a free soul
by my side**

**Faliq Min Zub al-Fawwad
Tahiyah**

In these verses, the poet affirms his loyalty and belonging to the homeland and its leader, and also emphasizes his leadership in the sincere poetic stand in front of a man who moved the country from case to case and was able in less than two decades to accomplish what others were unable to do in decades, as it chronicles an important stage in the country's history and what has been achieved at home and abroad.

When counting the voices spoken and whispered, in the text, it was found that their number amounted to (935) voices, of which (588) were loud voices, and their percentage reached (63%) and (347) whispered voices, and their percentage was (37%), and these voices, loud and whispered, were distributed in the text as follows:

| Whispered voices | | | Loud sounds | | |
|------------------|--------|-------|-------------|--------|-------|
| Ratio | Number | Sound | Ratio | Number | Sound |
| 19% | 66 | t | 10% | 59 | in |
| 2% | 6 | W | 2% | 13 | C |

| | | | | | |
|-------|-------|----------|------|-----|-------|
| 8% | 29 | Going to | 6% | 38 | of |
| 3% | 11 | X | 2% | 12 | L |
| 4% | 15 | Going to | 11% | 63 | t |
| 5% | 18 | U | 2% | 10 | G |
| 3% | 10 | AM | 2% | 11 | Z |
| 3% | 10 | I | 1% | 4 | Z |
| 13% | 44 | P | 6% | 34 | on |
| 16% | 56 | s | 1% | 5 | G |
| 9% | 32 | as | 2% | 11 | for |
| 14% | 50 | H | 14% | 84 | M |
| ————— | ————— | ————— | 17% | 98 | nun |
| ————— | ————— | ————— | 12% | 72 | and |
| ————— | ————— | ————— | 13% | 74 | Y |
| %100 | 347 | Total | %100 | 588 | Total |

Table (3): Percentage of Loud and Whispered Voices in the Poem "Izhu Al-Qarid"

Through the previous table, it is clear that the stream of loud sounds dominates the text, and that the most loud sounds are the voice of the noun, which was repeated (98) times, and the percentage of its occurrence reached (17%), and this sound One of the sounds is easy to pronounce, which is light on the tongue and medium in the bell because it is characterized by singing, and the song in the nose is similar to the tide in movements when it comes out of the mouth, because the sound He runs free (⁴¹) which gave the text music that attracted the listeners, and consistent with the purpose of praise, and praise of the praise.

We note through the previous models, that the voices were dominant in the texts, as their percentage in the three texts reached about (69%), while the percentage of whispered sounds in the texts was about (31%), and this may be due to the phonetic nature of the loud sounds, with high frequency, which makes them more suitable for the purpose of praise that needs such loudness, and high vibration, but we will not look at these sounds in isolation from the whispered voices, as the meeting of whispered voices with the loud Depicting the extent of the poet's admiration for Sheikh Zayed, and that he was a favor from God to the Emirates.

2- Amplification and thinning

The term amplification is given to the loud sounds (y, z, i, z, g, x, s), and these sounds are divided into two parts: occlusal sounds with full amplification (y, z, i, z), and non-occlusive sounds, with their superiority, with partial amplification (g, x, s) ().⁴²

Amplification is a feature of strength in the sound, the meaning gains strength and luxury, while thinning is a hint of weakness in the voice Fits the delicate and calm meanings, for which of these two features was the predominance of the poet Ahmed Khalifa Abu Shehab? Was Abu Shihab successful in his use of grandiose and subtle voices in his poems and various purposes? This is what we will try to know after analyzing the following poetic texts:

⁴¹ – Al-Jubouri, Muhammad Yahya Salem, The Concept of Strength and Weakness in Arabic Voices, p. 86.

⁴² – See: Omar, Ahmed Mukhtar: The Study of Sound Linguist, p. 278.

The first poetic text entitled: "O Eid, count me a little years ago" ⁽⁴³⁾

When counting silent votes in the poetic text, it was found that their number reaches (1465) voices, of which (1349) are thinned, and their percentage reached (92%) and (107) grandiose voices, and their percentage is (7%), and these voices, thinning and magnified, were distributed in the text as follows:

| Amplified sounds | | | Thin sounds | | |
|------------------|--------|-------|-------------|--------|----------|
| Ratio | Number | Sound | Ratio | Number | Sound |
| 10% | 11 | X | 6% | 82 | A |
| 13% | 14 | AM | 5% | 65 | in |
| 18% | 19 | Z | 5% | 67 | t |
| 7% | 8 | I | 0% | 6 | W |
| 15% | 16 | G | 1% | 13 | C |
| 36% | 39 | s | 3% | 34 | Going to |
| _____ | _____ | _____ | 4% | 55 | of |
| _____ | _____ | _____ | 1% | 18 | L |
| _____ | _____ | _____ | 5% | 66 | t |
| _____ | _____ | _____ | 1% | 11 | G |
| _____ | _____ | _____ | 3% | 41 | Going to |
| _____ | _____ | _____ | 1% | 17 | U |
| _____ | _____ | _____ | 5% | 71 | on |
| _____ | _____ | _____ | 3% | 46 | P |
| _____ | _____ | _____ | 4% | 49 | as |
| _____ | _____ | _____ | 12% | 165 | for |
| _____ | _____ | _____ | 10% | 131 | M |
| _____ | _____ | _____ | 11% | 142 | nun |
| _____ | _____ | _____ | 4% | 51 | H |
| _____ | _____ | _____ | 6% | 87 | and |
| _____ | _____ | _____ | 10% | 132 | Y |
| %100 | 107 | Total | %100 | 1349 | Total |

Table (4): Percentage of Thinning and Amplified Voices in the Poem "Oh Eid, count me a little years ago"

It is clear from the previous table that the stream of thinning sounds dominates the amplified sounds, perhaps due to the easier articulating nature of the thinning sounds, as the front of the tongue when producing these fasts rises towards the laurel, and this is what is called the term altheroism ⁽⁴⁴⁾, which is thus commensurate with the inside, and the extent to which the poet feels the sorrow of the past and his painful memories, but this sorrow is mitigated by the frequent spread of the voice of the lavish qaf partially amplified in the poem, this voice Al-Muqalqel imparts a

⁴³ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 23–31.

⁴⁴ – See: Al-Nouri, Muhammad Jawad: Arabic Phonetics. p. 154.

degree of strength to the external reality of the poem, but it is not commensurate with the pre-union conflicts of the poet's soul.

The lack of amplified sounds in these verses is due to the fact that the amplified sounds have their own pronunciation status, which "requires physiological effort from the speech system, muscle tension, and synaptic brain work in the area of sound production.", and this muscular organic work may be accompanied by psychological work equivalent to the effort expended" (⁴⁵This does not suit the psychological situation of the poet in the pre-union phase and the accession of Sheikh Zayed bin Sultan Al Nahyan.

The second poetic text entitled: "O Eid Hasbak from Molak Mi'ad" (⁴⁶)

The voices, thin and magnified, are distributed in the poetic text as follows:

| Amplified sounds | | | Thin sounds | | |
|------------------|--------|-------|-------------|--------|----------|
| Ratio | Number | Sound | Ratio | Number | Sound |
| 7% | 4 | X | 7% | 49 | A |
| 18% | 10 | AM | 4% | 29 | in |
| 23% | 13 | Z | 5% | 39 | t |
| 11% | 6 | I | 1% | 5 | W |
| 16% | 9 | G | 2% | 11 | C |
| 25% | 14 | s | 2% | 17 | Going to |
| | | | 7% | 52 | of |
| | | | 1% | 4 | L |
| | | | 5% | 38 | t |
| | | | 1% | 7 | G |
| | | | 2% | 17 | Going to |
| | | | 1% | 8 | U |
| | | | 6% | 42 | on |
| | | | 4% | 27 | P |
| | | | 4% | 26 | as |
| | | | 12% | 84 | for |
| | | | 8% | 60 | M |
| | | | 10% | 70 | nun |
| | | | 3% | 23 | H |
| | | | 7% | 50 | and |
| | | | 7% | 53 | Y |
| %100 | 56 | Total | %100 | 711 | Total |

Table (5): Percentage of Thinning and Amplified Voices in the Poem "Ya Eid Hasbak Min Molak Miaad"

It is clear from the previous table that silent soundsIn the previous poetic text, the number of them reaches (767) voices, of which (711) are thinned, and their percentage is (93%) and (56)

⁴⁵ – Al-Prism, Qasim: The Method of Phonetic Criticism in the Analysis of Poetic Discourse, p. 50.

⁴⁶ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 41-45.

voices are magnified, and their percentage is (7%), and we note, through this table, the lack of amplified voices in these verses, as their percentage reached about (7%), which is equal to their percentage in the verses of the poem "Ya Eid, count me a little years ago", and the percentage of thinning voices in the two texts was about (93%), although the purpose In this poem it is praise, and in the previous poem it is the comparison between yesterday and today and foreseeing the future.

The purpose of praise requires the magnification that is appropriate for the magnified voices, because they are the most capable voices to express the meanings of greatness and luxury, and if we follow the words that contain these sounds, we find in most of them that they indicate "magnitude, loudness and breadth" ().⁴⁷

The third poetic text entitled: "The Pride of the Qur'id" (⁴⁸)

The voices, thin and magnified, are distributed in the poetic text as follows:

| Amplified sounds | | | Thin sounds | | |
|------------------|--------|-------|-------------|--------|----------|
| Ratio | Number | Sound | Ratio | Number | Sound |
| 11% | 11 | X | 5% | 48 | A |
| 9% | 9 | AM | 6% | 56 | in |
| 11% | 11 | Z | 6% | 58 | t |
| 9% | 9 | I | 1% | 6 | W |
| 5% | 5 | G | 1% | 13 | C |
| 55% | 54 | s | 3% | 29 | Going to |
| _____ | _____ | _____ | 4% | 35 | of |
| _____ | _____ | _____ | 1% | 12 | L |
| _____ | _____ | _____ | 6% | 57 | t |
| _____ | _____ | _____ | 1% | 9 | G |
| _____ | _____ | _____ | 1% | 13 | Going to |
| _____ | _____ | _____ | 2% | 15 | U |
| _____ | _____ | _____ | 4% | 34 | on |
| _____ | _____ | _____ | 4% | 41 | P |
| _____ | _____ | _____ | 3% | 32 | as |
| _____ | _____ | _____ | 15% | 136 | for |
| _____ | _____ | _____ | 9% | 81 | M |
| _____ | _____ | _____ | 6% | 60 | nun |
| _____ | _____ | _____ | 5% | 50 | H |
| _____ | _____ | _____ | 7% | 69 | and |
| _____ | _____ | _____ | 8% | 71 | Y |
| %100 | 99 | Total | %100 | 925 | Total |

Table (6): Percentage of Thin and Amplified Voices in the Poem "Flourishes the Qur'id"

⁴⁷ – Abbas, Hassan: Characteristics and meanings of Arabic letters. p. 212.

⁴⁸ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 65-70.

It is clear from the previous table that silent sounds in the previous poetic text, the number of them reaches (1024) voices, of which (925) are thinning voices, and their percentage reached (90%) and (99) amplified voices, and their percentage is (10%), and we note, through this table, the lack of amplified voices in these verses, as their percentage reached about (10%), which is slightly more than the percentage of amplified voices in the verses of the poem "Ya Eid count me a little years ago", and the poem "Ya Eid Hasbak from Molak Miaad" as the percentage of thinning voices said about The two texts amounted to about (90%), although the purpose in this poem, and the poem "Ya Eid Hasbak Min Molak Miaad" is praise, and in the poem "Ya Eid count me a little years ago" is to compare between yesterday and today and foresee the future.

3. Repetition Audio:

Repetition of sounds is a form of repetition Verbal common in our Arabic poetry, ancient and modern, and has an auditory and other intellectual advantage: the first is due to its music and the second to its meaning, just as the return of the click on the string occurs in response to the previous one;⁴⁹). Repetition is not just based on repeating the sound. In the poetic context, but in addition to the emotional impact this word leaves on the same recipient, and thus it reflects part of the psychological and emotional position of the poet, as each repetition carries with it different psychological and emotional connotations imposed by the nature of the poetic context.

And repetition in the language: revolves around repeating the thing and repeating it again and again, and the den: return On the thing Including repetition (⁵⁰), the meaning is about going back to something and doing it again and again.

In convention: the production of identical elements in different places in the artwork (⁵¹).

The longer repetition An important stylistic phenomenon, as well as its psychological significance, it carries artistic connotations that lie in the achievement of tonality, and lightness in style This gives the text a greater ability to influence the recipient (⁵²). Repetition depicts the disorder of the soul and the level of escalation of the writer's emotions, and it is also a direct directive to a particular end, as Roman Jakobson argues (R.Jakobson) that repetition is the most important feature of poetic language in many languages, and may be at the level of sound The grammatical structure, the word as well, is often seen in light of the question of declination (Diviassion), which violates standard rules of use by exceeding the normal range, repetitive patterns in sound or composition It exceeds the (natural) expectation in its natural use in speech, thus shocking the reader's attention as something uncharacteristic (⁵³).

The redundancy depends In its nature on the repetition of diverse linguistic templates and different in their rhythm and suggestive energies that depend on poetic language with connotations and energies that distinguish poetry from prose.

Repetition is one of the aesthetic tools that help the poet to form his position and portray his poetic experience, the poet when he repeats reflects the importance of what he repeats with

⁴⁹ – Al-Sayyid, Ezzedine Ali, Refining between stimulus and effect. P11.

⁵⁰ – Abu al-Fadl Jamal al-Din Muhammad ibn Makram ibn Manzur, Lisan al-Arab, article (KRR)

⁵¹ – Wahba, Magdy, and the engineer, Kamel, Dictionary of Arabic Terms in Language and Literature, Beirut, Librairie du Liban, 3rd Edition 1984. p. 117.

⁵² – Hima, Abdel Hamid, stylistic structures In Contemporary Algerian Poetry, "Youth Poetry as a Model", Algeria, Dar Houma, 1998, p. 56.

⁵³ – Al-Bakai, Akhdari, poem "Mote Bi Ain" by Al-Khansa, "A Stylistic Study", Master's Thesis, University of Algiers, Faculty of Literature and Languages, p. 46.

attention to what comes after it until the relationships are renewed and the semantics are enriched, which helps in the growth of the poetic structure.

Since sounds are the material for the composition of the word, its repetition in the poem performs a prominent positive function, and its forms and forms are multiplied by the multiplicity of the suggestive goal entrusted to the poet, and these forms range from repetition The simple that does not go beyond the repetition of a particular word or phrase without change, and other forms of more complex and complex, in which the poet acts in the refined element so that it becomes the strongest suggestion (⁵⁴). It is also one of the linguistic means that can play a clear expressive role in the poem, as the repetition of a word, or phrase, initially suggests the dominance of this refined element, and its urgency on the poet's thought, feeling or subconscious, and therefore it continues to emerge in the horizon of his vision from moment to moment (⁵⁵), it is the motives of repetition The psychological state of the poet, the nature of the human soul, the nature of poetry, and other motives that push the poet to repetition in his voices and passages.

It should be noted that the rhythmic aspect of poetry is based on repetition The seas of Arabic poetry consist of equal syllables, and the secret of this is due to the fact that the incidental activations are repeated in the verses, for example in the full sea: interactive, interactive, interactive. In addition, the activation itself is based on the repetition of equal syllables, and this symmetrical and equal repetition of the syllables creates a musical atmosphere, the rhythm is only repeated sound patterns, and these repeated patterns evoke in the soul an emotion and poetry has several aspects of beauty faster to our souls what it contains of the timbre of words, and harmony in the succession of syllables, and the frequency of some of them after a certain amount of them, and all this is what we call the music of poetry (⁵⁶).

Repetition permission The vocal is an aesthetic tool that serves the poetic theme, and performs an aesthetic function that reveals the emphasis sought by the poet, a repetition that is affected by some aspects of the poet's private life, and a tool capable of revealing what is going on in his mind, highlighting his thoughts, and portraying his feelings, feelings, pains and worries, which afflicted him in his life.

Repetition is divided In turn, into two parts: simple repetition and compound repetition, while simple repetition concerns the frequency of the word (noun, verb, letter) without taking into account the context in which it appears, while compound repetition concerns the frequency of context (sentence or phrase) (⁵⁷). The poet Hamad Khalifa Abu Shehab, like the poets of Arabic in different eras, is full of repetition of his poetry, so that hardly one of the poems of Diwan "Poems dedicated to Sheikh Zayed" devoid of any form of repetition To achieve psychological or artistic significance indicated by repetition.

The poet Hamad Khalifa Abu Shehab employed the phenomenon of repetition In his poetry, his poetry gained a rhythmic pattern and then a semantic pattern, often related to the artistic performance of the poetic sentence and contributed to the coherence of the passage in the poem. Among the types of repetition mentioned in the poetry of Hamad Khalifa Abu Shihab are two types: the repetition of the word and the repetition of the letter.

A. Repetition of the word:

54 – Al-Ashry, Ali, on the construction of the modern Arabic poem, Riyadh, Al-Rushd Library, 5th Edition, 2003.

55 – Al-Ashry, Ali, on the construction of the modern Arabic poem, p. 58.

56 – Anis, Ibrahim, Music of Poetry, pp. 8–9.

⁵⁷ – Al-Bakai, Akhdari, op. cit., p. 48.

This type of redundancy causes This repetition has contributed to achieving the internal rhythm of Abu Shihab's poetry, which contributed to achieving a context of poetic unity related to artistic performance, and from models

The repetition of the words in his poetry is what is mentioned in the poem "O Eid, count me a little years ago" (⁵⁸):

**Something between beacons
and darkness
And between the gates of
this edifice is destructive.**

**And the era of a colonizer
with the prostitute is
darkness.**

**Something between our
past and our present
And between those who
build an edifice for our
renaissance**

**There is a difference
between the era of justice
and the**

We notice in the previous verses the repetition of the word "Shatan" three times, and in this repetition A clear indication of the poet's serious attempt to attract the recipients to the focus of the text represented in the change that has afflicted society, highlights the fulfillment of the wishes that were circulating in people's minds day and night, aspiring to get out of a world surrounded by fear, weakness and darkness, dominated by superstition, to a safe and stable world. This repetition can be illustrated elsewhere in the poem "O Eid Hasbak min Mulak Mi'ad" (⁵⁹):

**How many days and holidays did you
wish for?**

**Minkal Fij Jama'at wa Afraad
Al-Qulub l-Amr al-Haab Al-Tanqad**

**It is as if you were shortened, O Eid
Amad.**

**Oh Eid, according to you
from your master, a promise.**

**And how much I sought you
in honor and honor**

**She came to you driven by
love for her leader**

**O Eid, look and you will find
a wonder about us**

The repetition of "Ya Eid" highlights the value of the repeater and the extent of the poet's care for it, as the repetition of "Ya Eid" embodies the poet's psychological state, as it links the glory of the Emirates with the Arab glory, and then he was able with great skill to draw the attention of the recipients of the central idea of the text. I believe that this technique was useful in enriching the text with internal music, which had a clear impact on the glow of the text with the features of the poetic experience, as it benefited it in confirming the meaning that the poet insisted on showing.

B. Character repetition:

The repetition of the letter in Hamad Khalifa Abu Shihab's poetry is a remarkable phenomenon, and this may have been the result of the poet's sense of repetition ability. The craftsman to achieve a kind of confirmation of the contents of the speech that the poet is making most of his effort to deliver to the recipient of different orientations, as the poet's sense of the so-called harmony of letters or their repercussions is the same poet and his emotion that flows on the tip of his tongue in

⁵⁸ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 26–27.

⁵⁹ – Ibid., p. 41.

the form of phrases and structures in which the poet exploits musical flows to race to express his emotion and sense and commensurate with his psychological state in its calm and emotion (⁶⁰).

And for this repetition The craftsman has features that give the text an aesthetic, whether it happens in meaning or in musical rhythm, as well as the psychological significance suggested by the repetition of a particular letter, and we hear the sound of the letter "lam" in the poem "Bushra sung in the Aik Atyar" repeated clearly that attracts the listeners, in his saying (⁶¹):

**And translated Shadha with
pride poems
Laughing and I exchanged
the fragrance with flowers
Classical and tended to the
good news of the covenant
trees
Where is the day Nawar**

**Good news sung by you
pilot
Riyadh Al , Khader
received it
And attracted by the
breezes of boyhood
language
Even the quarters left
behind by time**

The acoustic structure The previous piece is based on the repetition of the voice of the lam, which was repeated in this piece "seventeen times", a voice characterized by intensity and looseness, and standing on the semantic side of this letter in the framework of this poem reveals a special emotional and psychological state experienced by the poet, he expresses his happiness with this blessed era, which is the poet's forward-looking vision that will emphasize the fact of the coming of good and the beginning of the establishment in various areas of life.

Elsewhere in the poem "O Eid Hasbak from Molak Mi'ad", we find the sound of the letter "Raa" that appeals to the ears in saying (⁶²):

**It is as if you were shortened,
O Eid Amad.
This is the Rashid and that
House of Baghdad.
Like the mountains, this land
has stakes.
He also poisoned in the vast
space of pioneers.**

**O Eid, look and you will find a
wonder about us
It is as if the era of the Bani al-
Abbas has returned to us.
And the Arabs are in constant
pride
Asr ba qad samwa fi kal
mukhara**

We see that the acoustic structure The previous piece is based on the repetition of the voice of the Raa, which was repeated in this piece twelve times, which is one of the sounds that are characterized by repetition and difficulty of pronunciation, which contributed to revealing the psychological state of the creative poet represented in pride and attachment to Arab glory, and trying to link the glory of the Emirates with Arab glory, and we see that the poet's ability to choose the sounds of letters expressing his feelings is clear evidence of his poetic and linguistic ability, as he was able to adapt the sounds of language in line with these feelings.

Second: External rhythm:

1. Capillary weight

⁶⁰ – See: Al-Jubouri, Tawfiq Ibrahim Saleh, Al-Aswad bin Ya'far Al-Nahshli, his life and poetry, Master's Thesis, University of Tikrit, Iraq, 1989, p. 201.

⁶¹ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 15.

⁶² – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 41-42.

Weight is one of the most important elements of the poetic experience, and the most special features of poetry and its clarity in its style, and has a clear impact on its vocal signatures on the recipient because the order of the tones of music is familiar with the ear and enjoys it, but if the music loses proportion and equality between its tones, it is a cause for repulsion, and poetry is only a kind of music, but its tones are dualized with linguistic significance ⁽⁶³⁾.

Critics have differed about the relationship of weight to the subject of the poem, and the appropriateness of some weights for some meanings and psychological conditions, some went ⁽⁶⁴⁾ to say the difficulty of linking between the sea and the subject of the poem, and they saw that the sea one has written by several topics of different meanings even contradiction without leading to shortcomings in the poem, and away from being a work of art, the weight they have is nothing more than a dress worn by meanings or a framework in which the purposes are poured. Another group championed the issue of proportionality between weight and the subject of The poem, Ibn Tabataba is one of the first Arab critics who referred to this subject when he said: If every poet wants to build a poem, the meaning that he wants to build poetry on in his thought in prose, and prepare for him what he wears from the words that match him, and rhymes that agree with him, and the weight that smoothes him to say it ⁽⁶⁵⁾.

Then modern critics continue this view because the different meanings assume different seas, and for this must be in the poetry industry to choose the appropriate sea for the appropriate meaning, so that the name of the seas is derived from their qualities length, or flatness, or lightness, or ease and ease, or turmoil ⁽⁶⁶⁾, and this means that the rhythmic structure is closely linked to semantic fields, and because weight has no value in itself, but its value lies in the connotations and suggestions that emanate from it.

Thus, every creator as soon as he begins to weave the poem has a range of emotions that are looking for a rhythmic embodiment that agrees with it and wears it ⁽⁶⁷⁾, and if we look at the weights used by the poet in the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" in terms of building his poetic experiences, we can say that they were used as follows:

| Sea | Poem Title | M | Sea | Poem Title | M |
|--------|--|---|--------|---|---|
| Full | Welcome to express a girl and follow | 5 | Simple | Good news sung by you pilot | 1 |
| Simple | Stand by the songs and the inspiration of the builder leader | 6 | Simple | Oh Eid, count me a little years ago | 2 |
| Full | Flourishes the Qur'id | 7 | Simple | From the heart to my people, my greetings | 3 |

⁶³ – David, Ishtar, stylistics Poetry reading in the poetry of Mahmoud Hassan Ismail, Dar Majdalawi Amman – Jordan, 1st Edition, 1428 AH, p. 89.

⁶⁴ – Helal, Mohamed Ghanimi, Modern Literary Criticism, Dar Nahdet Misr for Printing, Publishing and Distribution, 2008, p. 441.

⁶⁵ – Ibn Tabataba, Muhammad Ahmed, Ayyar Al-Sha'ar, Tah: Muhammad Salam, Manshaat Al-Maaref, Alexandria, 3rd Edition, 1984 AD, p. 68.

⁶⁶ – Adonis, Ali Ahmed Saeed, Arabic Poetry, Dar Al-Adab, 2000, p. 26.

⁶⁷ – Sadiq, Ramadan, Ibn al-Farid's Poetry: A Stylistic Study, Egyptian General Book Organization, p. 30.

| | | | |
|--|--------|---|---|
| | Simple | Oh Eid, it is enough for you to have a date | 4 |
|--|--------|---|---|

Table (7): Seas used in the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan"

As it is known, poetic seas are in turn divided into two basic patterns according to the nature of their compositions, namely:

Simple pattern: It consists of one rhythm unit repeated throughout the house and includes six seas: Al-Kamil, Al-Wafer, Al-Rajz, Al-Raml, Al-Hazaj, Al-Mutaqrib, which is also called the clear seas.

Composite pattern: It consists of a rhythm unit of (two activations) and includes more than one activation and is divided into two parts:

Section I: The rhythm unit consists of two activations and includes three seas:
"The long, the simple, the uprooted"

Section Two: Which consists of a rhythm unit of three activations and includes three seas:
"Light, fast, loose" (68).

We note through Table (7) that the poet has married in his choice of used seas between the simple seas clear and the composite seas as an indication of the poet's ability to weave on all weights presentation, as well as voluntarily for all purposes that serve the topics of his poems, so the ratio of the poet's choice of pure seas with a simple style was the clear impact of the fact that these seas are suitable for most topics and the fact that the seas used such as abundant, complete and simple of long seas with many sections that are suitable for intellectually saturated purposes. This may be a preliminary stylistic observation that suggests the approach of simplicity pursued by the poet, and distancing oneself from the cost of expression, the contemporary poet wherever he is and in any way he wrote always aspires to escape from restrictions and wants to achieve a kind of freedom in the formation of weight for his poetry, and the pure seas unified activation achieve the poet this freedom and his disposition to focus on other things such as the idea, meaning and desired goal of this poetry, and the poet Hamad Khalifa Abu Shehab son of the Emirates with its pure desert that inspires the soul A sense of calm, tranquility and serenity, nature is one of the most important elements in this life that affect the poet's psyche and inspire his creations, so this environment had a clear impact on the poet's preference for clear seas without compound.

The initial look at the poetic seas used in the Diwan gives us a general stylistic feature: the poet's extreme tendency to lean on clear seas with constant activation and identical emotional flow, which indicates the stability of the poet's thought and the stability of his feelings and their frequency on one tone.

The following is a table of the prevailing activations in the poems of the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" and the number of their repetitions:

| Full Sea | Statement | Simple Sea | | | | | Statement |
|----------|-----------|---------------|------|----------|------------|---------------|-----------|
| Reactive | | Activat ed | doer | Ver b | Acti ve | Activat ed | |

68 – Al-Husseini, Rashid bin Muhammad bin Hashel, Stylistic structures In the poetic text "Applied Study", p. 34 – 40.

| | | | | | | | | |
|-----|--|-------|----|----|----|----|-----|---|
| 180 | Welcome to express a girl and follow | Poems | 23 | 30 | 46 | 24 | 81 | Good news sung by you pilot |
| 180 | The Qur'an boasts of it and transcends logic | | 37 | 43 | 64 | 58 | 134 | Oh Eid, count me a little years ago |
| | | | 18 | 24 | 36 | 20 | 62 | ,From the heart to my people my greetings |
| | | | 18 | 23 | 42 | 23 | 70 | Oh Eid, it is enough for you to have a date |
| | | | | | | | | Poems |

| | | | | | | | | | |
|--|--------------------------------------|---|---|---|-------------------------------------|-----------------------------|--|--|--|
| | | | 25 | 26 | 44 | 30 | 75 | Stand with meanings and the inspiration of the builder | |
| The Qur'an boasts of it and transcends logic | Welcome to express a girl and follow | Stand with meanings and the inspiration of the builder leader | Oh Eid, it is enough for you to have a date | From the heart to my people, my greetings | Oh Eid, count me a little years ago | Good news sung by you pilot | Number of verses in | | |
| 30 | 30 | 25 | 22 | 20 | 42 | 26 | | | |
| Reactive | | Activated | doer | Verb | Active | Activated | The total use of Tafilah in the poems of the Diwan | | |
| 360 | | 121 | 146 | 232 | 155 | 422 | | | |

Table (8): Activations prevailing in the poems of the Diwan.

By studying Table (8), it is clear that: ⁽⁶⁹⁾

1. The simple sea, whose rhythm is united, is "active activists" and the verse consists of repeating it four times:

Mustafin Fa'alan Mustafin Fa'alan Fa'alan-Ul-Fa'alan

This sea offers one correct (active), used (422) times in five poems from the Diwan, namely: "Good news sung in the Ike Atyar, O Eid count me a little years ago, from the heart to my people greetings, O Eid Hasbak from Molak Miaad, stand with the meanings and the revelation of the leader builder" has entered the Khaben, which is the deletion of the second consonant, i.e. the Sin of (Mustafeen) became (active), that is, after the activation was made up of two light reasons and a total wedge became composed of two total wedges The poems mentioned have been mentioned (121) times. It is also noted that the simple sea when used fully did not remain valid offers, as well as hit him are often hidden (acted), or cut (actor), has entered the khbn in (actors) became (acted) any after the activation was composed of a light cause and a total peg became a minor comma, has been received (232) times in the five poems mentioned, as entered the pieces in the hit of the sea, which is the deletion of the last wedge total and soothing what kiss became (actor), has received (146) times.

⁶⁹ – See: Mustafa, Mahmoud, Dedicated Way to the Science of Hebron Performances and Rhyme, Explanation and Investigation: Saeed Muhammad Al-Lahham, Alam Al-Kutub, Beirut, 1st Edition, 1996; Ateeq, Abdel Aziz, The Science of Prosody and Rhyme, Dar Al-Nahda Al-Arabiya for Printing and Publishing, Beirut, 1987; Harakat, Mustafa, Weights of Poetry, Cultural House for Publishing, Cairo, 1st Edition, 1998.

The researcher will only mention two of the five poems that came on the "simple sea".
The first poem: "Good news sung in the Aik Atyar", the poet says: (70)

Good news sung by it in the Ike Atayar and translated Shadha with pride poems

B.

Active

And Riyadh Al-Khader received her laughing and exchanged the fragrance with flowers

B.

Active

**And attracted by the breezes of boyhood language
the good news of the covenant trees**

Classical and tended to

BB B B B B

Active Active Active Verb

Active Active Active Active

The second poem: "O Eid, count me a little years ago", the poet says: (71)

Oh Eid, count me a little years ago

Promise me to talk to you about sins and sins

B.

Activators

**And about the Sunnis of hatred imitated
and Islam**

Ignorance of the Almighty on custom

BB B B B B

Active Active Active Verb

Active Active Active Active

**No neighbor of the dear homeland gathers us
wombs.**

Nor am I like my relatives and

B B B B

Active Verb Active

The simple sea is one of the seas that serve the phenomenon of grief, although it is good in expressing cruelty, but it is found in the shajni side of man ().⁷² It is suitable for dense subjects.

The simple sea activations have an effect and significance, as "active" on the weight of the name of the actor From the verb

"Act" any request for something, such as inquire the request for understanding, and the request for refusal, and we find the activation "doers" on the weight of the name of the subject Also, it is from the verb "do" i.e. to do something (⁷³).

2. The whole sea whose rhythm unit is "interactive" and its basic formula consists of repeating it six times:

Reactant Reactant Reactant

Reactant Reactant Reactant

The performances of this sea were correct (interactive), and I used (360) times in my poem "Hayyak"

He expresses his sons and follows, and the Qur'id is proud of him and transcends logic", where it is mentioned (180) times in each

Poem.

⁷⁰ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 41–42.

⁷¹ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, pp. 41–42.

⁷² – Al-Bakai Akhdari, previous source, p. 29.

⁷³ – Ibid., p. 29.

Rhyme Restricted: And it was not the letter Roy There is a dweller (78).

The following table shows the type of rhyme Used in the poems of the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan".

| Its letters | | | | | | | | Type | Rhyme | The poem |
|---------------|----------|----------------|---------------|----------|-----------|-------|-------------|--------------|--|---|
| Gratification | Guidance | Stream | Incorporation | rum p | check out | Focal | Elroy | | | |
| / | / | Vi bri o | / | al if | / | / | t | Divor ced | House (1): Asha' arto | Good news sung by you pilot |
| / | / | Kasra | / | al if | / | / | M | Divor ced | House (1): M y si ns | ,Oh Eid count me a little years ago |
| / | / | Ka sra | / | al if | / | / | t | Divor ced | House (1): M y bo wl s | From the heart to my ,people my greeting s |
| / | / | Vi bri o | / | al if | / | / | D | Divor ced | House (1): Eids | Oh Eid, it is enoug h for you to have a date |
| / | / | Ka sra | / | al if | / | / | n u n | Divor ced | House (1): Mand ani | Stand with meani ngs and the inspira tion of the builder leader |

⁷⁸ – Al-Husseini, Rashid bin Hamad bin Hashel, Stylistic structures In the poetic text, "An Applied Study", pp. 47-49.

| | | | | | | | | | | |
|---|---|----------------|---|---|---|---|-------------|--------------|---|--|
| / | / | Vi bri o | / | / | / | / | E y e | Divor ced | House)1:(تُلازِبُعو | Welco me to expres s a girl and follow |
| / | / | Vi bri o | / | / | / | / | Q a f | Divor ced | House (1): They don't shine | The Qur'an boasts of it and transce nds logic |

Table (9): Type of rhyme Used in Diwan poems.

When the researcher follows the rhymes of the poet Hamad Khalifa Abu Shehab, which he employed in the poems of the Diwan "poems dedicated to Sheikh Zayed bin Sultan Al Nahyan"⁷⁹, Note that it came on a single pattern in rhyme.

These poems, in which the poet adhered to one rhyme, seem to have focused on one meaning, or on a certain feeling, so he needed to link each other with a unified rhyme and one weight.

If we look at the letters of the poet's rhymes in terms of satisfying their movement or soothing has committed to absolute rhymes, and this launch was intended when the poet, to realize the extent of its musical value, as well as its grammatical function, when the sound extends It means distress, request, supplication, petition, complaint or noise, which gives this elongated rhythm open together, a connotation based on the poet's keenness to hear what is in the heart of them, that is, to reveal the pain in the soul⁽⁷⁹⁾.

Therefore, it can be said that absolute rhymes go beyond their aesthetic function to another function, which is the semantic function that makes rhythm a means to reach the significance, convey the message and communicate the meaning, and it also suggests the emotional launch of the poet, and the best example of this is the poet's saying: ⁽⁸⁰⁾

**coupled with congratulations and From the heart to my people, my
greetings greetings
And if I am happy, I have achieved my If I rejoice, I am in delights
goals
After that, the people of the world What we hoped for has come true**

This model came rhymes absolute, namely: Salamat, my goals, Asibat, with the poet's reliance on the letter tide before the narration This is called synonymous rhymes, and perhaps the letter tide has a relationship with the creator and the recipient, the rhymes in which the tide before the narration It gives the vocalist the opportunity to exploit his vocal talent in singing, and then this tide suits the poet in unleashing for his voice.

C- Elroy:

79 – Mortad, Abdel Malik, A semiotic deconstructive study of the poem "Where is Layla" by Muhammad Al-Eid Al-Khalifa, Diwan of University Presses, Algeria, p. 158.

⁸⁰ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 35.

The people of the offers called Al-Ruwi On that sound On which the verses are built and the last rhyme is centered, and the poetry is not rhymed unless it includes this sound repeated at the end of the verses (⁸¹).

The narrator is the one on whom the expression falls and on which the poem is built, and it is repeated in every verse ().⁸²

Looking at the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan", we find that the poet has diversified in his choice of letters of narration Which fit his poems according to this statistic represented in the following table:

| Percentage % | Number of poems (7) | The letter Ruwi |
|--------------|---------------------|-----------------|
| %14.3 | 1 | t |
| %14.3 | 1 | M |
| %14.3 | 1 | t |
| %14.3 | 1 | D |
| %14.3 | 1 | on |
| %14.3 | 1 | nun |
| %14.3 | 1 | s |
| 100% | 7 poems | Total |

Table (10): Ruwi letters Used in the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan".

Through Table (10) it appears that the poet has married in his choice of the letter Ruwi Between the letters Almjhör at times, such as the letter (Dal, Raa, Al-Ain, Meem and Noun) and the whispered letters at other times, such as the letter (Taa and Qaf), and the whisper indicates tenderness, sweetness and softness, which is closer to the heart than the strong loud sounds, for example: The letter T is one of the letters that are whispered with a strong explosion, which suggests a tactile sensation of a mixture of softness and softness, and confirms the sincerity of sound matching For passion.

One of the loud sounds, the letter Ra, which is one of the letters of the thalaka, which comes out of the tip of the tongue, is easy to flow during pronunciation (⁸³). It depends on the repetition when pronounced, as the tongue dances in repeated movements to produce sound, and this leads to the indication of the repetition of what the poet insists on.

Conclusion

After this applied study in the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" to the poet " Hamad Khalifa Abu Shihab" I hope I have come to reveal the aesthetics of stylistic structures In his poetry, I think that the conclusion is not the end of the research, as it may be the beginning of a new research, and the study has yielded results following:

1. Featured stylistics As a modern linguist looking for linguistic means that give ordinary or literary discourse its expressive and poetic characteristics, distinguishing it from others, it

⁸¹ – Abd al-Hamid, Judi, Poetic Music in the Ascetic Poetry of Abu Ishaq al-Ilbiri al-Andalusi, p. 132.

⁸² – Al-Husseini, Rashid bin Muhammad bin Hashel, Stylistic structures In the poetic text "Applied Study", p. 49.

⁸³ – Anis, Ibrahim, Linguistic Sounds, Cairo: Anglo-Egyptian Library, 4th Edition, 1961, p. 156.

addresses the stylistic phenomenon with the linguistic scientific methodology away from subjectivity and impressionism.

2. The poet used in the poems a model for the study of his book "poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" and two weights: simple, and complete.

3. The rhymes varied between absolute and restricted, and the diversity of the letter Ruwi According to the status of the poet Psychological.

In conclusion, we can say that this study is nothing more than an applied attempt to the stylistic approach to poetry." Hamad Khalifa Abu Shihab "And remain scientific diligence and I do not claim perfection in my findings, so he felt " Hamad Khalifa Abu Shihab " A technical phenomenon worthy of further study that reaches more accurate results that deserve appreciation.

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