

THE SYNTHETIC SIGNIFICANCE IN THE DIWAN OF POEMS DEDICATED TO SHEIKH ZAYED BY HAMAD KHALIFA ABU SHIHAB

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Abstract

This study deals with the structural significance in the collection of poems “Poems Dedicated to Sheikh Zayed bin Sultan Al Nahyan” by the Emirati poet Hamad Khalifa Abu Shahab, as it is based on the presentation and delay, declarative sentences, imperative declarative sentences, and the significance of nominal structures.

To achieve the aim of the study, the researcher used the stylistic approach, because it enables the reader to reach the structure of the poetic fabric, by revealing the creative artistic energy of the text through linguistic processing according to the stylistic vision.

The research reached many results, including:

- A. The poet combined nominal and verbal sentences according to what the expressive situations require, as they embodied the poet's intentions with the various connotations they carry.
- B. The poet employed the poetic sentence in its two types, declarative and performative, and his structures were characterized by tight connection with the rise of the emotional wave sometimes embodied according to stylistic phenomena, such as the interrogative sentence and the style of contrast and opposition, and the phenomenon of presentation and delay, as he employed it in an artistic way that attracts attention. The research adopted a recommendation that it is necessary to conduct in-depth studies that adopt the method followed in this study; to verify that it performs its function in studying literary stylistics; to show its impact, and highlight its importance, in poetic systems, and its impact on the integrated poetic structure.

Keywords: Diwan of poems dedicated to Sheikh Zayed, poet Hamad Khalifa Abu Shahab, syntactic structure.

Introduction

Talking about the message of literature and what it carries with it is as old as man's use of this art and his need to express feelings and interact with his environment and society in a positive way. The separation of literature with the social milieu in which it appears strong and close, pronouncing the conditions of the past, and a mirror depicting the personality of its creator, his environment, his society, and his era.

The goal of man's pursuit in this life is to achieve his existence, and to hear his voice and put his fingerprint, and the language was and still will remain a strong weapon to achieve the lofty goals and the industry of excellence, the word immortalized names and built landmarks, and the word drew the past with its memories and the present with its fluctuations and the future with its dreams and hopes, and with the word itself we seek to reach the truth, the fact that language is the human being and is his personality and is his style that distinguishes him from others, thus becoming a puzzle that has not yet been deciphered, despite the multiplicity of study methods and analysis of contextual and formative.

and You promise Stylistic From the curriculum Cash Modern which It was able to impose its presence among 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 is vertically judged since its inception to be happy to hear it The ears before the mind understands it, and in this context and in an attempt to study the old with what is new, the researcher has chosen a poetic experience For the poet Hamad Khalifa Abu Shehab Tagged with "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" Because of this poetry collection of artistic phenomena that require study and identification of its creator.

The importance of this study is that it focuses on the method The artistic poet, and within the limits of the researcher's knowledge did not Meet this The subject is taken care of by the students of the critical curriculum Hadith, so the researcher believes that Diwan" Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan " for the poet Hamad Khalifa Abu Shihab Need a specialized study that studies his style Poetic.

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 Being the most familiar language curriculum with linguistic characteristics starting with sound down to indication, In his study of the literary text, he relies on identifying the relationships of complementarity and contradiction between the linguistic units that make up the text, and the semantics and suggestions that grow harmoniously The problem of partial formats of the style consistent with the general system, or the overall structure for text.

Stylistics include Structuralism A linguistic dimension based on a number of language sciences such as morphology, synthesis science, semantics According to the descriptive approach Which the stylistics adheres to Away from strict adherence to the rules and standards (¹).

In his current study, the researcher relied on a number of 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 his 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· Safe healing and immunity, Hashem Saleh (2023)· Installation The linguist of the poetic image in the Diwan of poems dedicated to Sheikh Zayed to Hamad Khalifa Abu Shehabwhere 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

¹ – Al-Sadd, Nour al-Din, stylistics and discourse analysis, a study in the artistic development in the Arabic poem in the Abbasid era, university publications, part 1, 1995, P82.

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 researcher also relied in his current study on a number of books, including:

Stylistic The style of Abd al-Salam al-Masadi - stylistics Libyargiro (Pyargyro), stylistics - a theoretical introduction and an applied study by Fathallah Ahmed Suleiman - Dictionary of UAE Writers by Ahmed Muhammad Obaid - Encyclopedia of Emirates Poets – Part I – Vertical poetry by Bilal Al-Budoor - poets from the Emirates by Shehab Ghanem - praise poem in the poetry of Hamad Abu Shehab by Muhammad Saeed Shehata.

The study plan consists of:

First of all: Stylistic and its trends, and includes talking about what style is and stylistics, the history of stylistics and trends of stylistic research, as well as the 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: Significance Synthetic In Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan"

For the poet Hamad Khalifa Abu Shehab, It deals with introduction, delay, news sentences, structural sentences and the significance of buildings Nominal.

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 ⁽²⁾.

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 text³.

Stylistic trends:

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

² – Abu Al-Adous, Youssef, Stylistics, Vision and Application, Dar Al-Misira and Distribution, Jordan, 1st Edition, 2007. pp. 38, 39.

³ – Bouhouche, Rabeh, Stylistics and Discourse Analysis, Publications of the University of Badji Mokhtar, Annaba, (d.i.), p. 2.

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 ⁽⁴⁾.

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. ⁽⁵⁾.

3. Stylistics Statistics

It is called " stylistics Statistician" is one of the fields of stylistic linguistic studies Contemporary⁽⁶⁾.

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 ⁽⁷⁾.

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:

"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."⁸

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)).

⁴ – Fadl, Salah, stylistics (Principles and Procedures), Egyptian General Book Organization, Cairo, 2nd Edition, 1985, p. 12.

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

⁶ – Maslouh, Saad, stylistics A Statistical Linguistic Study, Alam Al-Kutub, Beirut, Cairo, 3rd Edition, 1996, p. 34.

⁷ – Maslouh, Saad, stylistics Statistical Linguistic Study, p. 57.

⁸ – Darwish, Ahmed, style and stylistics, p. 67.

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 traits. Therefore, 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) ⁽⁹⁾.

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 statistics ¹⁰.

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 properties. Stylistic 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 ⁽¹¹⁾.

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, ⁽¹²⁾.

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 ⁽¹³⁾.

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 lesson ¹⁴.

Second: Biography of the poet Hamad Khalifa Abu Shehab ⁽¹⁵⁾

⁹ – Ibid., p. 51.

¹⁰ – Fadl, Salah, *stylistics Principles and Procedures*, p. 189.

¹¹ – Ibid., p. 191.

¹² – Al-Harbi, Farhan Badri, *stylistics and Literary Analysis*, Dar Al-Radwan, Amman, 1st Edition, 2016, p. 28.

¹³ – Ibid., p. 29.

¹⁴ – Al-Harbi, Farhan Badri, *stylistics and Literary Analysis*, p. 31.

¹⁵ – 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*

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 (16)

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 Fataat 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 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.

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.

¹⁶ – 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.

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."¹⁷

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 (18)**

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 Synthetic Significance in the Diwan "Poems Dedicated to Sheikh Zayed bin Sultan Al Nahyan"

The structural structure One of the most important structures that help in analyzing poetic discourse; it is a creative path connected to the rope of significance, which represents the last requirement shown in an artistic dress, beauty achieves pleasure and excitement (¹⁹).

¹⁷ – 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.

¹⁸ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 29.

¹⁹ – See: Abdul Latif, Muhammad Hamasa, The sentence in Arabic poetry, Cairo, Al-Khanji Library, 1st Edition, 1990, p. 418.

Through this section, the specificity of the use of the sentence appears to the poet, the syntax is the one that shows the genius of the poet and reveals his uniqueness and excellence, and reliance on poetic syntax in the study of the text and its interpretation is inevitable and irreplaceable, for those who want to provide a convincing critical study ().²⁰

So the sentence is the main linguistic unit in the process of communication and was not a field of research when grammarians only, but extended to other sciences, although each science has its research in the sentences according to its purpose, but in the end is known by its function, which is to deliver the meaning to the recipient in a way that achieves the end.

The sections of the Arabic sentence and its connotations have attracted the attention of critics as well, as through these sections, and those connotations we can determine the controls controlling the poetic discourse, there have been many divisions such as simplicity and internal composition "nominal, actual", and according to the general significance such as the news sentence and the construction sentence.

In the same context, the sentence, according to contemporary linguistic studies, consists of two structures, a semantic structure, and a grammatical structure (²¹). The semantic structure depends on the idea that the sentence bears, and the grammatical structure depends on the wording of the sentence from the side of the grammatical formation (such as introduction and delay).

Submission and delay:

Introduction and delay are for the most important manifestations of compositional displacement in poetic art (²²), in which the violation of the fixed order, the departure from the usual, the revitalization in the mind of the recipient, and his alertness to the nature of the structures that violated the prevailing in the mind (²³), which was named by Jean Cohen: " Grammatical displacement" (²⁴), and has a great place among the old critics, says Abdul Qaher Jurjani: "And you still see poetry that appeals to you to hear, and its location is gentle to you, and then you look and you find the reason that your kindness and kindness to you is that he presented something in it and turned the word from place to place" (²⁵).

Submission and delay are also means that transfer the speech from ordinary to poetic, as the speaker has freedom of speech, and displacement

²⁰ – Kishk, Ahmed, Rotation in Poetry, A Study in Grammar, Meaning and Rhythm, Dar Al-Gharib for Printing, Publishing and Distribution, 2004, p. 5.

²¹ – Hussein, Salah al-Din, Links between sentences in the poetic text, Signs in Criticism Magazine, Jeddah Literary and Cultural Club, vol. 10, Vol. 39, March 2001, p. 42.

²² – See: Weiss, Ahmed Mohamed, Displacement in the Perspective of Stylistic StudiesAleppo, University Foundation for Studies, Publishing and Distribution, 1st Edition, 2005, p. 10.

²³ – Al-Hussein Hamad Jassim, Poetry: A Reading in the Experience of Ibn Al-Mu'taz Al-Abbasi, Damascus, Al-Awael for Publishing, Distribution and Printing Services, 1st Edition, 2001, p. 161.

²⁴ – See: Jean CohenThe structure of poetic language, translated by Mohamed El Wali and Mohamed El Omari, Morocco: Aldar White Toubkal Publishing House, 2nd Edition, 2014, p. 179.

²⁵ – Al-Jurjani, Abdel Qaher, Evidence of Miracles, Sharh Abdel Moneim Khafagy, Dar Al-Jeel, Beirut, 1st Edition, 2004, p. 73.

About the usual linguistic format, in addition to giving the recipient the euphoria of discovery, and reaching the meaning in a different way, so advance and delay
Deviation from the ordinary, and has a role in the lattice of installation and poetic discourse ⁽²⁶⁾.

Among the examples of submission and delay in the poems of the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan":

A. Introducing the neighbor and the sewer to the act:

The poet Hamad Khalifa Abu Shihab said, praising Sheikh Zayed bin Sultan:

Liza'id al-'aa'i'a'l-a'i'a'. With it, we look out over the whole world. Full moon view from Alia Akwan ⁽²⁷⁾

The origin in the composition of the actual sentence to always lead by verb, and any change in its rank is called a departure from the grammatical rule modest, Abu Shehab broke the synthetic rule, came contrary to the usual, as the neighbor and the sewer on the verb in saying: "By overlooking the entire world", to emphasize the monitoring of the features of change that hit society as a result of the coming of the Savior "Sheikh Zayed bin Sultan" and represented in the unity that organized the whole community and turned it from the Emirates torn to a unified force was hearts Sibawayh mentioned this when he said: "The Arabs present the most important statement to them, and they are richer in his statement" ⁽²⁸⁾.

B. Introducing the neighbor and the sewer to the actor:

The poet says on the occasion of Sheikh Zayed bin Sultan's accession to power in Abu Dhabi on the sixth of August in the year one thousand nine hundred and sixty-six:

Good news sung by you pilot And translated Shadha with pride poems ⁽²⁹⁾

Advances neighbor and sewer "out" in the speech to the rank of the actor "Atayyar" which originally follows the necessary verb "Tghent" which came in the past tense, the proper grammatical structure originated to be "Tang Atayar out", and employed the poet preposition "Baa", which included the meaning of the spatial circumstance to indicate the status of Sheikh Zayed in the souls since the beginning of his rule. He benefited the presentation of the neighbor and the sewer in showing care and interest on this occasion, which is the assumption of Sheikh Zayed the reins of power, the poet wanted here to embody joy and singing first, which indicates the evangelization in society presented joy, which is the most general and another that embodied the joy of it, the most important appearance on the important, as contributed to the delay of the actor in maintaining the unity of weight and rhyme.

C. Presenting the object to the subject:

The poet says: **Shadwha with pride translated poems ⁽³⁰⁾**

The poet conveys through this composition Al-Anzihi portraying the joy of Sheikh Zayed bin Sultan's assumption of the reins of power in Abu Dhabi, where he delayed the structure of the actor "poems" for its rank, in which the original to follow the verb "translated" and replaced the object

²⁶ – Al-Hussein Hamad Jassim, Poetry: A Reading in the Experience of Ibn Al-Mu'taz Al-Abbasi, Damascus, Al-Awael for Publishing, Distribution and Printing Services, 1st Edition, 2001, p. 162.

²⁷ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 57.

²⁸ – Ibn Qanbar known as Sibawayh, the book, investigated and explained: Abd al-SalamM. Haroun, Cairo, Al-Khanji Library, 3rd Edition, 1988, vol. 1, p. 34.

²⁹ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 15.

³⁰ – Ibid., p. 15.

by "Shadoha", the origin of the construction "translated poems Shadoha". However, it is less aesthetic than the composition that we find in the poet's saying, through which he wanted to depict the coupling.

Between man and nature by diagnosis. This deviation also reported Linguist in maintaining unity of weight and rhyme.

D. Presenting the news to the beginner:

The poet says:

There is no such thing as a good idea for you to be able to do anything about it³¹.

This structural displacement gives the method Literary beauty excites the recipient, and calls his attention, and leads him to reflect and think about this style, providing the news "for the dam" on the beginner "neighbors", came to show the face of the generosity of Sheikh Zayed bin Sultan with the people of Yemen and help them build the Marib Dam, and this feat in our contemporary history reflects a deep vision of Sheikh Zayed, and a wonderful position on the heritage of his Arab nation, and embodies his love for heritage and his position on it.

The poet says: And you have the white hand in our history purer than water albumen and brighter⁽³²⁾

The poet conveys through this composition Al-Anzihi portrays the generosity inherent in Sheikh Zayed bin Sultan, and his keenness on it, because it expresses his love for his homeland and the people of this country, and makes it an extension of his ancestors who were keen to characterize this characteristic, as it constitutes an important feature of their personalities.

He says: The people in your side have sincere affection and love and absolute loyalty to you⁽³³⁾

The introduction of the neighbor and the sewer was useful in revealing the dialectic of the relationship between the leader and his people by explaining that this people occupies the largest part of Sheikh Zayed's thought.

Deletion:

Deletion It is "dropping part or all of the speech to a guide"⁽³⁴⁾ It is a manifestation of synthetic displacement, and represents a surprise to the recipient, and provokes him towards evoking the absent text, and it also enriches the text semantically through concealment, and does not make the recipient participate in the production of the text and its connotations⁽³⁵⁾, the process of visualization by the receiver leads to an interaction between the sender and the receiver based on the imperfect transmission by the sender, and the receiver complements the imperfection aspect by estimating the deleted part⁽³⁶⁾ Al-Zarkashi believes that deletion has a psychological impact on the creator and the recipient, where he says: "The more difficult the feeling of the deleted, the more severe and better the enjoyment of it"⁽³⁷⁾, as it arouses the curiosity of the recipient, and makes

³¹ - Abu Shihab, Hamad Khalifa, Poems Dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 51.

³² - Ibid., p. 52.

³³ - Ibid., p. 67.

³⁴ - Al-Zarkashi, Al-Burhan fi 'Ulum Al-Qur'an, edited by: Muhammad Abu Al-Fadl Ibrahim, Beirut, Lebanon, Dar Al-Maarifa, d.t., vol. 3, p. 102.

³⁵ - See: Al-Zayoud, Abdul Basit Muhammad, From the Indications of Structural Displacement and its Aesthetics in the poem "The Falcon" by Adonis, Damascus University Journal, Volume 23, First Issue 2007, p. 172.

³⁶ - See: Suleiman, Fathallah Ahmed, Stylistics Theoretical Introduction and Applied Study, Cairo, Library of Arts, 2004, p. 137.

³⁷ - Al-Zarkashi, Al-Burhan fi 'Uloom al-Qur'an, vol. 3, p. 105.

him search for a buried cutter, even if he agrees to it, he obtained his goal, and his appearance was a pleasure, and to reach him is pleasure and a place in himself.

and carries the deletion Aesthetic value in style Different from the ordinary prose style, and the deletion is useful "exaggeration and greatness because of its illusion, because the mind goes in each doctrine, and its longing for what is wanted, so it returns short of its perception, then it magnifies its status, and rises in the soul in its place, do you not see that the deleted if it appears in the word is still what was mixed in the illusion of what is intended and concluded for the mentioned" (38).

Deletion forms In Diwan poems " Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan", Delete the debutante.

The poet says: Good news sung in the Ayk Atyar and translated Shadha with pride poems (39)

Delete the poet assigned to him "she" exaggerated him in showing admiration and welcome to the era of Sheikh Zayed, and happiness in this blessed era, delete the beginner displacement synthetic sought through which Abu Shehab to the forward-looking vision that will emphasize the fact of the coming of good and give the omens of transition to reality through the launch of construction and the establishment of the pillars of modernization in life, and since these features came to talk about them at the beginning of speech, to be the predicate key to the house from which the poet starts, and builds on it ideas and meanings.

The poet says: Ten years ago, and the path of goodness brings us together in unity that is the pride of the Emirates (40)

Abu Shehab raises the mind of the recipient by deleting the beginner at the beginning of the house: "She is ten", and longs to know what is meant, even if his reading of the sentence is completed, he knew what is meant, and the sentence obtained its stylistic beauty by monitoring the manifestations of pride resulting from the union enjoyed by the people of the Emirates over the years.

and achieves deletion It is a great artistic enjoyment with the semantic gaps that are known in the unspoken modernist criticism of the statement that the recipient fill, as it provides an important element in the construction of reading as an additional creativity, where the recipient is integrated in a projective way. (41).

According to rhetoricians, one of the reasons for omitting the beginner is abbreviation, or to test the listener's warning at the presumption, or to protect the person assigned to him from being mentioned in the tongue because of his majesty or to demean him by not mentioning his name or to deny it, because the news is only valid for him as a fact or a claim ().⁴²

Structural methods:

One of the manifestations of linguistic displacement in the compositions is what comes in the structural methods of their departure from the real purpose for which they are used to another purpose, and these methods include:

³⁸ - Ibid ., p. 104.

³⁹ - Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 15.

⁴⁰ - Ibid., p. 38.

⁴¹ - See: Merah, Abdelhafid, The Phenomenon of Reversal in Arabic Rhetoric: A Stylistic Approach, Master's Thesis, Faculty of Literature and Languages, University of Algiers, 2006.

⁴² - See: Al-Saidi, Abdul Muta'al, for clarification to summarize the key in the sciences of rhetoric, Model Press, d.t., vol. 1, pp.: 74-75.

A. Interrogative style:

It is in fact a question about something waiting for an answer, but it is displaced from this meaning to other meanings, and from what came from it in the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" the poet said:

And the money, what is the money if our citizen is lost? And distract us from the homelands scoundrels (43)

The question has been displaced from its real purpose to a metaphorical purpose, which is wonder and denial, the homeland is the most precious thing we have, if it is lost by greedy and scoundrels, what is the use of money then?, The poet relies a lot to achieve the purposes of the nation on the union of its states and attributes its problems to the matter of dispersion and sees that there is no available way to protect the security of the nation except its determination to unite. He believes that the show and the wealth of the homeland require soldiers to protect its capabilities and preserve its dignity from the ambitions of the aggressors and the hatred of the haters who lurk in this planting growing on his hands.

The aesthetic of this style is shown. From the sound Coming out of the poet's psychological depths, and her denial of the event she is witnessing and hurting her.

The question also shifted the question about its true purpose to another meaning in saying:

What meaning do we have without our pride, and any human being and in the bowels of Angad (44)

The question in this house has shifted from the main purpose for which it comes to another purpose, which is wonder and denial, as the poet elects the Arab people to revolt against injustice and tyrants and to play his role required of him in taking off the garment of humiliation and shame that was imposed on him and calls him to take action and sacrifice for the sake of the pride of the homeland and wish him that victory is the date of the free.

It is clear from the interrogative style In its metaphorical uses, "the displacement of its use from one field to another semantic field, and the formation of this in interesting aesthetic methods in the soul characterized by sound undulation and rhythmic diversity emanating from the diversity of interrogative tools, and the establishment of proportion between them and other technical elements, and then the accuracy of their suggestion of their connotations" (45).

Among the structural methods in which the true meaning shifts to another meaning:

B. Command method:

It is in fact a request to do something on the face of superiority, but it is displaced to meanings other than this meaning, so the matter then comes rhetorically, and does not require the status of superiority between the commander and the commissioner, including the words of the poet Hamad Khalifa Abu Shehab:

The son of a man with all your periods Men in the aftermath of terror are black. 46)

⁴³ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 44.

⁴⁴ - Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 44.

⁴⁵ ,Juma'a, Hussein, The Aesthetic of News and Construction (A Critical Aesthetic Rhetorical Study) - .Damascus, Arab Writers Union Publications, 2005, pp 165.

⁴⁶ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 44.

**Qaf Balmaghani wahi al-Quaid al-Albaani Ramz al-Emirates min Qas wa Mandan (47)
I don't want to be a bad person. Pearls on the peaks of meanings shine (48)**

The style of the command (son, stop, live, take) came out of its true meaning to a rhetorical meaning, is advice and guidance, and this raises the poetic language to a higher degree than others, so you find the recipient working his mind, to reach the poet's intention and purpose through the social task that carries on the shoulders of poets of guidance and guidance to others.

It is the displacement in the style of command Say:

Let go of the whistleblower and stretch the palm With goodness, you are worthy of women (49)

It has shifted the matter in saying: "Call" from its true meaning to a metaphorical meaning, which is reprimand, and reduce the status of the whistleblower who were attacked by the poet, and the statement of their vile status, which is a very rebuke style, Valmhjo small insulting can not be proud of something of his qualities and temperament, and this meaning receives the reader and realizes its beauty, and the depth of its artistic formulation.

C. Forbidding method:

It is a request to desist from the act, and it is issued from a higher side to those who are below it, and it may depart from its real purpose to another purpose, then the character of superiority is negated, as the prohibition is a metaphor, including what the poet said:

Listen to my call and don't listen to those who are upset He has been trying to do harms (50)

The prohibition has gone out of its true purpose to another temptation, which is advice and guidance that a person should not be tempted by appearance, as it may appear to be merciful, but inwardly it contains severe torment, but a person must be careful of what is good and good for him in this world and the hereafter.

As he said:

Oh plus the good, you are the light of our nation Do not occupy you without planting a harvest (51)

This prohibition is not what it really is, but came to stimulate vigor, urge to do things highly, and venture to reach its goal.

D. Call style:

It is the request of the invitee's turnout to the caller with one of the special letters on behalf of each letter, each of which is the verb I pray (52), but it is removed from this meaning to other meanings, and from what came from it in the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" the poet said:

**Oh plus the good, the good does it From his sights reform and reconstruction
Oh plus the good, the good comes to him Ulu insights and sights are good (53)**

⁴⁷ – Ibid., p. 57.

⁴⁸ – Ibid., p. 70.

⁴⁹ – Ibid., p. 37.

⁵⁰ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 36.

⁵¹ – Ibid., p. 43.

⁵² – Ateeq, Abdel Aziz, Semantics, Beirut, Dar Al-Nahda Al-Arabiya, first edition 2009, pp. 114-115.

⁵³ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 17.

The appeal has shifted from its true purpose to a metaphorical purpose, in saying: **O plus goodness**, to draw attention to the importance of the actor in achieving good and spreading it in society. And appreciate the person who encourages doing good and increasing it. The appeal also reflects attention to the basic idea of the home, which is the importance of doing charitable and beneficial work.

In saying: **The first of insights and sights are good people**, Appreciation of a person who possesses wisdom and good vision, and who deserves recognition for his efforts in achieving good and reform in society. The aesthetic of this style is shown. In motivating the person addressed to do charitable and beneficial work, which enhances morale and pushes to think about the positives.

Actual sentence:

The poet Hamad Khalifa Abu Shihab employed the actual sentences with their simple and complex sections, and the patterns of the simple actual sentence were as follows:

The first pattern: verb + subject + additive.

As he said: **And attracted by the breezes of boyhood language Classical and tended to the good news of the covenant trees** (⁵⁴)

The actor (Breezes of boyhood) is a compound descriptive structure as if he said that life has passed, the effective relationship is metaphorical, and the purpose of reducing the poet in the composition of this sentence is to subject him to weight, and create an aesthetic preamble for the recipient.

The second pattern: verb + subject (connected pronoun) + object + additive + neighbor and sewer.

As he said: **I followed the approach of your ancestors, describe Honorable women and ancestors have traces** (⁵⁵)

The actor in this structure In the form of a connected pronoun, indicated by the letter (T), followed by the object, and the time of the sentence came absolutely as Sheikh Zayed bin Sultan is an extension of his Arab ancestors who cherished generosity, and praised those who are characterized by that characteristic, which represents an essential component of the Arab personality.

The third pattern: verb + object + additive + subject.

As the poet says: **After The Fascism, Ilyas Amatna And I received you with reverence and greatness** (⁵⁶)

The structure of this sentence consists of a past verb and its effect and added to it and the subject, which in this context emphasizes the generosity of Sheikh Zayed, which pervades all Arabism, and also reveals the greatness of what Sheikh Zayed gave to Arabism of generosity, which made the whole nation hopeful after its despair.

The fourth pattern: verb + object + neighbor and sewer + subject.

As the poet said: **Shadwha with pride translated poems** (⁵⁷)

⁵⁴ – Ibid., p. 15.

⁵⁵ – Ibid., p. 19.

⁵⁶ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 30.

⁵⁷ – Ibid., p. 15.

The poet presented the effect on the actor, and used the human being as a source of poetic photography, so he likened poetry to a human being translates, and this has contributed to revealing the intended meaning, which is to highlight the manifestations of joy with the accession of Sheikh Zayed bin Sultan to the reins of power in Abu Dhabi.

The fifth style: verb + neighbor and sewer + subject.

As the poet said: **"In order that the farthest may enlighten you with the prostitute⁵⁸."**

The poet conveys through this composition Al-Anzihi show the greatness of Sheikh Zayed and his position in the hearts of near and far, where he delayed the structure of the actor "distant" for its rank, which originally followed the verb "enlightened" and replaced the neighbor and the sewer "you", which wanted to portray the wisdom of Sheikh Zayed and his views sound light that guides walkers.

The sixth pattern: verb + object with it (connected pronoun) + subject + added to it.

This pattern is represented by saying: **The attractive breezes of boyhood language⁽⁵⁹⁾**

The poet presented the effect on the actor because it is a conscience that must be connected to the structure of the act, and here highlights the human characteristic that reveals the meaning, and pushes the mind of the recipient to choose a substantive guidance without another, the breezes of boyhood speak in a classical language, and here is a coupling between man and nature in an artistic gesture that indicates participation in feelings.

The significance of nominal buildings in the poems of the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan"

This section includes types of derivatives such as: Actor name, the noun of the object, the forms of exaggeration, the adjective, and the names of time and place, and the name of the machine, and the sources and their buildings, and what came from them in the poems of the Diwan "poems dedicated to Sheikh Zayed bin Sultan Al Nahyan", and the aim of this is to reveal morphological formulas, and note their meanings in the folds of the poems of the Diwan, and monitor their various connotations, and show their relationship to their content, and what is their semantic load outside and inside the context?

1. **Actor Name:** The grammarians said in its significance, that what indicates the event and the occurrence and its actor, and the significance in the name of the actor is based on linking it already in terms of significance and action, it participates in the verb in the indication of the event and in the work transgression and necessity⁽⁶⁰⁾.

Occurrence means what corresponds to the constant, so (existing) is the name of an actor that indicates the act, which is the event, and the occurrence, i.e. change, and indicates the same subject, i.e. the owner of the act⁽⁶¹⁾.

Examples of the name of the actor In the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" **The poet said:**

⁵⁸ – Ibid., p. 61.

⁵⁹ – Ibid., p. 15.

⁶⁰ – The Poor, Saif Al-Din Taha, Derivatives Indicating Effectiveness and Effectiveness, Modern World of Books, Jordan, 1st Edition, 2005, p. 109.

⁶¹ – Al-Samarrai, Fadel, The Meanings of Buildings in Arabic, Dar Ammar, Jordan, 2nd Edition, 2007, p. 41.

And that the masses of the people walk by calling Redeem you, O plus good deeds, ages (62)

The poet used the name of the actor (telephone), because it describes the state or way of walking of the masses of the people while chanting or calling, which means that they are walking with enthusiasm, vitality and determination, and here is a highlight of the active and lively movement of the masses, which gives a dynamic and positive character to the scene depicted. This name enhances the effectiveness of the image and deepens its meaning by drawing attention to the enthusiasm of the masses, making the house warm and inspiring. It is a depiction of the joy of Sheikh Zayed bin Sultan's accession to power.

The poet also used the name of the actor (**plus good deeds**), In appreciation and respect for Sheikh Zayed, who encourages good and beneficial deeds, and expresses direct guidance to the desired action. This use adds a linguistic aesthetic to the home, as it highlights the role of Sheikh Zayed in achieving good and benefit for society, and adds depth to the meaning of the house with its call for good and positive work in life.

The poet said:

As if we are and the days are going on Without 'Ali Nahj Ibad al-Asnam (63)

The poet used the name of the actor (**Walking**), to describe the days as if a group were on a certain path or in a certain direction. This gives a sense of constant movement and time, and reflects the idea that time passes and life is constantly changing. It also adds depth to the meaning, as it refers to the importance of development and change in life, and how this is represented in following a certain approach, which indicates the ability to adapt and adapt to challenges and changes.

The poet said:

Here I am Oh knight, we have been standing for a long time He has been waiting and longing for years

Here I am Oh leader, we were to Meeting him as nostalgia for the thirsty interesting (64)

The poet's description of Sheikh Zayed bin Sultan came in the first house by saying (O knight) and in the second house (O leader) for the need of society to these two aspects in the personality of the process of transformation from case to case, it must possess the strength and chivalry that enables him to undertake this qualitative shift of society, and should have another characteristic, which is the ability to lead this society. Here is an expression of the state of thirst that society had to get rid of the domination of oppression and rupture with the advent of a leader that leads it to radical change, hence the two descriptions achieving the inevitability of change for society, which was waiting for the knight, and longing to meet the leader.

The poet said:

And all of us are united in sincerity. There is no place for malice and criminality. (65)

The poet used the name of the actor (**united**) to express the unity and coherence of all in the fundamental principles and values referred to in

Home, which is sincerity, which highlights the importance of sincerity and integrity in actions and behaviors. Hence the name of the actor (united) reinforces the idea of

⁶² – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 16.

⁶³ – Ibid ., p. 24.

⁶⁴ – Ibid., p. 30.

⁶⁵ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 27.

Union and cooperation for the sake of good and justice, and reflects the strength of the moral bond between individuals in society.

The poet said:

A world of ignorance that has not left my imagination

It is as if it were engraved by the palm of a painter.⁶⁶⁾

Derive the name of the actor (My imagination) from the non-triple verb (imagine), and indicated the meaning of the power that imagines and visualizes things, which is the mirror of the mind, and symbolizes the psychological side of the poet, and his yearning for salvation from the domination of a bitter reality with its vocabulary and repercussions.

Through this analysis, it was found that the poet is more than using the form of the subject's noun In his office, because the name of the actor allows the poet great freedom to express the extension of events and the growth and change of attributes, although this change varies from one form to another according to the context contained in it, because the name of the actor is located in a middle ground between the indication of occurrence and confirmation.

2. Object name

Examples of the name of the object In the Diwan "Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan" **The poet said:**

O source of the table of the chain in the time of The rhombus dried up and wells⁽⁶⁷⁾

The name of the object indicates (**rhombus**) to water or a well that is a source of support and assistance. Given the context of the house, it seems that the name of the object (**rhombus**) is used to depict the time when water or support has dried up, and reflects the state of despair and distress that society is going through, and this use reinforces the image of loss and the need for help and support, as well as the impact of harsh conditions and challenges that can affect life and stability.

Here's the analogy of Sheikh Zayed to the stream at a time when the wells have dried up, and this is an affirmation of the meaning of generosity and that it is one of the characteristics of Sheikh Zayed that is no longer hidden to anyone, as it has become famous far and wide.

The poet said:

Yesterday we were torn Emirates Wreak havoc on all destructive⁽⁶⁸⁾

The poet used the name of the object (**Torn**) shows the state of chaos and fragmentation that once prevailed in the UAE, and points to divisions and conflicts that posed a threat to unity and stability. Looking at the context, it appears that this rupture or dispersion was causing corruption and devastation by all those who seek to destroy and sabotage the country, and it shows the urgent need for change and reform to return to normalcy and restore stability and unity.

(**Embroidery**): The noun of an object derived from the verb More (embroidery) in the poet's saying:

Dubai Tehi pottery and wear jumpsuits Embroidery of footnotes with Afnan⁽⁶⁹⁾

The name of the object indicates (Embroideries) to blazers or costumes embroidered with decorations and embroidery, and this use shows the aesthetic image of the city as if it were decorated with blazers and embroideries, which gives an attractive and bright image of it.

⁶⁶ – Ibid ., p. 25.

⁶⁷ – Ibid ., p. 18.

⁶⁸ – Ibid., p. 25.

⁶⁹ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 58.

The poet said:

The visions stand without him astonished. Lajil'il al-'Amal Hayn Tahadaq (70)

The name of the object indicates (stunned), to the state of astonishment or extreme admiration, as the insights seem to stand without movement from the majesty and beauty of these works. This use reinforces the idea that noble and honorable deeds impress people, emphasizing the power of business in influencing people and leaving a positive impact on their hearts.

3. Suspicious adjective

The structures of the suspicious adjective received In the poems of the Diwan in various forms, including:

Verb construction: The poet says:

And you are the yes the gallant prince who witnessed

Thanks to your endeavors Angad and Aghawar (71)

(Shahm) is a similar adjective of the abstract verb triple Almzm eye necessary (gentleman) indicates a fixed state, which is self-esteem and keenness to direct things that entail the beautiful male, and at home evidence that Sheikh Zayed good opinion, patient to do what he carried.

Verb construction: This construction is in the suspicious adjective as it appears in the exaggerated form, and the distinction between them is made by reference to the context, which is a connection between the semantics.

(Farah) on the weight of a verb is a similar adjective in the poet's saying:

I see people pulling in their squares And we are all happy with the covenant (72)

So (joy) is a similar adjective of the necessary triple abstract verb (joy) that indicates a constant state, which is joy and pleasure.

Fa'il construction: This construction is in the suspicious adjective as stated in the exaggerated form, and the distinction between them is made by reference to the context, which is a connection between the semantics.

(Qadeer) on the weight of Fa'il is a similar adjective in the poet's saying:

Judgment is a burden, but the Almighty has to endure determination and determination (73)

(Able) is a similar adjective of the abstract verb triple open eye necessary (destiny) indicates a fixed state, which is the ability to judge, and this color has achieved rhythmic harmony fueled by the word, and its significance is the ability to rule and the ability to it.

4. Exaggeration formulas

It is clear that the forms of exaggeration Looks like the name of the actor in semantics, but it exceeds it in strength or repetition Due to the large number of characterization of the subject of the act or adjective, the structures of exaggeration formulas have been mentioned in the poems of the Diwan in various forms, including:

Effective construction: The poet says:

She embarked on the mighty work in the depths of the

⁷⁰ – Ibid., p. 65.

⁷¹ – Ibid ., p. 17.

⁷² – Ibid ., p. 16.

⁷³ – Ibid ., p. 17.

So that the farthest may enlighten thee with the lesser (74)

(Jabbar) on an effective weight is an exaggerated formula in the poet's saying:

Jabbar is derived from the verb (Jabr), which is a tremendous effort, a great and huge, and the poet expressed in this form the maximum degree of effort that falls on Sheikh Zayed.

Reactive construction : an exaggerated formula manifested in the poet's saying:

I greeted how many giving hands you have Its harnesses in what is useful and beneficial (75)

(Giving): Many tender Fayyad is granted abundantly without compensation, and the formula indicated exaggeration and multiplication, and the poet expressed this construction for the maximum degree of abundance and abundance.

Building Fael: An exaggerated formula manifested in the poet's saying:

If the immortal of time is a memory of the generous, how much I walked by mentioning you in the countries news (76)

(Karim): Many generosity and generosity, and the formula indicated exaggeration and multiplication, and the poet expressed this construction of the utmost generosity and generosity.

This has come forms of exaggeration To increase the clarity and exaggeration of the meaning, the text allowed the context to open up to several images and connotations that diagnosed the moral objects in a sensory form.

5. Significance of the name of the place

Examples of a place name In the Diwan:

(Square): To indicate the place where the spring time is held, the poet says:

I see people pulling in their squares And we are all happy with the covenant (77)

Yesterday, he didn't know about our pastures.

Some of the scholars of the world (78)

Marib achieved Marib in its dam And she restored her past, so that the square (79)

(Source): To indicate the source of the thing, the poet says.

O source of the table of the chain in the time of The rhombus dried up and wells went into it.⁸⁰⁾

(Citizen): The plural of a homeland, to indicate every place where man resided, the poet says:

And money, what money is there if our citizens are lost? And distract us from the homelands scoundrels (81)

(Source): To indicate the source and source, the poet says:

Atok have hopes in you and have Your guests have received from you the good resource (82)

⁷⁴ – Abu Shihab, Hamad Khalifa, poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 61.

⁷⁵ – Ibid ., p. 53.

⁷⁶ – Ibid ., p. 18.

⁷⁷ – Ibid ., p. 16.

⁷⁸ – Ibid., p. 26.

⁷⁹ – Ibid., p. 52.

⁸⁰ – Abu Shihab, Hamad Khalifa, Poems dedicated to Sheikh Zayed bin Sultan Al Nahyan, p. 18.

⁸¹ – Ibid., p. 44.

⁸² – Ibid., p. 59.

Manhal: To indicate a place where animals find water to drink, the poet says:

The breezes are permeated in their shadows. Fitib Manha al-Manhal al-Mutarakrak
(⁸³)

(forums): the collection of forum, to denote the council or meeting, the poet says:

And I went on to exalt myself in the forums like her. until the proper place of worship was settled in it.⁸⁴)

From the above, we find that there is a dialectical relationship between morphology and semantics, which is based on the axis of influence and influence between them, morphological buildings are usually defined as templates for meanings, and formulas for buildings, and any change in the morphological construction of the word leads to a change in meaning.

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 addresses the stylistic phenomenon with the linguistic scientific methodology away from subjectivity and impressionism.
2. The poet married between nominal and actual sentences as required by expressive situations, as they embodied the poet's intentions with their various connotations .
3. The poet employed the poetic sentence of both types of news and construction, and his compositions were characterized by tight linkage with the rise of the emotional wave sometimes, which is embodied according to stylistic phenomena, such as the interrogative sentence and the style of contrast and contrast, and the phenomenon of submission and delay, he employed it in an artistic way that raises attention.

In conclusion, we can say that this study is nothing more than an applied attempt to approach the stylistic approach to the poetry of " Hamad Khalifa Abu Shehab ", and remains a scientific diligence and I do not claim perfection in its findings, the poetry of " Hamad Khalifa Abu Shehab " artistic phenomenon worthy of further study up to more accurate results deserve appreciation.

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