

STYLISTIC NOTES ON ‘BANAT SUAD’: THE PASSIVE PARTICIPLE AND VERB

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ABSTRACT: *This research paper investigates Kaab Bin Zuhair’s poem ‘Banat Suad’, also known as Al-Burdah, highlighting the stylistic notes, especially the passive participle and verb, which can be regarded as an important model of research examination. The repetition of these two stylistic notes seems to be a characteristic of his poem, wherein the previous stylistic notes were observed on the linguistic forms of the verses used throughout. As far as the semantic structure is concerned, it was found that the passive participle and verb are much more associated with objects than subjects in the utterances used, an indicator of the emotive and psychological state controlling the poet who was threatened to be killed while the composition of the text.*

KEYWORDS: linguistic forms, passive participle, passive verb, stylistics

INTRODUCTION

The current study is not our first research paper on Kaab Bin Zuhair’s poem ‘Banat Suad’. Our first research paper focused on the linguistic deviation in the poem, whilst the second research involved the management of literary alternation. The current project examines some stylistic notes in the poem, viewing the passive voice and the passive participle as a model of the application of the art of stylistics; the repetition of the passive voice and the passive participle was a characteristic feature of great importance so that the current study attempts to reflect on this stylistic tool as an important determinant of the surface and deep structure of the poem. The current paper is so important that it focuses on the poetic text as a starting point and it is consistent with the socio-historical context of the poem. It also aims to portray some stylistic notes in the poem and the role of these stylistic devices in the composition of the poem.

As for the methodology used in the current research paper, it takes account of integrative stylistics as a way of dealing with the poetic text for two reasons. It opens the door for the application of more than a single approach such as structural stylistics, psychological approach, and socio-historical factors which contribute to the understanding of the situation from different angles and the construction of the cultural dimension through which the poem was composed and the poet’s vision of himself and the world around him was built up. It also plays a role in breaking the text into smaller units. As such, the study starts from the text itself as containing linguistic forms maintaining important socio-historical implications.

Even though stylistics might be examined by the application of different approaches, it is possible to construct a general framework dealing with different approaches. A framework of high quality will be applied when the expressive realities appear to be restricted and personified

in emotive values together with the ideas of individuals who produce and develop that language. Some argue that stylistics is a linguistic approach (1) whilst others argue that stylistics is a description of the literary script based on language approaches (2). According to Jakobson (3), it is a research about the distinguishing characteristics of artistic speech as opposed to the remaining levels of discourse in the first place, and the rest of human arts in the second place. While defining stylistics other scholars focus on the third component of the creativity process, namely the audience (4). According to Almasdi, stylistics is a science that aims at unraveling the distinguishing features by which the author can observe the process of perception of the reader and by which he can impose on the reader his own perspective of understanding and perception, driving the perception of the reader into a particular direction (5).

Because literary works are where stylistics finds itself in, it transcends the division between the linguistic forms and essence of these works. Generally, stylistics aims to enable the audience to perceive the characteristics of stylistics critically and be fully aware of the functions that these characteristics are meant to achieve(6). It can be suggested that creativity is not only restricted to communicative functions but it also has aesthetic values as the creative aspect is a result of both mind and emotion (7). It can be assumed that these linguistic characteristics serve as a way of distinguishing a creative person from another or a particular speech from another.

Undoubtedly, these features distinguish one style from another. Whilst stylistics is concerned with the creative script as a whole, these features are mainly concerned with identifying the formal and semantic components of the text itself together through dealing with the noticeable characteristics in the sense that speech is characterised with expression and the style makes it more noticeable (8). If stylistics is linked with the study of style and style is viewed as the angle through which the writer understands the surroundings around him or his own way of thinking, (9) or the different alternatives available in a language (10), all these possibilities connect style with the creative writer to the extent that some views it as man himself. This means that style is the distinguishing feature of the text which is closely linked with the writer who should send the message to the reader according to his own vision (11).

Whatever the motivation of the sender is, it might be restricted to the notion of keeping in contact with the receiver because there is no text without readers, no discourse without the hearer to the point that we should admit that what is spoken is available by force and audience is the ultimate force that can bring the text into life (12). In addition, that audience gets into the realm of theorization enriches the field of stylistics with the way to define its essence, namely the style (13). Accordingly, the main purpose of this study is to examine the above poem in terms of the stylistics devices employed, taking into account three important creative elements: the creative writer, the message, and audience. All these three components are positively affected by the situation, which is closely related to the environment and the circumstances in which the poem was created.

It should be noted that the current study employs the integrative stylistics approach as a method of analyzing the poem. Most importantly, the study does not tend to misinterpret the text based

on previous views so that it aims to provide the real interpretations of the text without any bias. In addition, it is a chance to conduct a multidisciplinary study through the employment of other fields of study such as psychology and sociology .

Application

As we have just pointed out, the poem is abundant in stylistic devices which will be applied in the current study (14). It will also study the effect of these devices on the form and semantic structure of the text, displaying three dimensions: semantic, expressive, and aesthetic dimensions (15). Another reason for studying the poem is the fact that its occasion is associated with a documented event (16) including the nature of communication between the poet and the addressee, which showed the state of weakness and anxiety in which the poet lives and the state of strength in which the addressee, the prophet Muhammed, peace be upon him, lives. Furthermore, it showed the effect of the third dimension on the creative process, the message, and the receiver (17).

What we have referred to as a historical background will not be the basis for the analysis of the text and the approximation of the recipient to the creative position of the text, as the poem will be under study, needing multiple readings (18) and if we want to come up with some real understanding, we should show an internal understanding of the contextual relationships, which display signs of dispersion, fragmentation and division ostensibly. The reading that we want is the one that looks at the text carefully and with full attention, digging deep into the core of the text and displaying the relations among all parts of the text till it discovers the stylistics devices used, which can be achieved through the careful study the language of the text.

Therefore, the study is mainly concerned with the examination of the passive participle and the passive voice, both of which contribute to the construction of the poem form and meaning. Repetition is one of the techniques used by the poet to express his thoughts and emotions; if speech reveals what preoccupies the thought of the poet, the repetition technique expresses more clearly what the poet feels and thinks about the things and people around him . It should be mentioned that repetition is one of those means referred by Grasso who argues that the writer should use appropriate techniques to express his thoughts and feelings properly (19). It might be assumed that redundancy is one of those techniques used by the poet to provide hints of his own feelings and thoughts for the reader, restricting the poet to the use of particular words and forms that reflect the psychological state in which the writer lives, as there are linguistic forms intended for the expression of ecstasy, pride , praise and other topics related to sorrow, weakness, and loss.

Form of the passive participle

It indicates what happened and its object such as *MADHROUB* meaning ‘stricken’ and *MUKARAM* meaning ‘dignified and respected’ (20) , each of which is derived from the passive voice to mark and indicate what happened to an object or a person; the passive participle in the above examples comes from a three letter root which is remodeled according to *MUFAAOUL* , whilst more than three letters roots are remodeled according to the subject noun where *ALKASARAH* diacritic is added to the second consonant letter from the end (21).

Other forms might be employed to express these meanings such as *FAAOUL*, *FAAEEL*, and so on (23) . It is striking that the passive participle was repeated more than twenty times throughout the verses of the poem, which might be justified for the achievement of a musical balance and a rhythm having a positive effect on the psychology of the reader (24); this might be the reason behind what had made Al-Sayoutty consider it as more eloquent than emphasis itself and one of the aesthetic aspects of a language. Repetition does not only aim at choosing, building, and displaying particular images which continue to display in its meaning (26), it also helps the receiver to be familiar with the central points of the message and helps the receiver to identify the psychological state controlling the in-depth feelings of the poet. Therefore, this technique is the key to the understanding the notion of the text (27).

It should be noted that repetition in the poem is not only associated with individual words and sentences, but it is also related to a repetition of linguistic forms, which are related to derivational morphology and the meanings attached to it. As long as the focus of the current research is related to the passive participle, we should highlight its definition which is compatible with the situation in terms of two levels, language and the event itself. The importance of the passive participle gives the recipient an initial idea about the psychological state of the poet. Bear in mind that stylistics views the writer as having no power to express his feelings and emotions and the world around him but by the employment of appropriate linguistic tools that help to form the intended image and the impression emanating from both the poet and language to embrace the reader warmly (28). In addition, the extensive use of repetition in the introduction is a characteristic feature of the poem, as the frequency of repetitive linguistic forms containing the passive participle is equal to a third of all repetitive linguistic forms in the poem.

It is traditional that the opening lines of the poem reflect its title. More specifically, it is the first signal sent by the creative writer to his readers, an appeal sent by the literary work to its own creator , and the first link between the author, literary work, and the reader (29). It also marks the beginning of a courtship introduction in the poem, which is at the same time a sign of the first moments for the text to come into light and the emotions and feelings that the writer experiences so the language and the context are brought in, including the words and structures that go in harmony with the psychological state of the poet lives in , wherein there are moments to get rid of the pressure of thought.

We can say now that the text that we have agrees with what we have already suggested; this is evident in the first six lines of the poem where the passive participle has been repeated thirteen times. The poet says (30):

مُنِيْمٌ إِثْرَهَا لَمْ يُفَدَّ مَكْبُولُ	بَانَتْ سَعَادٌ فَقَلْبِي الْيَوْمَ مَتْبُولُ
إِلَّا أَعْنُ غَضِيْبُنُ الطَّرْفِ مَكْحُولُ كَأَنَّهُ مُنْهَلٌ بِالرَّاحِ مَعْلُولُ صَافٍ بِأَبْطَحِ أَصْحَى وَهُوَ مَشْمُولُ مَوْعُودَهَا أَوْ لَوْ أَنَّ النُّصْحَ مَقْبُولُ	وَمَا سَعَادٌ غَدَاةَ الْبَيْنِ إِذْ رَحَلُوا تَجَلُّوْ عَوَارِضَ ذِي ظَلْمٍ إِذَا ابْتَسَمَتْ شَجَّتْ بِذِي شَيْمٍ مِنْ مَاءٍ مَحْنِيَّةٍ أَكْرَمَ بِهَا مِنْ خَلَّةٍ لَوْ أَنَّهَا صَدَقَتْ

The passive participle occurred three times in the first line, two of which were in accordance with *MAFAAOUL*. The first was *MATTBOUL* and the second was *MAKBOUL*. Undoubtedly, such examples have an effect on the quality of the musical rhythm of the poem. The third example *MUTAYAMOUN*, came at the very beginning of the second part of the first line

This is not the end of the story because the phonetic and verbal components of the text are not only the levels that the field of stylistics highlight and repetition is semantically important ; lexically speaking, the context of the text deepens the understanding of the meanings of the above examples . *MATBOUL* means ‘sick’ and *MUTAYAM* ‘humiliated for falling in love’, whilst *MAKBOUL* means ‘restricted’, which is associated with weakness and humiliation. Syntactically, the words *MUTAYAM* and *MAKBOUL* lead to clarify the meaning of *MATBOUL*, which is related to the meanings of weakness and humiliation, but they characterize the heart of the poet, which experience all the above meanings. As far as time is concerned, the adverb *ALYAWAM* meaning ‘today’ determines the time of the event whilst the past tense verb *BANAT* has a greater role but the link between the verb and the time is exemplified in terms of the past event, which is here related to ‘split’, related in one way or another to space as it is to get out of place, the place of meeting, which was followed by separation and fragmentation, not only between the poet and the beloved, but inside the poet.

If we look closely at the second poetic verse, we will notice that the passive participle was repeated twice: *GHADHEEDH*, in accordance with *FAAEEL*, and *MAKBOUL*, in accordance with *MAFAAOUL* (31). The initial reading suggests that the verse is associated with depicting the beauty of the beloved girl, whilst the careful reading stylistically reveals that the two examples are closely connected to the poet himself through the repetition of these aesthetic aspects that reflect its impact on the poet who is completely emotionally attached to such beautiful images.

Textual repetition, therefore, contributes to the cohesion and coherence of the text (32) where the passive participle continues to be repeated in the opening lines of the poem where the third line talks about the beloved’s lips, heavily relying on the repetition of the passive participle and stating the senses of taste and eyesight, as it expresses how beautiful the beloved’s teeth and her smile are; here, the poet employs the sense of taste for the eyesight ; to achieve this, the passive participle was repeated twice. It should be noted that there is a close correlation between the lips of the beloved girl and wine in the sense that both have a good taste; the poet portrays the lips as not being satisfied with the first drink (*MUNHAL*) until they get another drink (*MAALLOOL*). Accordingly, there is a good reason to repeat the passive participle which seems to be compatible with the context of the text. The same association is extended to the fourth verse in order to give a perfect image of the taste, as wine should be mixed with water to purify water, which should be so cool to reach the needed pleasure. In the sixth line, the

passive participle was repeated twice, as well: *MUAUD* at the beginning of the second part and *MAKBOUL* at the very end.

We note the active role of this repetition in linking what has been just emphasized on the beauty of the beloved girl. It is purely sensual and it seems that the selection of a particular style and its impact on the context is very clear. In this regard, there is a justification for a set of contrastive ethical characteristics of the beloved; these are represented by lack of honesty in *MOAUDHA* meaning 'her appointment' and in the non-acceptance of advice (if that advice is acceptable); it was a prelude to a shift the first attributes to different ones.

In the third portrait, which portrays the camel, the repetition of the passive participle was meant to serve the rhyme of the poem, as it occurs at the very end of each line; however, semantically, it has a set of functions. The camel portrait extending from the 13th verse to the 33rd verse includes six occurrences of the passive participle (33).

If we do not accept the idea of objective equivalents, we will not reject the projections made by the poet on the grounds that the poet is living in a miserable situation for his camel which shares his worries and concerns; accordingly, the use of the passive participle may contribute to the formation of such a semantic structure and that idea; at that point, stylistics has a key role in highlighting the repetition of such linguistic forms and its impact on the context in terms of textual cohesion and coherence on the one hand, and the deepening of the intended meaning, on the other hand. Such meanings seem to be very clear in the second part of the 15th verse:

مجهول الأعلام طامس عرضتها عرقت إذا الذفرى ذ ضاخة كل من

The poem interpreters regard the word *MAJHOUL* to be a passive participle word (34). Undoubtedly, it describes what the word stands for, which means that the right understanding of the lexical item itself comes from the overall and internal reading within the context of situation in which it occurs. What we see as the fragmentation of the poem units indicates an integration of its semantic structure. It should be pointed out that every reading that does not touch upon the essence of the text is considered as a superficial reading, because the profound reading is the one contributing to the recreation and composition of the text in order to make the process of reading as much creative as the text itself (35). Hence, we look at the poet through the text where he ended up with feelings of frustration, reaching a degree he could not heal himself, according to the information provided in the opening lines of the poem; there was no way to search for an alternative. The passive participle *MAJHOUL* meaning 'anonymous' was used to express the psychological state of the poet. It is very simplistic that the poem interpreters think that the above passive participle word was used to mean 'hide marks', the words used at the beginning of the second part of the verse tell something different; when the poet used *AARDHTAHA*, he means its intension or direction. It is plausible to say that the poet

himself would go to the unknown and the passive participle word *MAJHOUL* was used to describe the current direction of the poet who wanted to get out of the place that he used to live in.

The 16th verse restricts itself to compare the poet's camel with a wild bull:

والدميل الحزان ت وقدت إذا لهق مفرد بعيني الغيوب ت رمي

The poet used simile by using two words: *MUFRAD* and *LAHAQ*. The first is a passive participle word, which is explained by the poem interpreters as an adjective related to an elliptic entity as in the case of 'an isolated bull' when isolated from cows. In the above figure of speech, the eyes of the camel are compared to those of the wild bull which is isolated from females because in such a situation the isolated ox would keep staring extensively and its activity would become stronger (36). However, if we had a little rethink of the passive participle used, we would think that the poet himself was meant rather than the camel in that he was engulfed with fears and worries as he drove the camel through an unknown pathway. In the previous verse, the poet himself was the person who had been abandoned by his own people; these meanings are more evident in the verse down below:

مشغول عتك إذني أله ينك لا أمه ك نت خ ل يل كل وقال 35.

The tribe had abandoned him. The cohesion of the units of the text and the emergence of stylistic literary devices come from an outstanding communication between the phonetic level represented by the repetition of the passive participle and the semantic level through the growth of the semantics of the above linguistic forms and proximity to the centre of attention and appeal. At the very end of the above verse, *MASHGOUL* means 'busy'; the selection of the passive participle describes how miserable the poet was because the tribe had abandoned him and no longer taken care of him. This is not only the case; his own people were certain of his being killed:

لمقتول سلمى أبي بن يما إنك وقتولهم جناب يها الو شاة ي سعى 34.

The threat of being killed is clearly exemplified by the use of the passive participle. It is noted that this stylistic device expresses the sense of frustration engulfing the poem, as it is explained by morphologists that the passive participle indicates what happens to those who are under the effect of an action. This idea is also very clear in the 36th verse:

مفعول الرحمن قدر ما ف كل أبالكم لا سد بيلي خلوا ف قلت 36.

The verbal expression in the above verse is in harmony with the passive participle deepening the semantic structure of the verse concluded with a court launched by the poet to remain on the tongues of people, summarizing his own experiences and the experiences of others through

the reliance on experience and generalization (37). However, the contextual clues indicate something different because the structure of the text suggests that the poet spoke it out while looking for the survival from being killed; in other words, this happened before his embracing Islam; personally, I think that it is an indication of the extent of how desperate the poet was, as all alternatives run out except for going to the Prophet Muhammad, peace be upon him.

37. محمول حدباء آلة على يوماً
سلامته طالات وإن أدنى ابن كل

It seems that the stylistic feature used in the current research, namely the repetition of the passive participle, supports what we argue that there is a growing state of weakness and despair that has befallen the poet, which is confirmed by the following poetic verse:

The verse completely confirms a sense of weakness and despair controlling the life of the poet and does not indicate any signs of a faithful convert to Islam. Many people do not associate death with Allah but with weapons such as the sword and many others; there are other people who connect death to time; that is why people used spells to be protected from the claws of death.

In addition, the verse ends with the passive participle *MAHMOUL*, which is intended as an attempt to lessen the pains from which the poet suffers from. This meaning is more evident when the poet tries to be not in a state of total despair as he asks for forgiveness:

38. مأمول الله الرسول عند والعهفو
أوعذني الله الرسول أن أدنى بنت

Furthermore, the passive participle *MAHMOUL* ends up the verse. After examining the passive participle, it suggests that there are a number of possibilities; however, the verse does not indicate how a faithful Muslim the poet was. It should be noted that style might mean a message carried out through the existing relations between the linguistic elements not at the sentence but at the text or speech level (38).

It seems that his own definition of style was carried out through the text of the poem, especially the extensive use of the passive participle throughout, which indicates how the poet was affected, displaying a state of psychological disorder and fear from which the poet suffers. Therefore, the poet's miserable psychological state is a demonstration of fear and worries from the possibility of being killed rather than a sign of faith and religious beliefs. The 44th poetic verse expresses clearly what the poet suffers from:

44. ومسؤول منسوب إنك وقيل
أكله أن عندي أهيب لذاك

As we note, the passive participle was repeated twice in the second part of the verse (*MANSOUB* and *MASAOUL*). The extensive use of the passive participle indicates a summary which comes as a result of the introductory information provided by the passive participle in

the previous verses (e.g. *MAHMOUL*, *MAGTOUL*, *MASHGOUL*, *MAHMOUL*, and *MAMOUL*). All this suffering is because that the poet is wholly responsible for what he did.

The first stylistic note is the first passive participle in the verse (*MANSOUB*), which displays the fact that the poet was busy with the Arab mentality before the rise of Islam, especially the question of to which tribe people belong . This also confirms what we have concluded above about the psychological state of the poet.

As far as the second passive participle (*MASAOUL*) is concerned, it seems that it is so significant that the question of what the poet committed means to be responsible for what happened, so the passive participle s that follow are merely fabricated by the poet himself due to the state of fear of what will happen, as he says:

46. يغدو فيحلم ضرغامين عيشهما
لحم من القوم مغفور خراذيل
47. إذا يساور قرناً لا يحل له
أن يترك القرن إلا وهو مجدول
48. ولا يزال بواديه أخو ثقة
مطرح البزّ والدرسان مأكول

These verses portray the possible death according to the poet's imagination and thoughts (*MAAFOUR*, *MAJDOUL*, and *MAKHOUL*). This explains why he compared the Prophet, peace be upon him, to the sword by using the passive participle , *MASLOUL*, which might be the reason behind giving the Prophet, peace be upon him, his own cloak as a sign of safety:

إن الرسول لسيف يستضاء به مهند من سيوف الله مسلول

The Passive Verb

One of the most striking stylistic devices used in the poem is the use of the passive verb, which is used here as a way of building the contextual structure as well as forming the semantic and pragmatic components of the text. As thought by morphologists, there is a correlation between the passive participle and the passive verb, which justifies the repetition of both linguistic forms throughout the poem.

It might be suggested that there is another reason behind such a repetition, namely being both closely connected to the grammatical category of object rather than subject. That is why it is not surprising that there exist a variety of designations of the passive voice, most of which are related to the passive participle. It was called 'the verb of the passive participle' (39), 'the verb associated with the passive participle' (40), 'a verb that does not define its subject' (41), and the passive participle (42). The current research is concerned with these stylistic devices because the use of such devices is reflected upon the poet's view of the poem in terms of the context of the text and the construction of the event which extends from the text to the current real life of the poet. First, we will locate the passive voice verbs in the poem, which are highlighted in bold:

1- باننت سعاد فقلبي اليوم متبول
متيم إثرها لم يُفدّ مكبول
2- شَجَّتْ بذِي شيم من ماء محنية
صاف بأبطيح وهو مشمول
7- لكنها خلة قد سيط من دمها
فجعّ ولعّ وإخلافّ وتبديل

مرفقها عن بنات الزور مفتول	22- عيرانة فذفت بالنعوض عن عرض
والعفو عند رسول الله مأمول	38- أنبئت أن رسول الله أوعدي
من الرسول بإذن الله تنويل	42- لظل يرعد إلا أن يكون له
وقيل إنك منسوب ومسؤول	44- لذاك أهيب عندي أن أكلمه
مهند من سيوف الله مسلول	50- إن الرسول سيف يستضاء به
كانها حلق القفعاء مجدول	54- بيض سوابغ قد شككت لها حلق
قوماً وليسوا مجازيعاً إذا نيلوا	55- لا يفرحون إذا نالت رماحهم

It seems that the use of the passive voice sentences are associated with the fact that the poet is more concerned with the event rather than the doer of the action. Such an explanation can be better understood if we examine the justifications behind the use of the passive voice. This stylistic feature is extensively used in the Holy Quran (44-46).

In the 38th poetic verse, it seems that the poet knows who told him the news. Stylistically, the use of the passive verb is to focus on the event rather than the doer of the action. One may say that being concise in the above verse hints at the fear of what might happen in the sense that none told him the news because there is no promise of forgiveness. Similarly, in the 44th verse, the poet knows who told him the news, but the large number of people telling the bad news and the fear of what might occur has made the poet no longer mention the news tellers (47-49). The second pattern of passive voice is a form of passive verb accompanied by subject, as in the case of *ASIR ThOAAAB ASARAHU MURRTUN* (50).

The third pattern includes the presence of the doer of the action accompanied by a passive verb, which is also known as the complete passive voice (51). In such cases, the doer of the action follows a preposition (either *MIN* or *BAA*). Such cases are evident in the Quran (see 51-54). In the 50th poetic verse, the poet argues that the Prophet, peace be upon him, is like a sword *YUSTADHAU BIHI*. It might be argued that the use of this pattern aims to highlight the action rather than the doer of the action, because it is already known for the speaker.

Another element of the passive voice sentence is known as vice-subject, which has been named differently by Arabic scholars (57). It should be pointed out that such a sentence is concerned with the construction of the text, the role of repetition of the coherence and cohesion on the units of the poem, and the deepening of the pragmatic and semantic structure of the poem.

Not every vice-subject is necessarily an object. The author of a book entitled 'The Complete Syntax' points out that many scholars in ancient times call it an object whose subject is not known and vice-subject might be an object, adverbial, or prepositional phrase (58). That is why vice-subject was absent from many poetic verses of the poem and understood as a hiding pronoun, as displayed in the 22nd where the vice-subject was understood as a hiding pronoun, namely *HIYA*, and the 42nd verse as *HWA*.

In summary, the event itself is more important than the doer of the action in a sentence containing the passive voice, which can be justified in light of the psychological state of fear,

threat, and intimidation that the poet has been living. More specifically, he might be killed at any moment so he undergoes increasing pressures. This means that the poet was only busy with the event itself rather than who is involved.

CONCLUDING REMARKS

The current study has showed that the employment of a stylistics analysis approach contributes to displaying the more important elements of a literary text. One of the most important determinants is the frequency of occurrences of linguistic forms in a literary text. Undoubtedly, the repetition of these elements is a clear indicator of the construction of the aesthetics of a text, which distinguishes a text from another. This stylistic approximation leads us to talk about aesthetics which might be extended to the textual coherence, cohesion, and the mutual relations among different portraits of the text, which might be seen as fragmented and divided, in order to create a unified literary masterpiece explaining the idea that the poet wants to send to the reader.

To conclude, the employment of stylistic devices such as the passive participle and the passive verb is very important in displaying the mutual relationship between the overall structure of the text and its socio-historical contexts without twisting the real meanings of the text. This is exemplified through the use of the aforementioned literary devices in relation with an emphasis on the event more than the doer of the action, best exemplified in the poet's psychological state of weakness, worries, and disorders, obviously transmitted by historical narratives and documents displaying the miserable situation that the poet used to live before converting to Islam

Endnotes

The study has relied upon concise notes on Banat Suad and its grammatical categories provided by Ibrahim Bin Abed Alrahim Alkhmii (died in 709 Hijri) and edited by Dhyaa Al-Deen Hamzeh Al-Ghoul as an important reference due to a set of outstanding characteristics, including serious research methods. It is also a master degree thesis in Arabic Department in the Islamic University of Ghaza.

1. Al-Attar, Sulieman (981). 'Stylistics: Science and History'. Fsoal Journal, 5 (2): see page 133.
2. Al-Masdi, Abed Al-Silam (1982). *Stylistics and Style*. Tunis: The Arab House of Books, see page 48.
3. The same reference and the same page
4. The same reference page 37.
5. The same reference page 49
6. The same reference pages 36 and 37.
7. The same reference page 36.
8. The same reference page 38.
9. A reference written by Middleton, Murray (1982) on stylistics.
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12. Al-Masdii, Ebed Alsalaam. *Stylistics and style*, see page 87.
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14. Aljamhi, Muhammed Bin Ebed Alsalam (231 Hijri). *Tabagaat fuhoul Alshuraa* examined by Muhmoud Muhammed Shaker, Jeddeh: The House of Almadanii, part one, pages 99-104. *Ibin Qutaybeh Aldanyouri* (276 Hijri) (Poetry and the Poets) examined by Mufeed Gmayheh (1985), Beirut: The house of Alalmiyeh, see pages 80 and 81. *Albaghdadi* (1093 Hijri) *Khizanat Aladab Walub Baab Lisaan Alarab* examined by Ebed Elsallaam Haroun (1989), Cairo: Alkanjii Library, part 9, see pages 153 and 155.
15. Al-Masdii, Ebed Alsalaam. *Stylistics and style*, see page 44.
16. Aljamhi, Muhammed Bin Ebed Alsalam (231 Hijri). *Tabagaat fuhoul Alshuraa*, part one, page 100 and Altabrizi providing notes on the poem under study, examined by Mahmoud Alamoudi (1995), Haza: Mugdad Press, see pages 32 and 33.
17. Alansari, Ibn Hashim (761 Hijri). *Critical Notes on Banat Suad Poem*, examined by Mahmoud Abu Najii, Damascus: Quranic Science Corporation, see pages 37 and 228. Altabrizi wrote critical notes on the poem, see page 55.
18. The importance of this poem is associated with its being extensively examined by the ancient scholars, as there are more than 30 explanatory literary works (see Concise Explanatory Notes on Banat Suad, page 19). It should be noted that there are many other works on this poem (See Karl Brockelmann's *History of Arabic Literature*, which is translated Ebedelhaleem Alnajar and Ramadan Ebed Altawaab (1977), Cairo: The House of Knowledge, part one, pages 161 and 162.).
19. Al-Masdii, Ebed Alsalaam. *Stylistics and style*, see page 44.
20. Ibn Hashim, Abdullah Bin Yousef (died in 761 Hijri): *Awdhah Almasalik Ailaa Ibin Malek* examined by Muhammad Abedalhameed (1986), Beirut: The House of Arabic Heritage Revitalization, part two, see page 259.
21. Alhamlawii, Ahmed. *Shatha Alaraf Fii Fan Alsarf* examined by Nasar Ebed Elrahmaan, Riyadh: Alrushed Library, see page 51.
22. Alsahaymaat, Yousef (2006) *An Introduction to Arabic Morphology*. Alkarak: Yazeed Centre for Publication, see page 125.
23. Alaababneh, Yahiya (2000) *Dirasaat Fii Fighi Alugheh Alarabiyeh*, Amman: Sunrise House for Publication, pages 71-90.
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25. Alsayoutti, Jalal Eldeen Ebed Eruhmaan Bin Elkamaal (died in 911 Hijri), *Excellence in Quranic Sciences* examined by Muhammed Abu Elfadhel (1988), Beirut: Egyptian Library, part three, page 199.
26. Qassim, Ednan Hassan (1922) *Structural Stylistic Trends in Arabic Poetry Criticism*, Damascus: Ibn Katheer House, see page 104.
27. Nazik Almalakeh (1983) *Issues in Contemporary Poetry*, Beirut: The House of Millions, see pages 276 and 277.

28. Alsad, Nour Aldyeen (1977) *Stylistics and Discourse Analysis*, Algeria: Houmeh House, page 169.
29. Ayad, Shukri (1983) *An Introduction to Stylistics*, Rabat: The House of Sciences, page 74.
30. *Concise Explanatory Notes on Banat Suad* by Alakhmii, pages 3-14.
31. As argued by Yahiya Ababniyeh, Faaail is the first linguistic form used to compose the passive participle whilst the current commonly used linguistic form, namely Mafoul, is an emergently used one (see *Studies on Arabic Phonology and Philology*, page 75).
32. Shibil, Aizeh (2007) *Ilem Alugheh Alnas*, Cairo: Faculty of Arts Library, page 141.
33. The seventh one was in parallel with the linguistic form Mafoul, as displayed in the 32nd verse which includes the passive participle Maagoul related to mind. Likewise, there are other examples such as Maysour and Maftoun (see Alkhamii's Concise Explanatory Notes on Banat Suad, page 58).
34. Alkhamii's Concise Explanatory Notes on Banat Suad, page 58.
35. Alrababeh, Mousa (1998) *The Reading of Before-Islam Poetry*, Irbid: Alkandii House, page 12.
36. Alkhamii's Concise Explanatory Notes on Banat Suad, page 35.
37. Suleiman, Fathallah Ahmed (2004) *Stylistics: A Theoretical Introduction and an Applied Study*, Cairo: Faculty of Arts Library, page 69.
38. Al-Masdi, Ebed Alsalaam. *Stylistics and style*, see page 87.
39. *The Book* authored by Sibawayeh, Amru Bin Ottoman (died in 180 Hijri). It is examined by Ebed Alsalaam Haroun (1975) Cairo: The Book's General Egyptian Group, pages 41 and 42.
40. The same reference, part one, page 229.
41. Alfaraa, Yahiya Bin Ziyad (207 Hijri), *The Meanings of the Quran* examined in 1983, part one, page 102. Alnuhaas, Abu Jafar Ahmed Bin Muhammed (died in 338 Hijri), *Araab Al-Quraan* examined by Zuhair Ghazi (1985), Cairo, part one, page 306. Ibin Janii, Abu Alfatah Ottoman (died in 395) *Almuhtasab Fii Tabyeen Wajouh Shawath Alqaraat Walyadhah Anhaa* examined by Ali Al-Najdi et al. (1945), Cairo: Higher Council of Islamic Affairs, part one, page 104. Ibin Yaayeesh, Mufaq Aldeen Yaayeesh Bin Ali (died 643) *Sharah Almufadal* (1975), Beirut: The House of Scientific books, part seven, page 69. Algurtubi, Abdullah Bin Muhammad Alansari (died 671) (1988) *Tafseer Alqurtubi Aljamaa lahkaam Alquraan*, Beirut, part one, page 342.
42. Alqurtubi, *Tafseer Alqurtubii*, part 9, 358.
43. *Surat Alanbyiaa*, verse 37.
44. *Surat Alalaaq*, verse 4.
45. *Surat Alnyisaa*, verse 28.
46. *Ibin Janii, Almuhtasab*, part one, page 135.
47. Al-Sayoutti, Jalal Al-Deen Ebed Alruhman Bin kamal (died in 911 Hijri) *Himaa AlHawamia Fii Sharah Al-Jawamaa* edited by Badir Al-Deen Al-Nuaasii, Beirut: Knowledge House, part one, page 518.
48. Suleiman, Fatahallah (1997) *The Verb in Surat Albagarah: A Linguistic Study*, Cairo: Faculty of Arts Library, page 178.
49. *Surat Albaqarah*, verse 206.

50. Muhammed, Ebed Alfatah (2006) 'The Passive Verb in Arabic', Journal of Damascus University, volume 22, issue 1 and 2, page 45 (see *Alaghani* authored by Abu Alfaraj Alasfahanii, part 9, page 6).
51. Muhammed, Ebed Alfatah (2006) 'The Passive Verb in Arabic', Journal of Damascus University, volume 22, issue 1 and 2, page 46.
52. Alraad Surat, verse 1.
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55. Ibin Janii, *Almuhtasab*, part one, page 104.
56. Ibin Yaaiyeesh, Sharah Almufadhel, part 7, pages 69 and 70.
57. Muhammed, Ebed Alfatah (2006) 'The Passive Verb in Arabic', Journal of Damascus University, volume 22, issue 1 and 2, page 36.
58. Hassan, Abbas 'The Complete Syntax', Egypt: The House of Knowledge, page 96.

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