

PalArch's Journal of Archaeology of Egypt / Egyptology

Stylistic behavior in construction sentence conditions (order style)

Khansa Saad Fajr¹, Assistant Professor. Muhannad Marmous Abboud²

^{1,2} Iraqi University – Baghdad Faculty of Arts - Department of Arabic Language

Email¹: khansaasaadfajir8899@gmail.com, Email²: muhannadabbod5@gmail.com

Khansa Saad Fajr 1, Assistant Professor. Muhannad Marmous Abboud 2, Stylistic behavior in construction sentence conditions (order style) ,-- Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(10), 2674-2685. ISSN 1567-214x

Keywords: Stylistic behavior, sentence conditions

ABSTRACT

This study is based on the poetic stanzas of the poets of the Andalusian era, specifically (the poetry of nature) for them. The study came to achieve objectives, perhaps the most important of which are, Monitoring the required structural methods in the texts of nature poetry, Describe the patterns of the imperative construction sentence as the reality of use in those poetic syllables, such as the interrogative sentences, the command, the prohibition...etc. Revealing the figurative rhetorical meanings included in the required constructional methods in the (Andalusian) nature poetry.

After we have crossed that path in the field of this research marked ... (Stylistic behavior in the conditions of the construction sentence (the method of demand) To summarize the most important results: This study provided a statistic for each structural style of demand in the nature poetry of the Andalusian poets, this study presented a picture of the required construction sentence, as it was used in nature poetry.

Introduction

Praise be to God, whose grace good deeds are accomplished, and blessings and peace be upon Muhammad and all his family and companions, and after..

This study is based on the poetic stanzas of the poets of the Andalusian era, specifically (the poetry of nature) for them. The study came to achieve objectives, perhaps the most important of which are:

- Monitoring the required structural methods in the texts of nature poetry.
- Describe the patterns of the imperative construction sentence as the reality of use in those poetic syllables, such as the interrogative sentences, the command, the prohibition...etc.

- Revealing the figurative rhetorical meanings included in the required constructional methods in the (Andalusian) nature poetry.

The rhetoricians define creation as: every speech that does not bear truth or lies in and of itself; Because the meaning of his utterance before his utterance does not have an external reality that matches it or does not match it. Al-Qazwini said: The point of limitation is that the utterance is either a predicate or a construction, because either it has a relation out of its congruence, or it does not congruent with it, or it does not have an outlier, so the first is the predicate and the second is the construction . The creation has two parts:

The first: the imperative construction, which is what calls for a demand that is not fulfilled at the time of the request, and it is of five types: the command, the prohibition, the question, the wish, and the call.

The second: the non-mandatory construction, which does not require a requirement, and it has different methods, including praise and slander formulas such as (yes and bad), wonder, oath, hope, and contract forms.

It was mentioned in the explanation of Kafiya Ibn al-Hajib that (yes and bad) are included in the Talbi construction, and they are to create praise and slander in the same narrator; Because their intent is that its indication of praise and slander stems from news; However, al-Taybi transmitted the saying of al-Istrabadhi that counting these formulas from the creation in it was considered for their possibility of truth and falsehood in the same informant, and what indicates that they are two reports of the occurrence of yes is news, because in the Almighty's saying: ((Indeed, God admonishes you with it)).

6 - Reporting and Composing Formation works to achieve the mechanism of aesthetic and artistic formation... The poets in their texts did not overlook stylistic phenomena, including narrative methods and construction methods with the diversity of their purposes... They set out to the worlds of different styles and various phenomena.

First: the command

In mentioning the matter, Al-Qazwini cited the saying of Al-Sakaki: ((His right is immediate, because it is apparent from the request, and the understanding when ordering something after the order is contrary to it takes the initiative to change the first order without the combination and the will of laxity)) . And he pointed out in the clarification: ((And among the types of construction: the command, and it is clear that its form - from the conjugated to the lam towards: to bring Zaid and others towards: Akram Omar, and Ruwid Al-Bakr - is placed to request the verb to be superior; to come to mind when hearing it, and everything else depends on the presumption) . Ibn Ya`qub said: ((The commanding person's request for elevation, and the meaning of the request for elevation, is required to consider himself high by showing the state of the lofty, because his words are on the side of harshness and strength, not on the side of humility and lowliness. himself or not)) . The rhetoricians have explained the condition of superiority that the speaker considers himself higher than the addressee, and higher in status, by showing the state of transcendence and not in terms of humility. That meaning... and the initiative to understand is the strongest of the signs of the truth)) , and since this study is concerned with revealing the rhetorical formation tools, it cannot neglect the verb of the command whose meaning is the beginning ((a saying that foretells the invocation of the verb from the side of others on the point of superiority).) ; However, what should be said in this regard is that the conditions on which it is based only pertain to the real command that is obligatory, but there are methods of request, especially the order that the one who says it does not intend the condition of implementation, and that is why the matter is divided, like all kinds of speech into two parts: real and figurative. . In examining the issue of the matter in creative texts, the mind turns directly to figurative purposes. The command or something else is

not intended as a literal request that must be executed, but rather other things beyond the expression, which are the purposes that are understood through the context of the speech in which they are mentioned.

The types of command are:

- **do the command.**
- **The present tense coupled with the command.**
- **The name of the verb.**
- **The source representing the action of the command.**

Below we will discuss some of the passages that the imperative forms contributed to building its rhetorical formation:

- Doing the command: Ibn Zaydun said, from (al-Kamil):

Tell the minister and you have cut his praise

My time was imprisonment, so was my reward

Don't be afraid of what I've spent

From that in me and do not yearn for my admonition

You didn't do the right thing for me

This is the reward of the liar poet

This passage shows the poet's artistic ingenuity in formulating meanings in indirect ways. The apparent expression does not highlight the content, whether it is praise or slander; As it was distinguished by being a letter from a poet to a minister, this poet supports the measure taken by the minister against him; But this is not the end of the story. In order for the reader to stand on the technical features of this text, he must establish basic foundations for analysis, and that the most important of these foundations was represented by the poet's use of the command, as well as the general construction that showed the order formula enabled the achievement of the expressive goals that the poet wanted. Highlighting the poetic meaning through it, as follows:

- The text was based in its most important parts on the act of the command: (Say), which is a figurative command that goes to the purpose of the petition; When the poet asks one of them to inform the minister what he wants to say, which is that you, minister, have done well.
- He strengthened the action of the command with the two present tense verbs preceded by (not the nahiya), and this prohibition came on the tongue of the bearer of the message from the poet to the minister, as happened in the act of the command, and this prohibition is also a figurative prohibition.

- It is clear from the poet's words that his imprisonment came after the poet spent his life praising this minister, and in the last verse he reached to show the result of the actions, by denying the mistake in the minister's act that occurred against him.

Through the foregoing, we conclude that the poet in this passage has slandered this minister; That is because he admitted in the last verse that all the praise he used to give to the minister was a lie, and that he was a liar in his praise, and thus he turned all the praise into satire, and from here the poet's artistic ability and skill in constructing this passage becomes clear, as we also conclude that the poetic text is a tapestry An integrated consisting of many elements, its fruit can only come with the combination of all the elements. If the analyst wants to reach the artistic significance of the poet, he cannot tear the text of the text into pieces; Because he will not be able to study each part separately. The literary work, despite its multiple elements, remains a cohesive unit, and overlapping if you call one side of it, this aspect will carry with it the other aspects . Hence, we can notice that some verbs of the command do not clarify their content except by supporting other verbs. That is why poets often resort to using it. In order for them to be able to open up to the

contents that they want to broadcast in their clips, this is what we see in the following passage by Ibn Shahid, from (Al-Khafif):

**Say to those who increased when they are far
apart
Don't be tempted by what you see from my
friend
No, the right of passion and the right of its
nights
I can't stand what you claimed even**

**And my vow was forgotten, and I did
not forget my vow
Maybe if you want to change your friend
Whoever made your face beautiful as an
individual
His property I was not a slave to anyone
else**

The first thing that the poet tells us is to do the command (say), but often this speech comes without a definition or statement to the addressee, and it is most likely that the poet in this form is addressing himself, that it is himself who will be the one who says, but he invents a speech that makes him a messenger in order to inform the beloved What he wants to communicate, and from here, the matter here is a metaphorical order whose purpose is to warn, as he warns his beloved not to be deceived by his proximity, so he goes too far in his estrangement.

We may find many passages in which the poet begins by doing the command (say), and the purpose of that is to suggest from the beginning of the text that there is something to be said after that, so doing this command is a justification for the content that comes after it, including what was mentioned in Ibn Hamdis's piece, From (light):

**Say to those whom the gazelle has missed
light
You are in the eye and the tongue and in
If you unjustly violated fulfillment of
treachery,
You have a pure heart, there is no deceit
in it**

**And she is of her kindness, a musk deer
The heart, where did my destiny settle from
you?
This is how your side indicated about you
And he is to desert you in a fire**

Among the passages in which the verbs of the command are mentioned are the words of the poet, from (Al-Taweel):

Advance to what I used to welcome

Repentance received you as a veil of blame

Advance: the verb of an order that goes to the purpose of the petition, and the verb: respond. And the words of Ibn Zaydun, from (Al-Kamil):

Best guess, don't arrange after a boy

**The vows are pardoned, and traces of it
remain**

Do the command: Well, go to the purpose of advising. And the poet's saying, from (Al-Mutaqabib) :

Establish the covenant between us

**And you are not impossible for the
length of the dimensions**

Iqami: the act of a figurative command, the purpose of which is to seek, and do not impossibly: a figurative prohibition, it goes to the purpose of the petition as well.

Thus we see that the poets used the method of command in many places, and they exceeded its true meaning to the various figurative purposes imposed by the context of the text, and the content of the literary message, and then they moved between these purposes, and from this is the saying of Ibn Abdoun Al-Yabri, from (Al-Kamil):

**O Amr, respond to the hearts of the breasts
Visit the Pleiades while we are on a planet
And turn us through you cups**

**Without cutting or burning
Were it not for disobedience, I would
have said with impediments
You did not ask to intoxicate us
without nectar**

The verbs of the command included in the passage are: respond. button . Turn, and by broadcasting these verbs in the parts of the text, the poet was able to make his text a moving world, buzzing with action and perpetual motion, as if these actions of the matter are related to the realization of a material thing; Although these verbs receive moral things, the poet asks Amr to return hearts to the chest, to visit the chandelier, and to complete this by turning cups that did not contain nectar, and from here the reader can conclude that these command actions are metaphorical, and that The purpose to which I went is the purpose of wishful thinking, as it appears to fall under the door of impossibilities, and the poet's use of these commands in the context of wishful thinking gave the poetic image beauty due to the movement of imagination that it had, and the guarantee of artistic pleasure.

And just as the poets benefited from the actions of the command in giving pleasure and beauty, they also benefited from it in exhortation and guidance, and from that is the saying of Ibn Sarrah, from (Al-Sari’):

**Hurry up to the truth and count on
If you want to live, be honest**

**Wise wise saying
The liar is like the dead**

The sect that we discussed above was related to the express verbs of the command; However, the syllables included other forms of the imperative than the verb form, including:

- Present Tense Coupled with Lam Al-Amr: From the passages that contain the present tense coupled with Laam Al-Amr, Ibn Zaydun said from (Al-Basit):

**So let people get angry, I don't give
them satisfaction
If you could if you were absent**

**And He does not set you an everlasting covenant
I turned my back and didn't see anyone**

It is clear that this stanza is based on a request style that came in the form of the present tense verb coupled with lam al-amr, which is his saying: let him be angry.

The lam that precedes the present verb and turns it into the meaning of the command smells from it the request for explanation. For when the speaker says: “Let it be so... This utterance requires the listener to ask about the meaning, and for this reason poets use this formula to give them something of openness to more saying, and this is how we see the poet when he said: Let him be

angry, as if he felt the listener's need for justification." For this matter, especially when he confirmed the decision of their indignation by saying: I do not dedicate contentment to them, and this was supported by the action of the present tense coupled with the command: He does not place, so that the content of his answer comes in the second line: that the poet's goal is the satisfaction of the beloved to the extent that he declared an impossible situation, which is that he is in a situation Its absence wishes that he could not look at anyone, and this content reminds us of the house of Al-Mutanabbi, from (Al-Waffer):

And if I could lower my ends

I didn't see him until I saw you

Thus, we saw how the poet was able to benefit from the present tense verb form associated with the command to form his beautiful painting. He produced a formal and semantic unit that made it miraculously consistent. He did not leave this formula standing at its direct meaning; Rather, he intended to produce colors of meanings that make the recipient tight to say, and this leads to the poet being the one who can express the poetic meaning ((in different ways, which leads to a multiplicity of expressive forms despite the unity of the mental image)) which Started from it, which revolves in the orbit of suggesting a request for the approval of the beloved.

Verb noun:

The noun of the command verb is a word that denotes the meaning of the request, and grammatically it does the action of the verb; But its signs are not the signs of the verb, and this word is always built, and this definition of the noun of the imperative is included in the framework of the grammatical lesson. In the department of rhetoric, the rhetorician looks at the semantic effects of the use of formulas, including the noun form of the imperative verb. Being related to an unreal request, through this method the poet can express what is in himself. So, every purpose to which these formulas go is a purpose from which the poet wants to reveal an emotional state that he lives in, and then every poetic saying does not go beyond this emotional state, and this is the difference between the creative saying and the communicative saying, and from this perspective this study was launched in analyzing the poetic product Which was exemplified by these passages that we have before us from the texts in which the noun form of the verb is given is the saying of Ibn Abdoun, from (Al-Rajz):

**To you, you will appear
luminous
Standing at the door, not
authorized
Some of them are solid fears**

**Even the piercing meteor
has vanished
Except the eyebrow has
almost fallen asleep
And some of the modesty is
melted**

The poet looks at us at the beginning of building his poetic formation in the name of the act of the command, and it is clear that this formula formed the axis and anchor of the text with all its details; Because the poet made this formula have special advantages related to it, and general advantages related to the context in general, and these advantages include:

- The poet added the noun of the command verb (to you) to the pronoun (ha), thus achieving a number of matters, the most important of which are: the intensification of the meaning; As this word denotes the verb and the subject - the addressee, and the object of it is distraction.
- In addition to condensation, brevity and abbreviation, the poet was able with this initiation to

prepare the recipient's mind to open up to the meanings that were generated from some of them.

- The poet did not stop at taking care of the building; Rather, with this construction, he chose the words that fit with this content, which made the stylistic formation characterized by a number of stylistic variables that were mixed into an interwoven fabric at all its vocal, morphological, structural and lexical levels at the same time. It is not possible to “decouple the fabric’s overlaps, diagnose the distinctive characteristics, and quantify their connotations”, except by looking at the text as a single unit, but the name of the command act in all of that remains the function of the guide, without which the reader will negate the aforementioned matters.

Among the passages in which this formula was mentioned is the saying of Ibn al-Haddad, from (al-Kamil):

**Here is it to tell you that I
am its Lord**

**The proportions of the cat
are clear, whatever the cat**

The name of the command verb has been presented in this verse, and it is similar to what we have mentioned in the hadeeth in the previous verse.

Likewise, the words of al-Husari al-Qayrawani, from al-Taweel:

**To you, if you tasted
passion, you would excuse
me**

**Your eyelids, my age and my
heart are in vain**

Among the other verbs of the command that are mentioned in the syllables, is the word (donk), for this is what was mentioned by Ibn al-Sayyid al-Batusi, from (al-wafir):

**To you I flee from my
humiliation and my sin
Zura Ahmed Al-Mukhtar
forward
If I forbid visiting it with my
body,
Remember me, O Messenger
of God, from me**

**If you find God, you suffice
me
I want and want, if God
wills
I did not forbid his visit in
my heart
Greetings believer and
loving guidance**

This text represents a letter from the poet to the Holy Prophet, may God bless him and grant him peace. However, all these arts would not have appeared to the public had it not been for the composition in which the poet mastered. The composition that is the content of the science of the statement is through which the other arts appear, and if we look at the text, we will find the following:

- At the beginning of the saying, the poet presented a semi-sentence to you, and this introduction suggests specialization, which is that the only side to which the poet can flee is the presence of the Noble Prophet, may God’s prayers and peace be upon him, and this introduction is related to meanings.

- The poetic painting chose some of the elements of Budaiya, especially the repetition and the interview.

- The name of the command verb was manifested in the poet’s saying: “Without you, O Messenger of God... The advantage of this formula here is that it was able to contain all the meanings

broadcast by the poet in his text. The poet in the name of the verb got rid of the direct statement of the action of the command.

Thus, the poet was able to form a beautiful stylistic composition painting by linking the different elements and the interrelationships between the styles.

Second: The prohibition

Grammar, as it is known, was concerned with deconstructive, not synthetic, aspects, so the grammarians did not give full attention to the functional and moral aspect and its impact on the verbal context ((Hence, the talk about the prohibition came casually in the sections of grammar, it was divided into sections: the expressions of verbs or sentences sometimes and types not and the condition and the noun placed On the other hand, a warning, given that the complex context must be dissolved into its smallest components in order to reach the deconstructive properties of these elements. As for the rhetorical view of the subject, the matter is different. As rhetoric searches for the moral value of all methods of saying, including the method of prohibition.

The real prohibition is asking to stop doing something, and it comes from the highest to the lowest. In the field of creativity, this formula goes out to metaphorical purposes, and the prohibition has one formula, which is the present tense verb preceded by the no-non-ha, and poets have benefited from including this method in their poems.

What should be taken into consideration from the outset is what is meant by the prohibition in poetry. It is the purpose to which it is directed, as we will see in the following:
From that is the saying of Ibn Shahid, from (Al-Kamil):

**Do not cry because of the
nights
The least of your possessions
is the sword of destruction
And the departure of your
life every hour's journey
If you cry, your age will
make you cry**

**Sharp's song deprived you
of a drink
It is extracted from the gray
hair of the occiput
And the annihilation of your
kindness in the best time
Zajal wing passes through
the planet**

The prohibition in this passage is represented by: No, the present tense is crying, and the poet emphasized this verb with heavy emphasis, and when the present verb is connected to the object of emphasis, it is built on conquest.

In order to know the advantages of this text, the following should be noted:

- The poet began in the manner of forbidding to an unknown addressee, and the first thing that comes to mind is that the addressee is the poet himself; As he directs this speech to himself through the invention of a speaker to be the speech or fall into the soul of the recipient, and this method is used by most poets to express what is going on in their minds, and to reveal their thoughts, and someone may say: Why is speech not directed to the reader? The answer: the reader certainly has a share of that speech. But he is not the only target of this discourse; Because this procedure makes the text words of preaching only, thus losing the technical and aesthetic advantages, and therefore considering the addressee is the poet himself makes the text an artistic painting expressing the poet's psychological components, so the negation method is only a means of revealing and broadcasting the complaint, the poet advises himself not to cry over Depriving him of some pleasures, that is an insignificant matter compared to what eternity holds for him. The least thing he harbors for him is this gray hair that gives permission to leave, and he likens it to the sword that will kill him, and what he should cry over is this age that is about to end, and the

strong-winged bird has passed quickly.

The meanings and connotations extracted from this text are the most important in highlighting clearly the method of prohibition adopted by the poet, which did not turn to a single metaphorical meaning; Rather, it opened up to many meanings, which the recipient should explore if he wanted to identify the artistic meaning.

Among the texts that contained the method of prohibition was the saying of Al-Hakim Al-Dani, from (Al-Basit):

**Don't blame me for not
visiting you
I am one of those people who
like to die**

**You have prevented me with
a veil
Without standing a creature
at the door**

The style of forbidding in the stanza was represented by: No to the noun, followed by the verb (to reproach) a compound with the speaker, as this word is made up of a verb, a subject, and an object of a speaker. As for the type of prohibition, it is a metaphorical prohibition that goes to the purpose of warning. Why the warning?

The reader can discern that the figurative purpose of this prohibition is to warn against the second verse; As the poet stated that he does not accept for himself to grovel to a creature, and he was about groveling by standing at the door, so the reader understands that he warns the addressee that no matter what his position is in himself, he will not reach the stage of begging, and that death for him is easier than humiliating himself, so he does not think that He visits him after he has hidden himself, and warns him that this behavior will push him away from him.

Among the passages in which the style of negation emerged is the saying of Ibn Zaydun, from (Al-Taweel):

**For my life, if I told you my
messages
Don't think that I have
changed someone else**

**For you are the one to whom
my soul melts
Nor does my heart repent of
your love**

The poet began his piece with the oath (for my life), and there is also another section omitted, indicated by the mother of the emphasis, and here, the poet places his recipient in front of two sections to make them a way for what he wants to say, so starting to speak with the oath requires knowing the answer to this section, and the recipient is eager to know the content that follows it, so the poet comes By answering the oath that the only person that his soul yearns for is this addressee, and the content of this verse made it a preparation for what he wants to explain from the position of the addressee that he needs to know, so the second line comes beginning with “no” and the verb (count) to end any thought of the addressee that he has changed in his love.

The purpose of the prohibition is: denial; The poet denied that he had changed his affection towards this beloved.

And we conclude the subject of the prohibition with a passage that included (satire), which is the saying of the butcher Al-Saraqusti, from (Al-Basit):

**Don't ask the fur to know
If you come to ask him
about something, you will be
presented**

**The brain is made of fur
upside down
The idiot thought plaster
was needed**

The call was represented by his saying: Do not seek, and the prohibition was emphasized by heavy emphasis, and the text is clear and the meaning does not need much detail; But what the researcher can point out is the following:

The prohibition turned to the purpose of sarcasm.

- Even if the stanza is directed at a person, it falls under the category of proverbs. As the style of the prohibition, in addition to being included in the purpose of sarcasm, may open up to other purposes, the most important of which are advice, guidance and direction. Other than that would be fur.

Third: Interrogative

It is the request for knowledge of something that was not known before, and it was defined as the intelligence in which they said: It is the request for news that you do not have, i.e. the request for understanding.

There are many tools for interrogation, and they are of two types, the first: two letters: (the hamza and wal). And the other: names by which only visualization is required, and they are many , we will try to stand on the most important of those names mentioned in the sections.

And interrogation is one of the elements of linguistic structure, as is the case with other methods. With these methods, it constitutes a beautiful aesthetic dimension and a wonderful artistic appearance, and interrogation is a basic requirement in many matters, that is to seek the image of something in the mind. Rather, to proceed to expressive paths that achieve artistic advantages for the text if they are present in it, thus increasing it in depth and richness. Thus, it constitutes a stylistic feature through which the poet can draw what is going on in his depths, and what he confuses in himself of meanings; Because the questioning transforms the speech from a state of stagnation and coldness to contemplation, depth and glow, especially that this technique transforms the speech from calmness to glow, so it is more like a stimulating and exciting element for the poet and the recipient at the same time.

In the following, we try to stand on some of the passages in which the interrogative method was mentioned:

There are poetic stanzas that are based in their entirety on the interrogative style. Among these stanzas are the words of Ibn Hamdis, from (Al-Raml):

**What did you prepare for
death?
Sins multiplied counting
pebbles
It is bad to hear of her
glorification
Any grave sermons in a
slumber
And the path I am not a
survivor, if**

**The fate of death is
undoubtedly upon you
It's bad that you took so
much from your hands
Own the grave with it from
your king
The insect wakes up to it
your eyeballs
Trampled by a slip of your
feet**

This passage is distinguished by containing more than one interrogative form, as follows:

The poet begins his stanza with an interrogative pronoun.

The second verse begins with an interrogative hamza: I have sinned.

The third house begins with an interrogative pronoun.

Whoever contemplates the implications of the question in this passage comes out with the

conclusion that: The poet wants to express the confusion that afflicts him when contemplating sins at the moment of the approaching term. He committed sins during his lifetime, and this is supported by declaring the word sins preceded by an interrogative hamzat to increase confusion and helplessness, and then reinforce this confusion by another question with the name (i.e.) that indicates a choice. The speech is the most severe on him, and thus the questions in this passage are directed to metaphorical purposes framed by the purpose of incapacitation.

Among the questioning is the saying of Ibn Zaydun, from (Al-Taweel):

**A stranger in the far east
thanks the boy
What harm did the boy's
breath suffer in its
endurance?**

**Peace carries it from him to
the West
Peace Hua guides a body to
a heart**

The poet draws a painting that expresses the state of a person who has been far away from his home, and a wind hit him, so he continued its course and saw that it was going to the west, and there is no doubt that the west that he referred to is the direction of his home, so he carried this wind his peace to those he loves; But he cautioned that the wind cannot carry this peace because it does not realize anything of what he says, so here appeared the aspect of disability and frustration in himself, so he preferred to weigh the possibility of his hope in the possibility of carrying the wind for his peace, so he resorted to the method of questioning and inquired about what could prevent the wind by carrying peace. The purpose of his questioning is to suggest that the wind is capable of carrying peace. The question here is a metaphorical question that is directed towards the purpose of wishful thinking. The wind is not wise.

What the reader can deduce from this text is that the poet wanted to express his feeling that there is a hope of changing his condition, despite his frustrating reality.

Conclusion and results

After we have crossed that path in the field of this research marked ... (Stylistic behavior in the conditions of the construction sentence (the method of demand)

To summarize the most important results:

- This study provided a statistic for each structural style of demand in the nature poetry of the Andalusian poets.
- This study presented a picture of the required construction sentence, as it was used in nature poetry.
- It was found from this study that the poets of the Andalusian era did not deviate from the rules stipulated by the ancient grammarians related to the required constructional methods.
- We also found out that the significance of the orderly construction methods carried many rhetorical connotations of wonderful artistic value.

References

1. Methods of application for grammarians and rhetoricians: Written by: Dr. Qais Ismail Al-Awsi, Ministry of Higher Education and Scientific Research, University of Baghdad, House of Wisdom, 1988.
2. Clarification in the Sciences of Rhetoric, by Al-Khatib Al-Qazwini (666-739 AH), investigated by: Dr. Abdul Hamid Hindawi, Al-Mukhtar Foundation for Publishing and Distribution, 3rd Edition, 1428 AH - 2007 AD.
3. Arabic rhetoric: its foundations, sciences, and arts, Abd al-Rahman Hassan Habanka al-

- Maidani, Dar al-Qalam for printing, publishing and distribution.
4. Al-Tibayan fi Al-Bayan, who is familiar with the miraculousness of the Qur'an, Ibn Al-Zamalkani, Abu Al-Makarim Abdul Wahed bin Abdul Karim, (d. 651) Investigation: Dr. Ahmed Matlab, and Dr. Khadija Al-Hadithi, Al-Ani Press, 1, 1964 AD.
 5. Al-Talkhis fi Al-Ulum Al-Balaghah, which is a summary of the book "The Bride of the Key of the Sciences" by Al-Sakaki, written by Imam Jalal Al-Din Muhammad bin Abdul Rahman Al-Qazwini, who died in the year 739 AH. Ahmed bin Ali bin Abdul Kafi Al-Subki, who died in the year 773 AH, investigation, d. Khalil Ibrahim Khalil, Publications of Muhammad Ali Beydoun, Scientific Books House, Beirut, Lebanon, 1, 1422 AH - 2001 AD.
 6. Explanation of the Mukhtasar by Saad Al-Din Al-Taftazani on summarizing Al-Muftah by Al-Khatib Al-Qazwini in Al-Ma'ani, Al-Bayan and Al-Badi', investigation: Abdul-Muta'al Al-Sa'idi, Al-Mahmudiyah Commercial Library, Dr. T.
 7. Explanation of the Kaffiyeh of Ibn al-Hajib, author: Radhi al-Din al-Istrabadi, (686 AH) achieved by: Muhammad Nour al-Hassan, Muhammad al-Zafzaf, and Muhammad Muhyi al-Din Abd al-Hamid, Dar al-Kutub al-Ilmiyya, Beirut, Lebanon, d. I, year: 1395 AH - 1975 AD.
 8. Poetry between vision and formation, d. Abdul Aziz Al-Maqaleh, Dar Al-Awda, 1st floor, d.
 9. Stylistics, concepts and applications, authored by: Dr. Muhammad Karim al-Kawaz, April Seventh University Publications, 1st Edition, 1426 AD.
 10. In the literary text, a statistical stylistic study, Saad Maslouh
 11. Talents of Al-Fattah in Explaining Takhlees Al-Muftah, authored by Abu Al-Abbas Ahmed bin Muhammad bin Muhammad bin Yaqoub Al-Maghribi (1128 AH), investigated by: Dr. Khalil Ibrahim Khalil, Publications: Muhammad Ali Beydoun, Scientific Books House, Beirut, Lebanon, 1, 1424 AH - 2003 AD.
 12. The Method of Forbidding in the Noble Qur'an, a Study in Structure and Semantics, Prepared by: Muhammad Ahmad Al-Ashqar, (Thesis), College of Graduate Studies, University of Jordan, May, 2007
 13. The Diwan of Ibn Al-Haddad Al-Andalusi, investigation: Dr. Youssef Ali Al-Taweel, Scientific Books House, Beirut, Lebanon, 1, 1410 AH - 1990 AD.
 14. Diwan Ibn Hamdis, corrected and presented to him: Dr. Ihsan Abbas Dar Sader Beirut d.
 15. Ibn Zaydun's Diwan and his Letters, Explanation and Investigation: Ali Abdel Azim, Egypt's Renaissance House, D., 1975 AD.
 16. Diwan of Abu Al-Hasan Al-Qayrawani, investigation: Dr. Hassan Zekry Hassan, Dar Nahdet Misr for printing, d.
 17. Diwan of Al-Hakim Abi Salt Umayya bin Abdul Aziz Al-Dani, collected and verified by: Muhammad Al-Marzouqi, Dar Al-Kutub Al-Sharqiah, Dr.
 18. Diwan Al-Mu'tamid bin Abbad, King of Seville, d. Hamed Abdel Meguid, d. Ahmed Ahmed Badawy, House of National Books and Documents, Cairo, 4th edition, 1423 AH - 2002 AD. The message, Dr. T.
 19. Diwan Ibn Sharaf al-Qayrawani, investigation: Dr. Hassan Zekry Hassan, Dar Nahdet Misr, d.
 20. Diwan of Ibn Shahid Al-Andalusi, achieved by: Yaqoub Zaki, Dar Al-Kitab Al-Arabi for Printing and Publishing, Cairo, d. T., d. T.
 21. The Diwan of Ibn Sayyid Al-Batusi, collected, documented and studied: Dr. Ragab Abdel-Gawad Ibrahim, first edition, Al-Adab Library, Cairo, 1428 AH-2007 AD.
 22. Diwan of Abd al-Majid ibn Abdoun al-Yabri, poetry and prose with a study of his literature, achieved by: Salim al-Tanir, Dar al-Kitab al-Arabi, Damascus, Syria, 1, 1408 AH - 1998 AD.
 23. Al-Saraqusti Butcher's Diwan.