

## Syntactical Linguistic Levels Analyses of Selected Poems of Salih Farwana

Osama Khaled Hammad<sup>1</sup>, Jihad Mohammed Al-Hennawy<sup>2</sup>

<sup>1</sup>Faculty of Arts - The Islamic University of Gaza, uhammad@iugaza.edu.ps

<sup>2</sup>Islamic Dawa College in Gaza, Palestine, Jihadhenawy1@gmail.com

### *Abstract*

*The poet, Saleh Omer Ferwana is one of the loyalist poets who completely performed their roles. He was among loyal people to his religion, nation, and the bleed of martyrs. He used the power of words as a weapon to throw away the enemies of humanity. So, the study tackles the language used in Ferwana's collection of poems entitled "Palestinian vocabulary". The researchers followed the steps of scientific research to reach useful results. The study was divided into two parts. Then, every part was subdivided into two sections. The study introduced the following results: the poet's collection of poems includes diverse types of linguistic methods, especially the negation method which is repeatedly used. This reflects the poet's desire to expel the occupier from the land. Moreover, the study stresses the vitality of the style and structure which reflects the circumstances of our nation. It also reflects the high degree of harmony between the linguistic environment of the collection and the semantic message.*

*Keywords: Linguistics, syntactic, style, Saleh Ferwana.*

### **Introduction**

The battle is still raging in the land of Palestine, between us and the brutal enemy, between truth and falsehood. Literature for Palestine, and for the liberation of Palestine. The honourable poet Salih Omar Farwana rose from among these fighters, performing his duty as a loyal man to their religion and nation, and to the blood of the martyrs, so he used the word and went to shoot from its bow the enemies of humanity, hoping that his work would be one of the greatest jihads. The poet Saleh Farwana was born in Haifa, immigrated to Gaza, settled there, worked as a teacher at the Relief and Employment Agency for Palestinian refugees, and supervised many courses in education and literary appreciation for teachers of the preparatory and primary stages. Palestinian vocabulary - under study - and he died in 2013 AD (Palestine news website, 20132). The study comes within this vital context, as this study sheds light on this effort in an effort to show the extent of harmony between the aspects of this vital work. The

researchers used the descriptive approach, which fits with the nature of these linguistic studies. The study was based on a main question: How is Saleh Farwana's linguistic style distinguished? Sub-questions branched out from this question, namely: How were the linguistic structures dealt with in Salih Farwana's Diwan? What distinguished Saleh Farwana's linguistic style?

The study aimed to identify the distinctive way in which Saleh Farwana employed his linguistic structures, and to show what distinguished Saleh Farwana's linguistic style and structures, in addition to knowing how Saleh Farwana chose his words and structures. The importance of the study is due to the statement of the linguistic style worthy of study, of a contemporary poet who has not yet gained his share of fame, as well as the statement of his elegant employment of linguistic structures and selected words. The study followed the descriptive approach that is suitable for such linguistic studies. so that the phenomenon is described realistically; To reach the best-desired results; Where the researchers dealt with the poet's collection "Palestinian Vocabulary" by analyzing and eliciting linguistic and stylistic structures. The study relied on the collection of the Palestinian poet Salih Farwana, marked by Palestinian Vocabularies.

The structure of the Arabic language and its structures abound with many lofty values and wonderful colours of beauty, and our linguistic heritage is full of many examples that reflect this. In order for you to see the noble values in our best language; Look, for example, at the letter (n) omitting itself in order not to break the laws of diacritic of the verb, for this beautiful letter that is better kept silent about, is the one who sacrifices himself, just like the beautiful martyrs, and they sacrifice their interests for the sake of their public. And in order to see something of what our ancient language reflects - also - of the endless colours of beauty and splendour; Look, for example, at the Arabic word, how it vibrates, sways, and moves in the folds of speech, just as flowers, roses, and winds vibrate and sway with the breeze. We say: The school is beautiful, and I love the school, and I went to school. And this does not happen in English - for example, as the English do not move the letter (L) in the English word: (school), just as the Arab moves the last word (Madrasah), that movement that indicates its function, vitality and freshness. The wonderful it is that the structure and structures contribute to fulfilling the purpose of the speaker in general, and the poet in particular, and it is certain that our great language boasts a lot of this ability to attribute the meaning of the word and the sentence with the same structure, and the creator has only to possess the ability to show these semantic linguistic charms and beauty. Shawqi said (Muhammad Hussein, 2004 p. 282):

made beauty and its secret in adversity

He who filled languages with virtues

As long as this language possesses this ability to find this harmony and harmony between the structure of the word and its connotation, the structure of the sentence and its meaning, and it bears these sublime high values and these colors of beauty in its generous structure; Did the structure of the poems of the poet Salih Omar Farwana contribute to the realization of his message and his desire, that is, did the structure of the word and the composition of the poet combine with the significance of the word and the sentence to convey the message?

### **Linguistic Structure**

This study tackles the extent of consistency and harmony between the structural structure and linguistic functions on the one hand, the poem's topics and its various ideas and the general atmosphere of the Diwan (Saleh Farwana, 2011, Part 2) and the atmosphere of the poems contained in it on the other hand, through each of the following demands:

### **Strategies and Methods**

The reader of the poet Salih Omar Farwana perceives the abundance of methods used in his poems. All of them were present without exception: negation, imperative, prohibition, appeal, interrogation, limitation, affirmation, preference, supplication, exclamation, begging, wishing, and rectification. Saleh Farwana 2011, p.79), and this abundance and density must indicate the vitality of the poet's style and compositions, and the poet's endeavour to express his intentions and ideas with suggestive and appropriate methods and structures. The prominent presence of these methods is consistent with the message of this diwan. Thus, it can be seen this beautiful harmony between the linguistic structure and the semantic message.

Negation which is abundant in this study indicates the desire to banish the occupier from our land, and this negation is not limited to one tool without another, as we see it present with its various tools. Perhaps what drew the most attention was the presence of (Lam) (the previous reference), in abundance, which is the letter known as the heart, the negation, and the assertion, and we cannot help but feel this hidden desire of the poet to turn the situation around and turn the reality around, or perhaps it would have been better to say: his moderation by repeating things will be right, the land will be returned to its owners, and the right will be returned to its people.

Ferwana says, in the first poem in the collection “my son” (Farwana, 2011. pg. 4):

I want the sun by force  
Don't belittle yourself  
And do not be saddened by the fact that goodness is rooted out  
And that evil is not defeated yet  
What is in the universe will not suffice for you  
from moons  
If the sun did not appear

In these few verses, the poet guarantees: prohibition, affirmation, and negation, and negation are the most. Then it can be said: The linguists held that prohibition is similar to negation; To increase the percentage of the presence of negation in this first poem in the entire Diwan. The (م) was present in many of the poet's poems, and perhaps the most obvious of it was what he mentioned in his poem called (The Gate of Hope, Jenin), when he said (the previous reference, p. 88):

Hittin is not dead  
They did not kill life in its certainty  
Or pour eagles into her cheeks  
They did not put out the candles from her eyes

The power of denial is shown by the poet's repetition of (why), as he wants to deny and overturn this reality that he wants these enemies to impose. This person did not die, and it will not die, and its candle will not go out, no matter how hard the aggressors try. The method of commanding and forbidding appeared to combine to emphasize that the poet's nation is the first to imperative and forbid, and the others are the ones who should obey and submit, in the manner of the martyred poet Abd al-Rahim Mahmoud, where he had said – may God have mercy on him (Abdul Rahim Mahmoud, 1985, p. 101):

If I say, those who hear will listen to me  
And my poems were global

The imperative was mentioned by the imperative, and (لام) the imperative also, and extensively as well, which the reader cannot help but pay attention to its abundance, and we will mention an example of that, the poet's saying (Saleh Farwana, 2011, p. 54):

My God and my Lord

I write to you with the light of my eyes on the page of my heart  
Madadi revolting pulses  
Purer than sunlight on the cheek of an ascetic  
never ceases to contemplate you,  
And he calls out to you: Oh God, Lord of the Living, Lord of Goodness,  
and Lord of Forgiveness  
Lord of lords  
Have mercy on my weakness and forgive.

As for the poem: Terrorists, the imperative was repeated in the form of the direct imperative verb, which indicates the request.

Bomb and bomb and bomb  
Unload your boiler  
Do not keep our nation sacred  
And blow your poison into the living  
And in the dead  
do not hesitate  
Destroy, kill and blow up

In the previous section, the poet used the imperative in its direct form; He did the imperative in six places, and this repetition of these actions is for the purpose of emphasizing, and sympathy as well the same purpose, as the poet tries to show the true image of this cowardly enemy, who does not stop destroying sanctities, and allows the killing of the living, and destroys, blows up and sabotages, and this is the true image of the enemy. The matter of (لأ، lam) was evident in several poems, including what the poet mentioned in his poem: “We have no choice”.

Drop the logo  
Because we always are  
Our shredded...  
Let the glimmers of hope fail  
Let the flags of martyrdom fail

Where the present tense appeared in the previous verses associated with the imperative (لأ، lam), to denote demand, urging and continuing to fight the enemies, and support the resistance in light of this reality that imposed that resistance is the choice. Rather, we see

it diversifying in the same method, so here it is with emphasis - for example - that goes to various and varied doctrines, by the tool at one time, and by repetition at another time, and by submission at a third time. So use the affirmative (ن, اِ). He may have emphasized a word, but with another wording of its meaning, such as his saying. He used repetition; To confirm the meanings and highlight them, that is in one word. Or by repeating an entire sentence. And he emphasized the submission. So, he presented (all), and he is done with the verb (waiting) for him. As this is illustrated in the following verses.

The most beautiful feeling of freedom  
It will be after the cruelty of abuse  
The humiliation of the occupation  
noise noise  
He hates the great pomp  
I won, I won  
Every morning he waits  
And beloved Palestine  
And here we will die  
And for her we will fight

The poet used declarative sentences to convey the good news in an ascending manner and to mention the causes that are in the poet's sight and hearing, and all of these causes have vanished when the goals of victory are achieved. (Tahani Abu Salah, 2016, p. 125).

When the oppressed snatch the power of change  
In the spirit of greed  
be revolution  
And when martyrdom is the certificate  
Life will be an eternal wedding

Section two: Selected words

The choice of the word was a hard mission for the poet, for he himself said:

Sorry, ma'am  
I am not good at making words  
And does the word have an opposite, Father?

Therefore, the poet was good at setting the words, such as: (heartbreaks) (ibid., p. 6), i.e.: by opening the sine, which is the correct setting of the word, at a time when we see many making mistakes in setting this particular plural, so they calm the s by saying: sorrows, which is a mistake. And towards his exacting of the word (unity, Wahda), most people pronounce it (Wehda) which is a wrong pronunciation. Perhaps what attracts the reader most is the presence of the passive verb, which fits the general turbulent atmosphere, which is very similar to the unknown, those situations facing the Palestinian destiny, especially since he himself referred to this unknown in this collection, where he said in a poem called (a homeland of pieces).

Homeland of pieces

fragmented people

A date reduced from morning to evening

And he used the passive verb more than the active verb, as this verb was present in his poems remarkably, and it is enough to see the occurrence of this construction in one poem of two pages only nine times, except for the participle, which he used, in turn, eight times. Among what is mentioned is the poet's departure from exclamations with foreign words, so he was not like those who try to adorn themselves with them, and we did not find a foreign word for him, in the entire collection, except for only one, which is the word (film), and that is in his saying

It's like I'm recalling

American movie story

For a massacre in cold blood

It was done by the white man

Red Indians

This suggests a moderation of his view of the West, as he is not one of those who are fascinated by the West, and he is not one who has lost admiration for it. In order to agree with the Arabic weights, he came to a well-known Arabic weight, which is in the Exchange balance, and on this weight come to the words: saddle (Serj), salt (Melh) although many write it in another form, which is (film) unlike the Arabic way and its weights. And if the poet has come up with other foreign words.

### **Linguistic and Grammatical Structures**

Linguistic structures

The interpreted infinitive was present in a very large number, and an example of this is his saying in a poem he called (Peace)

Autumn to sprout in April  
Crows speak  
The pomegranate blooms  
of anemones  
The sky is raining gold  
Arabs to agree  
Closer than  
enjoy the occupier  
In my country  
Peace

It can be said: As if not a page is devoid of the interpreted source, which indicates the urgent need to interpret and interpret many of the dark and mysterious events that surround us and our nation. This also fits the significance of the intended message.

The poet showed some flexibility in his dealings with aspects of linguistic usage, as he feminine the verb with the metaphorical feminine sometimes, as he mentioned it at other times, and that is in the same place, towards his saying.

And all the arrows of the enemy were destroyed  
And my chest was torn by the arrows of loyalty

The word “arrows” is figuratively feminine, and it is the subject in the previous two lines. Despite this, it was appended to its feminine verb “ta” in the first line, and its verb was devoid of “ta; ت” in the second line. The poet was flexible in conjugating (that) with the actual verb in the predicate (perhaps), and that is in his saying:

Go back, sir, whence you came  
Hoping rain from the desert rains me  
May a spectrum of martyrs  
intercede for me



Although the most eloquent and well-known is that the verb here is associated with (that, اَل as is well known, and some grammarians necessitate that, and perhaps this aspect is suitable for the poet's eagerness and his quick aspiration for those who help him and intercede for him from what he finds and from what he experiences. The poet elevated the importance of his compositions and poems when he used the Qur'anic composition whether by declaring that it is the Qur'an, such as what he said in his poem, which he called "The Chechens":

God Almighty says:

And servants of the Most Gracious

Or by including the poem as if it were part of it, such as his saying:

And leaders

Do you think they're awake

The poet has made mistake was made, and it is one of the common mistakes made by many writers and intellectuals, when he said it

But I understood from the sum of what was being said

that something

Pain in the bottom

Which prompted our honourable sheikh

To yell like children

Apostrophe has existed with the poet in more than one place in his poems, and before we discuss these places, it is necessary to give an overview of the apostrophe, as the rhetoric's meaning revolves around the shift from one meaning to another or from a pronoun to another, "which is the speaker's departure from addressing to informing And from informing to addressing and the like, and from turning away from a meaning in which it is in it to another meaning" (Ibn Al-Mu'anz, 1990, p. 91): "And know that paying apostrophe is one of the virtues of speech, and the face of its goodness, according to what al-Zamakhshari mentioned, is that if speech is transmitted from one style to another, it is better to applaud the activity of the listener, and more awakening to listening to it than conducting it in one style." When examining the poems of Saleh Farwana, we found them full of images of rhetorical apostrophes including his saying

We take revenge... we revel plague

Kills people, trees and animals

We storm churches and mosques

And on a solemn, mournful tone we play  
Destroy, kill and blow up  
And scream filling the hearing of the world  
I am terrorists

At the beginning of the verse, the poet used the first person, then he turned from this pronoun to the third person pronoun (he), and then he turned again to the second person (you), which is an intense form of apostrophe, and in it a clear expression of the poet's disturbance caused by a disturbance His feelings and feelings, as he lists the suffering of the people, and the calamities that he encounters.

Grammatical functions

The poet employed grammar in his own way, to add other meanings he wanted, so he added a science that is not added in the original; Because it is knowledge, in order to add other indications to the knowledge he wanted, towards what he said

I look forward to the Beirut of my youth  
From Rafah al-Nasr to Beit Hanoun

He wants a special Beirut that he draws, and a specific Rafah according to his dreams, and therefore he went to give it a new definition, as he dreams of an authentic, ancient Arab Beirut, far from its current impurities, and he wants a victorious Rafah adorned with pride, dignity and freedom, not what the Jews want, the one that is subject to occupation. The poet came up with special functions to intensify the meaning, and that is what he said

And you call out my broken heart  
Where I waited patiently

So, it is permissible to carry (patience) here as an adverb, and as an object for him, and this is from the fertility of the structure, and the richness of its ability to signify and suggest. The poet used the constructed word (how) in a beautiful way, as he said:

How do we drive generations to let us down?  
How and how and how  
No way will cut except the edge of the sword  
Children with bags  
And bullets in the head or chest  
An anxious old man embraces broken shoes

The word (torn) is an adjective for the word (shoe), but it was brought with it raised, although its adjective is erect; Adopting the rule of the intermittent adjective, and I do not rule out that the word (torn) was the one that inspired him with this idea, and the truth is that it is a beautiful gesture that added an elegant meaning to the meaning and is consistent with it as in the following verse

I hear your prayers before dawn

When the bird flies

I know your voice among millions of voices

So, he came up with the auxiliary component (your voice) instead of the accusative pronoun (ها, ها) in (I know him). What is remarkable here is that he returned with a late pronoun in pronunciation and rank. In order to complete the research message in illuminating the poet's language, and because we always and forever celebrate our language.

It is worth pointing out some of the mistakes that the poet made, which cannot be avoided until Umar ibn al-Khattab announces his sadness at the melody of some Muslims, and that melody is worse than weakness in throwing (Al-Samarrai, 2007, p. 16), despite the importance and status of throwing among Muslims ( Or Hatem Al-Tamimi, 2001, p. 11, and Al-Bayhaqi, 1994, p. 10), and here is Al-Asma'i saying: The most I fear is what I fear for the seeker of knowledge if he does not know grammar; To be included in the sentence of the Prophet's saying: "Whoever deliberately lies against me, let him take his seat in Hell" (Al-Humaidi, 2002, Part 3: p. 318), and many other things that prove the greatness of language and its great importance, and the great need to fine-tune it. The control of the language among the Arabs has reached a great position, which is indicated by what was narrated from some Arabs that it was surprising that the merchants who composed made profits (Al-Badrawi, 2009, p. 30). There were some slight errors in this collection, and the poet was right when he said (Al-Nisaburi, 1997, p. 190)

Who is the one whose all instincts are satisfied It is noble enough  
for a man for his faults to be counted

## Conclusion

The research was divided: into the compositional level of the poet Saleh Farwana into two sections: the first section under the title: Linguistic Structure, in which the methods used in the Diwan such as negation, appeal and interrogation talked about, as well as the selected words in the Diwan, as the poet took care of the acquisition of his words, while the second topic was Under the title: Linguistic and

Grammatical Structures, in which the linguistic structures used were discussed, as well as the most important grammatical functions, and some of the errors mentioned. The study reached results, the most important of which are:

The poet's divan is full of linguistic methods used, most of which are present, such as negation, appeal, exception, prohibition, and others. The method of exile was present in abundance, and this suggests the desire to expel the occupier from the land. The study confirmed the vitality of the poet's style and composition, which reflected the conditions of the nation. The great harmony between the linguistic environment of Diwan and the semantic message is observed. The passive verb was present remarkably, and this is commensurate with the conditions of the nation that is struck and lost. The poet elevated the status of his poems when he employed Quranic structures in his poems. Poetry showed flexibility in dealing with the linguistic use of the verb.

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