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Emphasis and its Impact on Meaning Construction in Al-Jawahiri's Poetry

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Abstract: One of the essential components of Arabic poetry, specifically in the poetry of Muhammad Mahdi al-Jawahiri, revolves around the concept of emphasis which contributes to construction of meaning and beautification. This linguistic tool is a key feature of the image of the poet, both in psychological, emotive, and intellectual terms. The sensuous and emotive density of Al-Jawahiri's poetry over the course of almost sixty years is a function of his mastery of emphasis, realized through repetition – of words, phrases, and rhetorical devices. Focusing on its effect on the structure and content in his poetic works, this study analyzes the different ways he uses emphasis in his works. Reflecting the evidence of this phenomenon throughout al-Jawahiri's poetry, opening and closing verses, this exclusive function of emphasis has not been discussed in academic literature or defined the psychological and emotional effects of it in meaning-making. This study mainly seeks to shed light on the function of emphasis in al-Jawahiri's poetry in terms of what kind of role they surface in poetry, what kind of extra-linguistic meaning they are supposed to convey, and what new emotional and psychological dimensions they offer. The results of the study indicate the prevalence of verbal emphasis in al-Jawahiri's poetry and its psychological and emotional implications. This method serves to enhance the emotional and artistic appeal of his work, linking him to the reader. The research presents a detailed investigation into emphasis, and the way it acts as a key element in the emotional and intellectual construction pertaining to his poetics. The present study investigates a relatively less-studied but broad category of Arabic poetic texts: namely, modern Arabic poetry that is primarily written in free verse while still demonstrating an arresting use of linguistic devices that amplify semantic and aesthetic functionality.

Keywords: Emphasis, verbal, semantic, recipient, artistic structure, meaning, application

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1. Introduction

The poet Muhammad Mahdi al-Jawahiri is considered among the foremost poets who preserved the traditional structure of poetry by adopting a new poetic vision that linguistically corresponds to the inherited poetic vision. He employed expressive and artistic techniques based on creativity, innovation, and engagement with human heritage through the use of language [1]. He interacted with various contemporary cultures and civilizations, drawing upon diverse sources of human imagination and utilizing whatever elements he found that could enrich the poetic text. Among the most important of these techniques is the use of emphasis, which contributes to the construction of meaning and semantics, giving new life to the poet [2].

Al-Jawahiri's poetic creativity is based on the use of artistic imagery that transcends mere ornamentation related to form, achieving true poetic quality. High artistic

construction constitutes one of al-Jawahiri's creative techniques. His creativity is linked to the nature of his formation: psychological, intellectual, and historical. This is achieved through the subtle relationships between the poet and his heritage, on the one hand, and the main trends governing his era and shaping its general phenomena, on the other. Consequently, emphasis is part of this recurring system, and one of its manifestations of linguistic and artistic creativity [3].

Al-Jawahiri needs no introduction; he is considered the "Greatest Arab Poet" and the best poet of the modern era, according to all critics. This is due to his masterful language, magnificent artistic imagery, and eloquence that surpassed all his peers, as well as his adherence to the classical Arabic poetic form [4].

Reasons for Choosing the Topic:

There are many reasons for choosing this topic, including our keen interest in exploring linguistic creativity within poetic artistic construction, given its exquisite representations that captivate the reader, and its continuation of the heritage of ancient Arabic poetry [5].

The Importance of the Study:

This topic is of paramount importance in literary and critical studies, as it reveals the extent of the poet's linguistic and artistic mastery, and how he blends them to create a vivid and beautiful image.

Objectives of the Study:

To identify and highlight instances of emphasis in Al-Jawahiri's poetry, to understand the concepts and semantic values of emphasis in his work, and to explore the relationship between the style of emphasis and Al-Jawahiri's poetic style.

2. Materials and Methods

The methodological plan of this study depends on the descriptive and analytical study with regard to the role of emphasis in the poetic performance of Muhammad Mahdi al-Jawahiri. Al-Jawahiri's types of emphasis, and how other features such as verbal and semantic devices help direct the reader's eye on constructing a meaning in his poetic texts. This work is based upon the data derived from al-Jawahiri's Complete poetics works, and it focuses particularly on his late works between the years (1932-1968) which are indicated as central to the development of his art and ideas. This study focuses the reading of the selected poetry to capture patterns of accent at which accent often activates the essential themes and emotional undercurrents of the poetry and poets struggle with socio political issues. The study offers a more linguistic and aesthetic analysis that addresses the structural and rhetorical functions of emphasis innate in Jacobs' special attention to the emotional and psychological complexity of the poetry. Through repeated phrases, vocative forms, and rhetorical devices such as negation, the study examines how emphasis adds an artistic aspect and emotional depth to al-Jawahiri's poetry [6]. In addition, the study aims to shed light on the psychological and social-psychological motives for the use of over-emphasis, discussing the extent to which the poet's emotional condition and the sociopolitical context of the era influenced his artistic decisions. The methodology that follows, therefore, not only helps to develop a precise understanding of the linguistic innovations that characterise al-Jawahiri's style, it also unveils the ways through which linguistic devices support higher-order meanings and the socio-cultural significance behind his poetry itself [7].

3. Results

The Concept of Emphasis:

In Lisan al-Arab, emphasis is defined as a modifier that repeats its antecedent, either in wording or meaning, to solidify its meaning in the mind of the recipient and remove any doubt. It derives from the root w-k-d, which has several meanings, most notably emphasis and confirmation: establishing, confirming, and reinforcing speech, that is,

making it certain and leaving no room for doubt. Ibn Nazur combined the linguistic and technical meanings [8].

Emphasis plays a crucial role in the artistic construction of many of Al-Jawahiri's poetic texts. He skillfully connects it to both meaning and vision, a testament to his creativity and mastery of this technique within his established sphere of influence and innovative artistic and stylistic approach. Emphasis is of great value, especially when it imbues the poetic text with aesthetic value or profound linguistic significance, as demonstrated by the studied poetic examples. This value is lost if the poet fails to link the repetition to the core of the textual vision, negatively impacting the overall rhythm of the text. Furthermore, if invocation is a recurring pattern connected to the creative self and contributes to the cohesion and interconnectedness of the structure, it helps shape the element of influence and being influenced, a vital element in establishing the internal rhythm within the poetic text [9].

The study of the phenomenon does not stop at monitoring its rhetorical frequency, but the analyst is concerned with highlighting the literary aspect of the phenomenon in light of the dialectic of the constant and the changing and its rhetorical function in terms of being a means of understanding, disclosure, revelation, confirmation, reporting and proof [10].

The poem's distinctive, harmonious emphasis, imbued with an emotional and sentimental touch, is achieved through the sequential linguistic style of the text. This gives the reader the ability to grasp the meaning and think effectively. This is a form of emotional harmony between the poetic passage and the recipient, as this style shares characteristics in one or more images. This shared quality has a significant benefit and profound value, leading to a stronger connection between the poem's parts and making the artistic image clear [11].

There is no doubt that Al-Jawahiri is among the most important poets who excelled in all the styles of the Arabic language, especially the styles of emphasis, address, interrogation, fronting, and postponement, among other linguistic and rhetorical devices. In his poem "O Tigris of Goodness," he repeated and emphasized this phrase twenty times without causing the reader any boredom. On the contrary, this emphasis gave it profound and varied connotations, allowing the reader to soar through the successive meanings and artistic images in a rich and highly artistic linguistic landscape. The researcher compiled a count of the instances of emphasis in Al-Jawahiri's poetry (Complete Poetic Works/1, 1st ed., 1968, Dar Al-Tali'ah for Printing and Publishing, Beirut), and the results were as follows:

1. Emphasis by noun: occurred in 89 instances.
2. Emphasis by verb: occurred in 75 instances.
3. Emphasis by particle: occurred in 111 instances.
4. Emphasis by phrase: occurred in 49 instances. As for the semantic emphasis, it came in very few places compared to the verbal emphasis, which formed a clear phenomenon in Al-Jawahiri's poetry. On this basis, the poet was able to make the style of emphasis an important tributary in building his poetic text [12].

The first section: Verbal emphasis and its effect on the structure of poetic text.

Verbal emphasis: This involves repeating the same word being emphasized. It can be a noun, verb, pronoun, phrase, or clause, and its purpose is to establish and solidify the meaning in the mind of the listener, strengthen it, and dispel doubt. Semantic emphasis: This is a modifier used to remove doubt and ambiguity about the emphasized element and to indicate comprehensiveness. It is achieved by using specific words such as: (self, essence, both, both, all, all, general).

1. Emphasis by Name: This is what we see in Al-Jawahiri's poem lamenting one of his friends, where emphasis constitutes one of the most important elements in constructing the poetic text, as he says:

- a. Adnan, the blood you gave is a message that from the heart of its faithful advocates
- b. Adnan, if only my plea had reached you, if only you had listened to my longing and my supplication
- c. Adnan, O kindness that burst forth from blood, O stream flowing in the desert
- d. Adnan, there is no vengeance, for you are free from malice, pardon the cowards
- e. Adnan, what is the use of your retribution against a hand twisted by a raging fire, maimed?

Studying the aesthetics of poetic construction in Al-Jawahiri's work is one of the most important artistic, aesthetic, and tasteful necessities. I do not find myself biased when I say that Al-Jawahiri's poetry possesses a richness and diversity that warrants its study in a way that highlights the creative craftsmanship in his texts. Since the current research focuses on the poet's use of emphasis This is a clear phenomenon in his poetry, as we see the poet repeating the name (Adnan) more than five times. Therefore, this emphasis became a starting point for consecrating various meanings on the one hand, and on the other hand, it forms the pillar on which the text is built. Thus, emphasis is an important element in building the text along with artistic images, and an indication of sincere emotion towards his friend.

In the same vein, in his poem "O Umm Awf," he says .

O Umm Awf, how wondrous are our nights! They bring our deepest desires near and then consume us.

O Umm Awf, what do you know of what fate has concealed for us, and what do we know of it?

O Umm Awf, what good is a sigh? A sigh for a cheap, frivolous past!

There is a clear insistence on emphasis and repetition, as the name (Umm Awf) is emphasized fifteen times in the poem. The poet makes this emphasis the main element in constructing his poetic text. He relies on two rhetorical devices: vocative and emphasis, to strengthen, establish, specify, and emphasize the meaning for the addressee, and to solidify the meaning for the recipient. Thus, the poem comes with a high style through its reliance on emphasis, a wonderful geometric rhythm, and harmonious connotations, building for the poem a clear and well-defined structure.

And in the poem: (Lebanon – O my wine and my perfume), he says:

- a. ((Lebanon)) O my wine and my perfume... Will you not gather the shattered pieces of my cup?
- b. Lebanon, what is my sin if... I patch my gray hair with love?
- c. Lebanon, O my wine and my perfume... I will not let misfortune touch you?
- d. Lebanon, O chambers of paradise... that are filled with all goodness?

This poem was recited at a grand festival held by Lebanese writers in honor of the poet Bishara al-Khoury in 1961. The poet emphasized the name (Lebanon) in five places, indicating great pride in Lebanon and in the poet Bishara al-Khoury, who is considered one of the most important Lebanese poets of the modern era. We will begin by examining the psychological implications in the structure of these affirmations, which carry national dimensions towards Lebanon and the celebrated poet. The emphasis formed the foundations of the text on one hand, and carried the connotations of sincere feelings on the other. Perhaps the repetition of emphasis in the poem brought back a more cohesive stance towards the traditional position of eloquence and the ambition to reach the level of the ancient poet [13].

2. Emphasis through action: This appears in the poem "I left behind the veil of subservience," which was recited in mourning for Adnan al-Maliki. I believed not only in the revelation of the faith, but also in what I had previously shared with my close friends.

I believed with the faith of the pilgrim in his purpose, for there I have a grave on the plain.

I believed with the faith of the day in its sun, for I was immersed in its radiant light.

I believed with the faith of blood itself, for I am dyed by it morning and evening.

I recited this impassioned poem on the occasion of the martyrs' sacrifice. This poem reveals the principles upon which the poet lived. It contains a paradox created by the poet between submission, injustice, and corruption, which he rejects, and following the caravan of martyrs. This is what drove him to exile from his homeland. Al-Jawahiri used verbal emphasis to evoke and instill the spirit of heroism in the listener. Through this emphasis, he calls upon his countrymen to emulate the men who gave their lives for the cause they believed in. The poet's desire for spiritual belonging and the sincerity of his faith in his cause are crystallized, and the language of emphasis reveals the extent of his... The poet's interest in words and his pursuit of meanings to renew its parts, so that it may take its place with the recipient and gain acceptance, and that the artistic images and connotations in Al-Jawahiri's poem gave the recipient a clear picture between the truth on one side, and falsehood on the other side, and there is no doubt that emphasis has a clear effect on the artistic structure of the poem [14].

3. Emphasis using particles: This is evident in the poem "The Creative Calamities," which the poet composed when fighting broke out between the Arabs and Israel on June 5, 1967. It resonated widely among Arabs, where he says:

- a. Front of Glory, O Heart, O Lung... in the breast of every Arab, free from illness
- b. May the cavalry of God never cease to advance... upon your enemy, overwhelming him and defeating him
- c. And may the generous breezes never cease to spread... from which a gentle breeze blows on a frowning day
- d. And may the two hands that give you abundant dew... and strength, your clear path and the rain-bearing clouds never cease to flow.

The emphasis in this passage is vertical, forming the main pillar of the text's structure. The poet repeats a group of letters, employing the technique of emphasis to strengthen and solidify the meaning in the mind of the recipient, and to magnify the matter. Thus, the poetic text becomes stronger, more convincing, and more impactful, as well as enabling the recipient to grasp the meanings. The poet emphasizes the vocative particle (O) three times in the first hemistich of the passage, then emphasizes the letter (and) six times, and repeats (no) three times in this passage, signifying the emphasis of the rejection of the Israeli aggression in the 1967 war. Thus, the use of emphatic letters had a clear effect on the structure of the text, on the one hand, and on reinforcing and establishing the meanings for the reader, on the other.

- a. In the same vein, the poet says in his poem: (The Sunset on the Tigris)
- b. Did you see the sun when its day grew hot... descending into a deep abyss to set?
- c. Did you see the clouds gathering above it... pulling at its sides a golden cloak?

Did you ask the universe what caused it to appear joyful and amazed at the setting sun? In this text, the poet uses two linguistic techniques: emphasis and interrogation. The emphasis in the text is achieved through the interrogative particle (¿) three times, which is a figurative question employed by the poet for rhetorical purposes that do not require an answer. Rather, the poet intended to express a wish, a statement, and a regret. Then, the poet uses verbal emphasis with the second-person pronoun (you) three times, plus the past tense verb (I saw twice, I asked) plus the noun (the sun, the clouds, the universe). Thus, the emphasis had a clear effect on the structure of the poetic text and on solidifying the meaning for the recipient.

4. Emphasis by Expression: Emphasis by expression differs from other types of emphasis verbal and semantic in style and structure. It is used in poetry to highlight emotion or reinforce an idea. In this context, we find Al-Jawahiri in his poem "The Precious Blood," composed in Cairo in 1951, when the poet was living in exile in Egypt during a bloody revolution against the British. He says
- a. Let the precious blood flow... for the one who sheds it is the slain.
 - b. Let the precious blood flow... a light to illuminate the path.
 - c. Let the precious blood flow... for the source has long been dry.
 - d. Let the precious blood flow... like the flowing spring.

The phrase "Let the precious blood flow" is the essence of Al-Jawahiri's poem. He repeats this phrase four times in a successive emphasis, creating highly skillful artistic imagery.

He then transitions in a beautiful, rhythmic pattern in each line corresponding to the emphasis, employing the letter "seen" followed by the rhyme letters "yaa" and "laam." Through this emphasis, we find that the structure of the text relies on the affirmation of the phrase. This phrase becomes the starting point for establishing the text and for profound meanings that enrich the poem. The researcher believes that Al-Jawahiri does not need emphasis because he is speaking about a reality already present and known to the audience. However, he wanted to motivate the Arab peoples to confront colonialism and its dangers. In addition, the style of emphasis gives the text semantic and artistic depth [15].

In the same vein, we find Al-Jawahiri in his poem "The Desired Despair," composed in 1947, when the Palestinian cause had reached its peak. The poet emphasizes this point by repeating the phrase:

"O you who lament Palestine, knowing full well that the inevitable fate has befallen us! O you who lament Palestine, I have spoken to you, not denying your right to speak!"

The Palestinian cause was and remains the axis of the Arab struggle, and Al-Jawahiri, considered the greatest poet of the Arabs, was among the leading poets who ignited the flame of resistance against Zionism with their poems. In this passage, the poet employs two linguistic devices: the vocative and the emphatic in the phrase "O you who lament Palestine." He repeats the vocative, using this technique to tell those who merely weep that the matter has already occurred, rendering weeping and wailing futile. The artistic imagery evokes a collective scene of raised voices in lamentation, signifying that the occupation has indeed taken place. Therefore, action is necessary. The preparations and numbers for fighting the occupiers were emphasized, with the poet using a rhetorical device to denounce lamentation and evoke sorrow. This emphasis served to solidify the impact of this tragedy on the hearts of Arabs and Muslims. Through his eloquent language and unwavering belief in the Palestinian cause, the poet presented us with a masterful poem that, on the one hand, dispels complacency, and on the other, raises morale and encourages resistance against the usurping Zionists.

In the same vein, Al-Jawahiri says in his poem "Al-Watari," which he recited at a ceremony honoring the Dean of the College of Medicine in 1949, on the occasion of his election as an honorary member of the British Medical Association:

- a. "I inform you of the evil of the rabble, one after another!" And endeavors and gains
- b. I warn you of the evil of the rabble, as a defiance of those who influence their conscience and duty.

The poet employs verbal emphasis in the phrase "I warn you of the evil of the rabble" twice, indicating both the reinforcement of the meaning and the artistic construction of the text. The passage is thus rich with connotations that affect the reader and facilitate the process of understanding the poet's intended message.

Second topic: Semantic emphasis and its effect on the structure of the poetic text.

Semantic emphasis in Arabic dictionaries is defined as: emphasizing the content using specific words, namely: (eye, self, all, general, every, both, both). These words must be connected to a pronoun referring back to the emphasized noun and agree with it in case, such as gender and grammatical gender. Eye and self are used to remove doubt and ambiguity, while the remaining words are used to dispel any ambiguity or lack of comprehensiveness.

For Muhammad Mahdi al-Jawahiri, poetry is a refined artistic field in which he expresses his feelings with an elegant style, relying on vivid imagery and a language of exceptional skill and eloquence. The poet also employs symbolism and beautiful rhythm by selecting poetic meters appropriate to the nature and desired cadence of the poem, with the metrical structure playing a crucial role in embodying and deepening the meaning. Poetic meter plays a significant role in this process. Here, Al-Jawahiri employs a rhetorical emphasis, saying:

I greet you individually in Damascus, and before that in Baghdad, I greeted all your distinguished figures collectively.

In this verse, the word "collectively" serves as a rhetorical emphasis for the phrase "your distinguished figures." The poet seeks to demonstrate the strength of the bonds that connect him to his Arab identity. The emphasis in this verse deepens the feeling of collective, rather than personal, respect and appreciation. Al-Jawahiri cherishes Baghdad, Damascus, and all other Arab capitals. He expresses profound love and loyalty to his homeland, which is the source of pride and identity, encompassing all its historical, religious, and cultural heritage. He uses a language of universal glorification and pride, clearly evident in his declaration of national identity and his complete readiness to sacrifice for it.

In another poem, Al-Jawahiri uses the technique of emphatic affirmation in the poem "The Appointment Has Drawn Near".

All of you, young men of the neighborhood, are one hand, and the left hand yearns for the right.

In the same vein, the poet employs the technique of emphatic affirmation with the word "all," adding "how many" to the pronoun of address, thus transforming the meaning: all of you, without exception, young men of the neighborhood, are as one hand. The emphasis encompasses all the young men without exception, reinforcing the image of unity and cohesion expressed in the second line, "and the left hand yearns for the right." "All of you" reinforces the implied pronoun "you" in the predicate. The poet indicates that in unity lies strength and dignity, affirming his complete belonging to his homeland. He demonstrates the strength of the bonds between the people of one country.

Anyone who studies Al-Jawahiri's life and poetry will find the extent of his belonging and patriotic spirit in most of his poems. His exile from his homeland caused him to experience two forms of alienation: physical and spiritual. He frequently addresses his homeland in poems that showcase emotional intensity interwoven with profound meaning. Nationalism.

In another instance, Al-Jawahiri employs both semantic and verbal emphasis, saying: Do not judge all my affairs by the features and contours of my face.

The poet uses the semantic and verbal emphasis of "all" to convey comprehensiveness and inclusiveness, meaning: Do not judge all my affairs or circumstances by the features and contours of my face, for not everything that appears in my features reflects my inner reality. "All" serves as an emphasis of the phrase "my affairs," indicating the complete and totality of every aspect of my life. Through this, he expresses a complete and categorical rejection of accepting humiliation, degradation, subservience, and surrender. The styles of negation and emphasis carry intense emotional weight, aligning with the poet's intention that appearance differs from essence.

Al-Jawahiri says:

And I remain that man, expanding his life and circumstances, while all people have become infidels.

This is a verse from a poem he composed in 1931, when Al-Jawahiri was going through a severe psychological crisis: political, economic, and emotional. The emphasis in this verse comes from the word "all" plus the pronoun "them," a figure of speech that indicates self-sufficiency and contentment.

Al-Jawahiri speaks of remaining that strong man who overcomes all the difficulties he encounters in his life. The poet affirms his dignified stance, far removed from helplessness, overcoming obstacles and bending them to his will. Then, in the second part of the verse, Al-Jawahiri adds, "And all people have become infidels," meaning that the principles of most people have changed. Here, Al-Jawahiri demonstrates his superiority through his steadfastness to the values he was raised on and his confrontation of the corruption that has permeated society.

Al-Jawahiri says in his poem "Lebanon, My Wine and My Perfume":

With all his genius, with the brilliance of his fertile mind,
 With the essence of his sixties, he is burdened with the eloquent and the astute.

The poet employs the emphatic use of the word "all" to indicate comprehensiveness and the absence of exceptions, suggesting that all genius is embodied in the person of Bishara al-Khoury (al-Akhtal al-Saghir).

Al-Jawahiri is highly successful in establishing and affirming this genius in his patron through the repetition of the letter "ba" in three places in the text (with genius, with brilliance, with essence),

giving the text a rhythmic and musical quality. The poet also uses imperfect rhyme in the words "the eloquent" and "the astute," making the text resonate with the poet's emphasis on Bishara al-Khoury's genius.

In the same context, he says:

"Take a tour with me that will show you the contempt for the people, ignorance, and misery all together."

The poet addresses the reader and asks him to take a tour with him to see what the people suffer from in terms of contempt and injustice that are intertwined with their daily lives. Al-Jawahiri emphasized with the word "all together," meaning that ignorance and sadness are not separate but intertwined and combined upon the people. The poet used emphasis to show the extent of the damage that has befallen society, which deepens the feeling of tragedy and utter contempt.

His words:

For the sake of individuals, a reckless and foolish act has led to the entire nation being treated as a fiefdom.

It is as if all the free men unanimously agreed to these calamities.

In this text, al-Jawahiri condemns the state to which the nation has sunk, sacrificing its principles for the sake of reckless rulers. The result is that the entire nation has become like a fiefdom in the hands of these tyrannical rulers. Hence the use of emphatic language: (all, all, unanimously). The first emphasis is to confirm that the entire nation has been treated as a fiefdom without exception. The second emphasis is twofold: (all) is a metaphorical emphasis for the free men, meaning all of them. The final emphasis, (unanimously), contains both verbal emphasis through the verb and the verbal noun, and metaphorical emphasis because the word (unanimously) indicates their unanimous agreement.

In the same vein, al-Jawahiri presents us in his poem (Tunisia... Return, O Horses of God), where he says.

His desires and whims led him to such a state that they became a war against himself.

Al-Jawahiri portrays the condition of a man who indulged his desires for so long that these whims turned against him. He carried within him conflicting currents that contradicted one another, and these conflicting currents within him tore at every aspect of his being. Desires and ambitions, which once gave him impetus, became his downfall. The emphatic use of the word "no" (kullā) serves to underscore the comprehensiveness and universality of this conflict, affecting all aspects of the soul.

In his poem "Al-Jazair" (Algeria), composed in Damascus in 1956, he says:

((Algeria)) You are not afflicted with leprosy, nor are you a burden that has not been fulfilled.

But you are the aspirations of a nation, its very core and the essence of its being.

What Al-Jawahiri presents in this passage is not a simple matter or a personal desire, but rather the aspirations of an entire people, emanating from the core and the essence. The emphatic use of the word "all" confirms that this feeling originates from the entire nation without exception. It is a general, comprehensive, and profound aspiration emanating from the very core and depths of the Arab conscience.

In his poem "As the Wolf Becomes a Fool," he says:

"O you who are devoid of all virtue, whose souls are empty of all noble qualities, and whose milk has been emptied before!"

Al-Jawahiri addresses a group of people ("O you who are devoid of virtue") who have cheapened their souls, leaving them devoid of all noble qualities, honor, and dignity, thus highlighting their moral emptiness. In other words, the souls of these people are impoverished in terms of high morals. Therefore, Al-Jawahiri uses the emphatic phrase "all virtue" to convey generality and comprehensiveness, emphasizing the complete absence of virtue in their souls, not just in some specific instances.

Al-Jawahiri says:

O Messengers of Truth from among our people, peace be upon your radiant gathering!
And from me to you, the greetings of the masses, on the lips of their poet!

The emphasis in this text creates a musical and emotional impact on the reader, and its artistic effect on the poem's structure is evident. In these two lines, Al-Jawahiri describes his people as "Messengers of Truth" who embody sincerity and patriotism. The poet does not greet them personally, but speaks on behalf of the entire nation. The emphasis is achieved through the phrase "their poet," with the second phrase reinforcing and solidifying the meaning. This is a form of emphasis through repetition, intended to express pride in himself as a true poet who speaks for the nation.

4. Conclusion

Thus, looking at the significance of emphasis in the poetic structure and meaning in the poems studied, we find that the same significance enhances his poetic works, it stands as a key point that grooms the techniques of emotion, reaffirms the thematic relations in his poems and even the socio-political background of his time. The analysis shows that repetition and rhetorical devices emphasize the effect of verbal emphasis, which is central to understanding the poet's psychological motivations and helping readers to become emotionally engaged with the speaker. Moreover, it underscores the role contrast plays in constructing an interpretable and cohesive yet lively text embedded with several ideas. The significance of these results contributes to the general perception of the Arabic poetic methods, especially in modern times as it appears clear how the linguistic tools affect the interpretation of the literary work. Other poets in the modern age may use emphasis as a stylistic device but with a different methodology serving the region; therefore, future studies could extend beyond what this paper proposes as the potential for analysis through a comparative lens, and its potential for exploring another aspect of the socio-cultural phenomena influencing the poetic expression of these poets. It could also be useful to study what do those rhetorical strategies provoke in terms of cognitive-emotional reactions, which would help learn more about the experience and influence of poetry in the Arab world.

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