

The Summary

**The compositional styles in the lyrical poetry of Aziz Abaza :
An Analytical study.**

This study is concerned with studying and examining the compositional styles in the lyrical poetry of the poet Aziz Abaza : an analytical study. The research attempts to achieve two purposes or aims :

The first purpose is studying the compositional styles including its two types : the command and the noncommand; or the order and the absence of the order. These styles are studied to reveal their significance, rhetorics' and calculating their different types or sorts through studying the lyrical poetry of Aziz Abaza selected by the researcher to be the applied field of this research.

The second purpose is as follows :studying the poetry of the verse of the poet Aziz Abaza because many of the historians of modern literature place and regard Aziz Abaza as one of the pioneers of theatrical or dramatic verse. Those ignore Abaza's lyrical poetry which forms the greatest and the biggest aspect of his poems and poetry or verses. Although Aziz Abaza's poetry adopts and follows the same method or track followed by the theatrical poetry of Ahmed Shawky, he is considered a pioneer in the field of elegizing wives (wives' elegy, lament). According to my knowledge, Abaza's lyrical poetry is not linguistically studied in an independent study. Meanwhile, some of his poems are greatly studied by the literary studies.

The Research Material :

It is natural that the two poetic Anthologies or collections written by Abaza should be the main source for documenting these styles; since

they are the main source. During conducting this research, I depended on two sources :

A- Puzzling pains or sufferings.

B- The collected poems of Aziz Abaza : four Parts combined in one volume the researcher. examined the subject of compositional styles in the lyrical poetry of Aziz Abaza through a preface or (Foreword), an introduction, eight (8) chapters and a conclusion. The research also includes artistic appendices.

The preface is concerned with studying the aims, the importance of the subject, and the motives behind choosing this subject. It also refers to the applied or practical material of the research, the difficulties faced by the researcher in the writing stage, the research plan and the methods of its studying.

The Introduction : is devoted to the brief defining of the poet, his thought, and ideas about his lyrical poetry. It also includes defining "styles", composition, showing the difference between the composition, and the statement, types of composition, and the relationship between syntax or grammar and rhetorics'.

- **Chapter one** : "the interrogative style". This chapter begins with an introduction, followed by both the description and analysis for the types of interrogatives arranged according to their existence in the lyrical poetry of Aziz Abaza.

The analysis shows the type of the interrogative word whether it is a letter or a noun and what follows it also shows the positions of the inflection in the interrogative and the rhetorical meanings for using the

interrogatives and its advantages. The study is guided by the most important language, syntax and rhetorical views. The most famous of them which are related to the interrogative styles. The researcher studies the patterns of the interrogative sentence according to the view of linguists, or grammarians.

This is done to see its application to the language reality in the poetry of the poet according to the judgment of the grammarians. Moreover, there is also the depending on the statistical methods in counting and pursuing the different types of the interrogative and its words. This is done by stating the number of the positions of the interrogative words in each pattern of these patterns. There is also the confirmation of these depending on a number of evidences or quotations.

This chapter's appendix includes its conclusions in detail; i. e. stating giving the conclusion, its evidences, significance and importance. This method is followed in each chapter. Therefore, each chapter is divided into the theoretical section, the applied (practical) section, and the conclusions.

- **Chapter two** : is concerned with examining the styles of command, prohibition and supplication.
- **Chapter three** : is concerned with studying the vocative style.
- **Chapter four** : studies the style of wishing and begging or praying.
- **Chapter five** : is devoted to studying the examination style.
- **Chapter six** : investigates the style of vowing (swearing) or giving oaths.
- **Chapter seven** : is devoted to studying the multiplicity style by using (how) and (perhaps).
- **Chapter eight** : studies the composition's stylistics features or phenomena.

The Conclusion :

The conclusion briefly presents, the most important conclusions arrived at in this research. The conclusion includes the following points:

- 1- Aziz Abaza uses in his lyrical poetry a great number of the interrogative words, including both the letters and words, but the hamza (the character designating the glottal stop) has the greatest use; in addition to his various uses of the "a". therefore his use of "Am – or Is" with the "hamza" is greater than using it alone. The "hamza" is the root and the mother of the interrogative words; the other words act instead of it.
- 2- In the poetry of the poet ("who") is used in the conditional sentence. Some of the grammarians criticize this use, and say it concerns in particular (the interrogative hamza) only. This is a deviation from what is seen by the grammarians.
- 3- "How" is used in the negative sentence, the grammarian state that is the function of the "hamza". This is regarded deviation from what is stated by the grammarians.
- 4- The poet omits the subject or the thing interrogated about, in some positions in his poetry, during his use of some interrogative nouns.
- 5- The vocative letter in the lyrical poetry of Aziz Abaza is marked by its omissions.
- 6- The high use of the vocative letter (o') in the poet's poetry.
- 7- In the poetry of the poet, there is no vocative (an unintentional indefinite) in any of its positions as well as no call for help in his poetry.
- 8- His poetry is free from both the presentation and exhortation style in Abaza's poetry.
- 9- In swearing or vowing he uses both the letters (B) and (O), but (B) is greater in its use than (O).
- 10- The poet tends to the phenomenon of repeating, multiplying and varying the compositional styles.