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# Manifestations of Syntactic Creativity and Their Semantic Implications in the Muwashshaḥāt of Al-A'mā Al-Tuṭīlī

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## Abstract

This study investigates the manifestations of syntactic creativity and their semantic implications in the muwashshaḥāt of the prominent Andalusian poet Al-A'mā Al-Tuṭīlī (d. 525 AH / 1131 CE). It explores the essential syntactic phenomena that shaped his artistic craftsmanship within this vital poetic genre, focusing on syntactic architecture as an indispensable cornerstone of literary creativity. Given the profound role of syntax in structuring the semantic matrix of Andalusian strophic poetry, this paper analyzes Al-Tuṭīlī's syntactic techniques and unpacks their semantic ramifications. Specifically, it examines discourse modes (declarative vs. insha'i), clause typology (nominal vs. verbal

sentences), verbal tense dynamics, and stylistic deflection mechanisms (syntactic transposition/fronting, coordination and asyndeton, and parenthetical insertion). The findings reveal that Al-Tuṭīlī relied heavily on demand-based insha'i structures (notably imperative and vocative modes) to generate dialogic dynamism, utilized verbal clauses (58.97%) to mirror fluctuating emotional angst and perpetual longing, and employed past-tense verbs to substantiate praise and convey temporal endurance. Stylistic transpositions further functioned as powerful rhetorical devices, highlighting affective prominence, captivating audience engagement, and demonstrating unparalleled mastery over classical Arabic strophic composition.

**Keywords:** *Syntactic creativity, semantic implications, muwashshaḥ, Al-A'mā Al-Tuṭīlī, Andalusian strophic poetry, syntactic fronting (taqdīm wa-ta'khīr), Arabic stylistics.*

## Manifestations of Syntactic Creativity and Their Semantic Implications in the Muwashshaḥāt of Al-A'mā Al-Tuṭīlī

### Introduction

The poetic art of the muwashshaḥ reached its aesthetic culmination during the Almoravid period (448–541 AH / 1056–1147 CE), championed preeminently by the blind poet Al-A'mā Al-Tuṭīlī (d. 525 AH / 1131 CE). Unanimously lauded by contemporary peers for his inventive genius, Al-Tuṭīlī legitimately earned the designation of the poet par excellence of the Almoravid era. Andalusian muwashshaḥāt encapsulated the quintessence of western Islamic artistic creativity, prompting philologists and literary connoisseurs to uncover their aesthetic richness, analyze their rhetorical craftsmanship, and explore their stylistic intricacies. At its core, the allure of the muwashshaḥ stems from its material essence: a verbal architecture grounded primarily in the fabric of language.

Building on this foundational premise, the present study centers on one of Andalusia's most celebrated strophic masters, Al-A'mā Al-Tuṭīlī, examining the structural configuration of syntax across his muwashshaḥāt. The study addresses a central research question: How does syntactic architecture construct semantic meaning in Al-Tuṭīlī's muwashshaḥāt, and what syntactic phenomena characterize his strophic craftsmanship? To resolve this inquiry, the analysis investigates rhetorical discourse modes, clause structures, verbal aspect and temporality, and syntactic deflections—including fronting and postponing (taqdīm wa-ta'khīr), coordination and asyndeton (waṣl wa-faṣl), and parenthetical insertion (i'tirāḍ).

### The Conceptual Framework of Syntax (Al-Tarkīb)

Lexicographically, the Arabic term al-tarkīb derives from the root r-k-b (ركب), connoting superposition, mounting, and joining. In classical lexicography, rakaba al-shay' denotes mounting one entity atop another, accumulating layers into a unified perceptual entity (Ibn Manẓūr, Lisān al-'Arab). Al-Mu'jam al-Wasīṭ defines rakkaba as placing elements together and compounding them into a unified form; hence, something compound (mutarakkib) consists of interconnected constituents.

At its elemental tier, syntax mirrors compositional arrangement (tartīb): the systematic organization of phonemes to produce a morpheme or word. A word is itself a micro-syntactic structure relying on ordered phonological segments to evoke a specific referent. In linguistic and grammatical

tradition, however, tarkīb signifies compounding words into predication—elevating it to the level of the sentence (al-jumlah). Isolated words stripped of syntactic relationships remain inherently ambiguous; meaning emerges only through syntactic combination (al-murakkab al-isnādī). Consequently, syntax operates hierarchically across individual phonemes, words, clauses, and complete communicative utterances (kalām) that convey self-contained, meaningful thought.

### Syntactic Configuration in Al-Tuṭīlī's Muwashshahāt

Comprehensive semantic realization requires holistic appraisal across phonological, morphological, and syntactic planes. Classical Arabic critics treated syntax with exceptional reverence, epitomized by 'Abd al-Qāhir al-Jurjānī's Theory of Construction (Nazariyyat al-Naẓm) in Asrār al-Balāghah and Dalā'il al-l'jāz. Al-Jurjānī famously posited: 'Individual lexical items, which are the conventions of language, were not coined to be understood in isolation, but to be joined to one another so that relational benefits may be discerned between them.' Meaning does not reside in words themselves, but in the syntactic nexus connecting them within context. Because strophic muwashshah poetry is primarily linguistic in substance, syntactic craftsmanship directly governs its aesthetic resonance. The poet intentionally imbues grammatical structures with phonetic, morphological, and syntactic energy to achieve communicative and emotive resonance.

### Rhetorical Discourse Modes: Declarative vs. Insha'i

Classical Arabic rhetoricians bifurcate discourse modes into declarative statements (al-khabar) and performative/creative utterances (al-inshā'). A declarative sentence is an assertion that can be judged objectively as true or false based on empirical correspondence with external reality. Conversely, an insha'i utterance cannot be judged true or false; it performs a communicative act or solicits an outcome unrealized at the moment of utterance.

#### 1. The Declarative Mode (Al-Uslūb Al-Khabarī)

Every syntactic mode fulfills a pragmatic function; the declarative mode establishes factual claims, judgments, and states of affairs. Strophic poets rely extensively on declarative syntax to convey intimate inner turmoil, passionate love, grief, and longing. Al-A'mā Al-Tuṭīlī frequently employs the declarative mode to lament separation following the beloved's abandonment:

| [Declarative                                                                                                                                                                                                                                                | Mode:   | Melancholic | Complaint] |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|-------------|------------|
| سَامَنِي مَا لَا أُطِيقُ ... عَصْنْتُ مِلْءُ                                                                                                                                                                                                                | أُطِيقُ | عَصْنْتُ    | مِلْءُ     |
| أَنَا بِالْوَجْدِ خَلِيقُ ... بَيْنَ سَهْدِي                                                                                                                                                                                                                | خَلِيقُ | بَيْنَ      | سَهْدِي    |
| إِنَّ قَلْبِي لَا يَفِيقُ ... مِنْ جَوَاهِرِ                                                                                                                                                                                                                | يَفِيقُ | مِنْ        | جَوَاهِرِ  |
| Translation                                                                                                                                                                                                                                                 | &       | Semantic    | Reading:   |
| "A slender bough, luxuriant in beauty, has burdened me beyond my endurance; / I am truly destined for anguish, torn between persistent sleeplessness and slumber; / Verily, my heart never recovers from its deep burning sorrow and overwhelming passion." |         |             |            |

Elsewhere, the poet directs his complaint toward the Divine regarding his beloved's relentless emotional detachment:

| [Declarative                                                                                                                                                                               | Mode:                           | Pious   | Supplication     | &                | Rebuke]                      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|---------|------------------|------------------|------------------------------|
| شَكَوْتُ<br>وَأَنْتَ                                                                                                                                                                       | لِلطَّيْفِ<br>حُسْنِ<br>مُعْزَى | عَهْدِي | ...<br>يُطَوِّلُ | شَتَقَى<br>صَدِّ | عُلَّتِي<br>وَوَجْدِي<br>... |
| Translation                                                                                                                                                                                | &                               |         | Semantic         | Reading:         |                              |
| "I complained of my faithful devotion to the phantom apparition; how often it quenched my burning thirst and grief; / While you remain passionately addicted to prolonged estrangement..." |                                 |         |                  |                  |                              |

Significantly, while Andalusian strophic poets routinely employed the declarative mode for visual landscape description (*waṣf*), such descriptions are virtually absent in Al-Tuṭīlī's corpus. Being blind from early life, his verses reflect auditory, tactile, and introspective dimensions rather than external visual imagery.

## 2. The Insha'i Mode: Performative and Demand-Based Discourse

Insha'i discourse exerts heightened psychological impact because it moves beyond reporting information to generate active communicative engagement. Rhetoricians divide *insha'* into demand-based (*ṭalabī*)—which seeks an unrealized outcome through imperative, prohibitive, interrogative, vocative, or optative structures—and non-demand-based (*ghayr ṭalabī*), which includes exclamations of wonder (*ta'ajjub*), praise and blame (*madḥ wa-dhamm*), oaths (*qasam*), and hope (*rajā'*).

Demand-Based Insha' (Al-Ṭalabī): Demand-based structures dominate Al-Tuṭīlī's *muwashshahāt* due to their inherent dialogic vitality. Among these, the imperative (*al-amr*) is the most prevalent. Al-Tuṭīlī directs imperatives to diverse addressees, including the beloved in his renowned masterpiece *Ḍaḥikun 'an Jumān*:

| [Demand                                                                                                                                                                                        | Insha':                                    | Imperative                                      | to       | the      | Beloved] |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|-------------------------------------------------|----------|----------|----------|
| لَيْسَ مِنْكَ بُذْ ... حُذْ فُؤَادِي عَنِّي تَذْ                                                                                                                                               | لَمْ تَدَعْ لِي جَلَدُ ... عَيْرِ أَجْهَدُ | مَكْرَعُ مِنْ شَهْدُ ... وَاشْتِيَاقِي يَشْهَدُ |          |          |          |
| Translation                                                                                                                                                                                    | &                                          |                                                 | Semantic | Reading: |          |
| "There is no escaping you; take my heart submissively by hand; / You left me no endurance, save that I continually strive; / A watering spring of sweet honey, and my yearning bears witness." |                                            |                                                 |          |          |          |

In other instances, the poet directs an imperative command toward external listeners, instructing them to interrogate his longing heart:

| [Demand             | Insha':                         | Imperative            | Query]                           |
|---------------------|---------------------------------|-----------------------|----------------------------------|
| سَلْ<br>لَا<br>قَدْ | بَنَاتِ<br>أَهْوَلُ<br>إِلَيْكَ | ...<br>...<br>...     | وَتَقَرَّ<br>سَهْرُ<br>الْحَذَرُ |
|                     | قَلْبِي<br>حَسْبِي<br>حَسْبِي   | هَلْ<br>يَا<br>لَيْسَ | تَعَزَّى<br>يَا<br>يَتَقَعُّ     |

Translation & Semantic Reading:  
*"Ask the innermost chambers of my heart: does it find solace and rest? / I shall never utter 'enough,' O tears, O sleeplessness! / My reckoning is entrusted to you; caution avails nothing."*

Al-Tuṭīlī also employs imperatives directed at the cup-bearer and drinking companion (al-nadīm), preserving a classical convention inherited from pre-Islamic and Abbasid poetry:

|             |         |            |          |          |                 |
|-------------|---------|------------|----------|----------|-----------------|
| [Demand     | Insha': | Imperative | to       | the      | Boon-Companion] |
| يَا         | قُمْ    | يَا        | تَدِيمِي | وَأَنْتِ | خَيْرُ          |
| بَاكِرٍ     | بَنَاتِ | الْكُزُومِ | ...      | حَيَاةٍ  | كُلِّ           |
| مِنْ        | كَفِّ   | ظُلُمِي    | ...      | وَأَيِّ  | ظُلُمِي         |
| Translation |         | &          |          | Semantic | Reading:        |

*"By God, arise, O my boon-companion, for you are the finest companion of all! / Greet the daughters of the vine early at dawn, the very essence of life for every noble soul, / Poured from the hand of a graceful gazelle—and what a wondrous, graceful gazelle!"*

The Vocative (Al-Nidā'): The vocative calls an addressee to attentiveness. Given the lyric themes of longing and courtship characteristic of the muwashshah, the vocative is an indispensable device. It also serves as an important historical tool, preserving the names of notable patrons praised by Al-Tuṭīlī, such as Abū al-'Abbās:

|             |           |          |     |           |             |
|-------------|-----------|----------|-----|-----------|-------------|
| [Demand     | Insha':   | Vocative | of  | Panegyric | Dedication] |
| وَتَحْرُ    | أَحْبَابِ | قَدْ     | ... | عَفْدُ    | ضَمْنَا     |
| Translation |           | &        |     | Semantic  | Reading:    |

*"While we are gathered among beloved companions, united by a harmonious bond: / O Abū al-'Abbās, may good fortune never betray you!"*

Similarly, the vocative identifies his patron Abū al-Ḥasan Ibn Ja'far, addressed by the prestigious vizierial title Yā Dhā al-Wizāratayn ('O Possessor of Dual Ministries'):

|             |         |          |          |           |                  |
|-------------|---------|----------|----------|-----------|------------------|
| [Demand     | Insha': | Vocative | with     | Vizierial | Title]           |
| أَيْنَ      | تُرِيدُ | ...      | يَا      | ذَا       | الْوِزَارَتَيْنِ |
| يَا         | مَنْ    | وُجُودُ  | ...      | خِلِّهِ   | هَذَيْنِ         |
| وَلَا       | مَزِيدُ | ...      | عَلَيْكَ | فِي       | شَيْئَيْنِ       |
| Translation |         | &        |          | Semantic  | Reading:         |

*"Whither do you journey, O Possessor of Dual Ministries? / O you whose peer cannot be found in these two realms, / None surpasses you in nobility and grace!"*

Across Al-Tuṭīlī's corpus, the vocative particle yā (يَا) heavily predominates. In classical Arabic grammar, yā serves as the foundational, versatile particle used for both proximate and distant addressees, required in Divine invocations and formal distress appeals (istighāthah).

The Prohibitive (Al-Nahy): The prohibitive occurs when dissuading an addressee from an action, as in the opening of his muwashshaḥ Mā al-Shawqu illā Zinād:

| [Demand                                                                                                                                                                                                                 | Insha':                       | Prohibitive                   | Rebuke]                            |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------|-------------------------------|------------------------------------|
| قُلْ<br>لَأُضِلَّ<br>لَا                                                                                                                                                                                                | أَتَيْتَ<br>أَمْ<br>تَلْخَنِي | سَلَكَا<br>هَلَكَا<br>أَبَدَا | المُحِيلُ<br>سَبِيلُ<br>الشَّمُولُ |
| Translation                                                                                                                                                                                                             | &                             | Semantic                      | Reading:                           |
| "Say, which path has it traversed—that transient epoch of fleeting youth? / Has it wandered astray, perished, or is there no path leading back to it? / Blame me not ever, if intoxicating wine has claimed my senses!" |                               |                               |                                    |

Non-Demand Insha' (Ghayr Al-Ṭalabī): Non-demand insha'ic forms enhance rhetorical dignity and emotional intensity. The most prominent varieties in Al-Tuṭṭī's poetry are exclamations of wonder (al-ta'ajjub) and oaths (al-qasam). Exclamations of wonder predominantly adopt the classical morphological pattern af'il bihi (يَهْ أَفْعِلْ):

| [Non-Demand                                                                                                                                                                                                                                     | Insha':                          | Exclamation | of                     | Wonder                                | (Ta'ajjub)]                            |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|-------------|------------------------|---------------------------------------|----------------------------------------|
| اللَّهُ<br>مَا<br>خُلُوْ<br>اللَّمَى<br>أَخِيْبْ<br>يَهْ                                                                                                                                                                                        | أَقْرَبْ<br>أَشْنَبْ<br>أَخِيْبْ | ...         | عَلَى<br>آسَى<br>وَيَا | مُجِيْبِهِ<br>الضَّنَى<br>تَجَنِّيْهِ | وَأُبْعَدَا<br>وَأَسْعَدَا<br>الْمَدَى |
| Translation                                                                                                                                                                                                                                     | &                                |             | Semantic               |                                       | Reading:                               |
| <p>"By God, how near he is, yet how distant to those who love him! / Sweet-lipped and glistening-toothed, he brings healing and bliss in his wake; / How beloved he is, how utterly beloved! Yet how prolonged his estrangement has grown!"</p> |                                  |             |                        |                                       |                                        |

| [Non-Demand                                                                                                                                              | Insha': | Ta'ajjub | Morphological | Pattern]    |
|----------------------------------------------------------------------------------------------------------------------------------------------------------|---------|----------|---------------|-------------|
| أَبْدِعْ                                                                                                                                                 | ...     |          | يَشَايِن      | رَخِيْمْ    |
| يَرْتَعْ                                                                                                                                                 | ...     | فِي      | قَلْبِيْ      | السَّلِيْمْ |
| يَطْلُعْ                                                                                                                                                 | ...     |          | مَطَالِغْ     | الْجُومْ    |
| Translation                                                                                                                                              | &       | Semantic | Reading:      |             |
| "How marvelous is that tender young gazelle! / Pasturing peacefully within my devoted heart,<br>/ Ascending like the radiant risings of constellations!" |         |          |               |             |

Oaths (Al-Qasam): Oaths invoke external divine authority to confirm discourse credibility. Al-Tuṭṭī swears repeatedly by Allah, utilizing the three classical oath particles: the wāw, bā', and tā':

| [Non-Demand          | Insha': | Solemn       | Divine             | Oath | (Tallāhi)]             |
|----------------------|---------|--------------|--------------------|------|------------------------|
| تَاللَّهِ<br>اضْرَبْ | ...     | مُدْ<br>يَهْ | بَدَلَا<br>مَثَلَا | ...  | مِيْزَانْ<br>بُهْتَانْ |
| Translation          | &       | Semantic     | Reading:           |      |                        |

*"By God, ever since his bounty poured forth, the torrential clouds have lost their measure! / Cite him as the supreme exemplar of generosity, for the legendary largesse of Hatim is mere illusion by comparison!"*

### Clause Typology: Nominal vs. Verbal Sentences

Arabic grammar divides clauses into verbal sentences (al-jumlah al-fi'liyyah)—those commencing with an authentic verb regardless of tense or voice—and nominal sentences (al-jumlah al-ismiyyah), which open with an inceptive noun (al-mubtada'). In classical syntactic theory, initial sentence positioning determines classification, irrespective of fronted particles or circumstantial adjuncts. To analyze the distribution of clause types empirically, a quantitative analysis of Al-Tuṭṭī's masterwork Ḍaḥikun 'an Jumān yields the following results:

| Clause Typology (Sentence Type)          | Percentage Distribution (%) |
|------------------------------------------|-----------------------------|
| Verbal Sentence (Al-Jumlah Al-Fi'liyyah) | 58.97%                      |
| Nominal Sentence (Al-Jumlah Al-Ismiyyah) | 41.02%                      |

As demonstrated in the table, verbal clauses predominate (58.97%). In classical Arabic semantic theory, verbal structures denote dynamic temporal occurrence, renewal, and continuous flux (al-tajaddud wa-al-ḥudūth). Al-Tuṭṭī employs verbal sentences to convey fluctuating psychological states: torment, yearning, and renewed grief. Conversely, nominal sentences account for 41.02%. Because nominal constructions convey ontological permanence, stasis, and timeless constancy (al-thubūt wa-al-rusūkh), their lower frequency reflects the poet's lived reality: his relationship with the beloved is marked by separation and turmoil rather than enduring union.

### Temporal Dynamics: Analysis of Verbal Tenses

The Past-Tense Verb (Al-Fi'l Al-Māḍī): Denoting completed aspect and temporal precedence (al-inqidā'), the past tense conveys emotional endurance and historical constancy. In expressing love, Al-Tuṭṭī utilizes the past tense to underscore the depth and longevity of his devotion:

| [Past                                                                                                                                                                                                                                                                             | Tense:   | Completed  | Endurance | (Dhubtu)] |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|------------|-----------|-----------|
| عَبَدَ                                                                                                                                                                                                                                                                            | المَلِكِ | أَجَبْتُكَ | ولا       | إِلَيْكَ  |
| مَوْلَايَ                                                                                                                                                                                                                                                                         | خَسْبِي  | وَحَسْبُكَ | قَدْ      | عَلَيْكَ  |
| حَتَّى                                                                                                                                                                                                                                                                            | يَضُنِّي | مُجِبُّكَ  | وَبُرُوءَ | يَدَيْكَ  |
| Translation                                                                                                                                                                                                                                                                       |          | &          | Semantic  | Reading:  |
| "Abd al-Malik, I love you deeply, yet no path leads to your presence; / My master, sufficient for me and you is that I have completely dissolved in burning passion for you; / To the point that your devoted lover wastes away, while his ultimate healing rests in your hands." |          |            |           |           |

The verb *dhubtu* (دُبْتُ - 'I have dissolved') denotes a completed transformation, establishing love as an enduring reality rather than a fleeting sentiment. Similarly, in panegyric verses, the past tense establishes virtues as timeless attributes:

| [Past Tense in Conditional Praise: Badā and Abšara]                                                                                                                                                 |       |            |     |            |            |          |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|------------|-----|------------|------------|----------|
| وَلَوْ                                                                                                                                                                                              | بَدَا | الْوَزِيرُ | ... | لِلْأُنْسِ | قَلِيلًا   |          |
| لَأُبْصِرَ                                                                                                                                                                                          |       | السُّرُورَ | ... | مُحِبًّا   | جَمِيلًا   |          |
| شَتَائِلًا                                                                                                                                                                                          |       | تُدِيرُ    | ... | عَلَيْنَا  | شَتْمُولًا |          |
| Translation                                                                                                                                                                                         |       | &          |     | Semantic   |            | Reading: |
| <i>"Had the Vizier appeared briefly for convivial companionship, / Joy would have witnessed a countenance of radiant beauty, / And noble virtues pouring forth like intoxicating wine upon us."</i> |       |            |     |            |            |          |

The Present-Tense Verb (Al-Fi'l Al-Muḍāri'): Denoting ongoing occurrence (al-ḥāl) and prospective unfolding (al-istiqbāl), the imperfective aspect conveys immediacy. Al-Tuṭīlī alternates between past and present verbs to capture inner emotional conflicts between submission and pride:

| [Alternation Between Past and Present Aspect]                                                                                                                                                                         |       |         |         |           |        |          |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|---------|---------|-----------|--------|----------|
| مَنْ                                                                                                                                                                                                                  | شَاءَ | أَنْ    | يَقُولَ | ...       | قَاتِي | لَسْتُ   |
| خَضَعْتُ                                                                                                                                                                                                              |       | فِي     | هَوَاكَ | ...       | وَمَا  | كُنْتُ   |
| خَسْبِي                                                                                                                                                                                                               |       | رِضَاكَ | ...     | سَتَفِيحٍ |        | لِي      |
| Translation                                                                                                                                                                                                           |       | &       |         | Semantic  |        | Reading: |
| <i>"Whoever wishes to utter reproaches, I am not listening; / I have humbled myself in your love, though I was never one to yield; / Your contentment is all I seek, an intercessor whose plea is fully granted."</i> |       |         |         |           |        |          |

The Imperative Verb Form (Fi'l Al-Amr): Imperative forms appear frequently across the *muwashshahāt*. A distinctive feature of Al-Tuṭīlī's panegyrics is his repeated use of the imperative *qul* (قُلْ - 'Say!'), enjoining listeners to participate in praising patrons such as Abū al-'Abbās and Abū Ya'qūb:

| [Imperative Directive in Panegyric (Fa-qul)]                                                                                                                                                                                                                 |            |            |     |          |          |              |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|------------|-----|----------|----------|--------------|
| أَهْدِي                                                                                                                                                                                                                                                      | إِلَيَّ    | السُّرُورَ | ... | بَخْرَ   | يَفِيزُ  | بِالْمِنَّ   |
| إِنْ                                                                                                                                                                                                                                                         | حَارَتْنِي | الدُّهُورَ | ... | قَهْوَ   | خُسَامِي | وَالْمِجَنِّ |
| قَقُلْ                                                                                                                                                                                                                                                       | لِكُلِّ    | قَحُورَ    | ... | مِثْلَ   | أَبِي    | يَغْفُوبَ    |
| Translation                                                                                                                                                                                                                                                  |            | &          |     | Semantic |          | Reading:     |
| <i>"He bestowed boundless joy upon me—a veritable ocean overflowing with generous gifts; / Should adverse fate wage war against me, he is my sharp sword and shielding armor; / Therefore, proclaim to every boastful soul: 'Be noble like Abū Ya'qūb!'"</i> |            |            |     |          |          |              |

Stylistic Deflection Mechanisms: Transposition, Coordination, and Parenthesis

Syntactic Transposition (Taqdīm wa-Ta'khīr): Stylistic distinctiveness often arises from departing from normative word order. Classical Arab grammarians and rhetoricians recognized that fronting an element indicates its heightened semantic importance (al-ahimmiyyah wa-al-'ināyah). In Ḍāḥikun 'an Jumān, Al-Tuṭīlī fronts the grammatical agent (al-fā'il) before the verb:

| [Syntactic                                                                                | Fronting | of       | the           | Agent]   |
|-------------------------------------------------------------------------------------------|----------|----------|---------------|----------|
| مَكْرَعٌ                                                                                  | مِنْ     | يَشْهَدُ | وَاشْتِيَاقِي | يَشْهَدُ |
| Translation                                                                               |          | &        | Semantic      | Reading: |
| "A watering spring of sweet honey, and my yearning bears witness (wa-ishtiyāqī yashhad)." |          |          |               |          |

Rather than following normative VSO order (wa-yashhadu ishtiyāqī), fronting the agent ishtiyāqī focuses primary attention on the intensity of longing. Similarly, the poet frequently fronts prepositional phrases before grammatical subjects:

| [Fronting                                                                              | Prepositional | Complement | (Bihā)]  |
|----------------------------------------------------------------------------------------|---------------|------------|----------|
| لِلَّهِ                                                                                | أَيَّامٌ      | دَارَتْ    | يَا      |
| Translation                                                                            |               | &          | Semantic |
| "To God belong those enchanted days wherein wine circulated... (dārat bihā al-khamru)" |               |            |          |

Fronting the prepositional phrase bihā creates syntactic suspense, deferring the subject al-khamr to sustain metric rhythm and rhyme while focusing immediate attention on the communal setting. Coordination and Asyndeton (Al-Waṣl wa-al-Faṣl): Al-Jurjānī identified the judicious handling of coordination (waṣl with the conjunction wāw) and asyndeton (faṣl, omitting conjunctions) as an essential benchmark of rhetorical eloquence. Al-Tuṭīlī coordinates parallel descriptive clauses to evoke multi-sensory experiences:

| [Harmonious                                                                                                                                                                                  | Coordination | (Al-Waṣl) | via          | Wāw]         |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|-----------|--------------|--------------|
| مَنْ                                                                                                                                                                                         | لِي          | بَاهْتِفَ | يَلْعَبُ     | بِالْعُقُولِ |
| رَبَا                                                                                                                                                                                        | بِأَوْظَفَ   | ...       | كَالصَّارِمِ | الْمَصْنُوعِ |
| وَهَزَّ                                                                                                                                                                                      | مَغْظَفَ     | ...       | كَالْعَصَنِ  | الْمَظْلُوعِ |
| Translation                                                                                                                                                                                  |              | &         | Semantic     | Reading:     |
| "Who can deliver me from a slender youth who toys with human intellects? / He glanced with dark eyelashes keen as a polished blade, / And swayed his supple waist like a dew-kissed branch." |              |           |              |              |

Conversely, asyndeton (faṣl) occurs where complete semantic continuity renders overt conjunction unnecessary, as in reported dialogues:

| [Asyndeton  | (Al-Faṣl): | Direct | Narrative | Succession] |
|-------------|------------|--------|-----------|-------------|
| قُلْنَ      | وَقَدْ     | ...    | مَرَّ     | عَلَى       |
| قُلْ        | يَا        | قَتَى  | ...       | أَمَّ       |
| Translation |            | &      | Semantic  | Reading:    |
|             |            |        |           |             |

"The maidens exclaimed, as he strolled gracefully down the avenue: / 'Tell us, young man, who is this radiant one approaching? Who can he be?'"

Parenthetical Insertion (Al-l'tirāḍ): An inserted parenthetical clause interrupts adjacent syntactic elements to provide emphasis, clarification, or emotional intensification. In one notable instance, Al-Tuṭīlī inserts the oath la-'amrī ('by my life') between the disparaging verb bi'sa and its grammatical agent:

|                |           |            |              |              |     |          |         |           |           |
|----------------|-----------|------------|--------------|--------------|-----|----------|---------|-----------|-----------|
| [Parenthetical | Oath      | (La-'Amrī) | Interrupting | Predication] |     |          |         |           |           |
| يُنْسَن        | لَعْمَرِي | مَا        | أَرَادَ      | الْعَدُولُ   | ... | قَصِيرٌ  | عُمَرُ  | وَعَنَاءٌ | طَوِيلٌ   |
| يَا            | زَقْرَاتِ | تَطَقَّتْ  | عَنْ         | غَلِيلٍ      | ... | وَيْلًا  | دُمُوعٌ | قَدْ      | أَعَاتَتْ |
| Translation    |           | &          |              | Semantic     |     | Reading: |         |           |           |

"Vile indeed, by my life, is that which the reproacher desires: / A brief life burdened by endless misery! / O agonizing sighs articulating deep thirst, / Woe to tears that have aided this flowing stream!"

Similarly, a conditional parenthesis heightens devotional surrender to the beloved:

|              |              |               |           |             |     |             |              |        |            |
|--------------|--------------|---------------|-----------|-------------|-----|-------------|--------------|--------|------------|
| [Conditional | Parenthesis: | Unconditional | Devotion] |             |     |             |              |        |            |
| أَهْلًا      | وَأِنْ       | عَرَّضَ       | بِي       | لِلْمُتُونِ | ... | يَمَائِيْسِ | الْأَغْطَافِ | سَاجِي | الْجُفُونِ |
| Translation  |              | &             |           | Semantic    |     | Reading:    |              |        |            |

"Welcome—even if he exposes my soul directly to mortal doom!— / To that graceful-waisted youth with languid, tranquil eyes."

## Conclusion

This syntactic analysis of Al-A'mā Al-Tuṭīlī's muwashshahāt reveals a sophisticated integration of grammatical architecture and semantic expression. Demand-based insha'ic modes—predominantly imperatives and vocatives—infuse the poetry with dramatic and dialogic immediacy. Verbal clauses constitute the majority of sentence structures (58.97%), mirroring the ongoing emotional turmoil of love, while past-tense verbs convey fidelity and timeless praise. Furthermore, stylistic deflections—including syntactic transposition, coordinated and asyndetic pacing, and emphatic parenthetical insertions—demonstrate Al-Tuṭīlī's deliberate artistic command over classical Arabic syntax, confirming his status as an innovator of Andalusian strophic verse.

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