Deanship of Scientific Research

The Stylistic Features in the Literary Works of Arab Poets with Disabilities

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Abstract

Objectives: This study aims to explore the issues addressed by poets with disabilities, such as discrimination, personal identity, and the challenges they face, with a focus on the linguistic and stylistic dimensions of their poetry.

Method: The study uses a descriptive-analytical approach to analyze the linguistic and stylistic characteristics of poetry by poets with disabilities. It includes eleven Arab poets and examines elements like titles, introductions, themes, imagery, meter, and rhyme, while also exploring the aesthetic aspects and unique features of their works.

Results: The findings show the societal goals of disabled poets and how they deal with their condition, demonstrating a close relationship to the philosophy of ancient disability poets, whose challenges are comparable despite the variations in historical periods. Additionally, the research emphasises how handicapped people are portrayed in literature, highlighting their incorporation as important members of society. It also demonstrates how society's ideas of disability are shaped by the aesthetic richness and thematic depth of disability literature.

Conclusions: The research emphasises the value of disability literature in illuminating the problems and experiences of people with disabilities, including social obstacles, prejudice, and personal identity. It helps bring attention to the problems that poets with disabilities experience and is a step in the right direction towards changing how society views these people and promoting a greater appreciation of their literary and cultural achievements.

Keywords: Arabic literature; linguistic and stylistic analysis; poets with disability; social integration; societal perception.

السمات الأسلوبية في الأعمال الأدبية للشعراء العرب ذوي الإعاقة

رضوان محمد سعيد إيزولي 1، حنان خالد الجيزاوي 2، سوزي ياسين ربابعة 3، عاتكة محمد حسن إسماعيل 4، منتهى فرح سليمان سمردلي 4، زياد محمود مقدادي 5، حمزة محمد مصطفى الزغول 2، محمود علي إبراهيم ربابعة 2

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ملخّص

الأهداف: تهدف هذه الدراسة إلى استكشاف القضايا التي يتناولها شعراء من ذوي الإعاقة، مثل التمييز، والهوية الشخصية، والتحديات التي يواجهونها، مع التركيز على الأبعاد اللغوية والأسلوبية في أعمالهم الشعرية.

المنهجية: اعتمدت الدراسة على المنهج الوصفي-التحليلي بهدف تقديم تحليل شامل ودقيق للخصائص اللغوية والأسلوبية في شعر الشعراء من ذوي الإعاقة، فضلاً عن التنبؤ بمستقبل هذه الظاهرة. شملت العينة أحد عشر شاعرًا من العالم العربي. وقد تضمن التحليل جميع عناصر النصوص الشعرية، مثل العناوين، والمقدمة، والخاتمة، بالإضافة إلى دراسة الوحدة الموضوعية، والصور الشعرية، والوزن، والقافية. كما استكشفت الدراسة الجوانب الجمالية لشعر الأفراد ذوي الإعاقة وحددت السمات اللغوية والأسلوبية في أعمالهم.

النتائج: أظهرت النتائج الطموحات الاجتماعية لشعراء ذوي الإعاقة وكيفية تناولهم لموضوع إعاقتهم، مما يعكس صلة وثيقة بفلسفة شعراء الإعاقة في العصور القديمة، حيث تتشابه معاناتهم رغم اختلاف الأزمنة. كما سلطت الدراسة الضوء على تصوير الشخصيات ذات الإعاقة في الأدب، مما يعكسهم كأفراد لا يتجزّؤون من المجتمع. كما أظهرت الدراسة الغنى الجمالي والموضوعي لأدب الإعاقة في تشكيل تصورات المجتمع عن الإعاقة.

الخلاصة: تؤكد الدراسة أهمية أدب الإعاقة في كشف تجارب الأفراد ذوي الإعاقة ومعاناتهم من التمييز، والهوية الشخصية، والتحديات المجتمعية، كما تساهم في زيادة الوعي بالقضايا التي يواجهها الشعراء من ذوي الإعاقة. وتعد هذه الدراسة خطوة نحو إعادة تشكيل تصورات المجتمع حول هؤلاء الأفراد، وتحقيق فهم أعمق لمساهماتهم الثقافية والأدبية.

الكلمات الدالة: الأدب العربي، الشعراء ذوو الإعاقة، التحليل اللغوي والأسلوبي، الاندماج الاجتماعي، التصور المجتمعي.

Introduction

The experiences of people with impairments and how they affect their lives and communities are the main topics of disability literature. This kind of literature use writing to examine topics like personal identity, empowerment, prejudice, and the difficulties experienced by people with disabilities. Disability literature supports the rights of those with disabilities in society and helps to increase knowledge and understanding of disability problems (Allan & Cheyne, 2020; Essa et al., 2023; Al-Habies et al., 2023). The development of disability literature was a logical reaction to the shifting historical attitudes of disability and the growing knowledge of disability concerns. Its inception and evolution were influenced by a number of variables, including shifting cultural perceptions of disability (Alajlouni et al., 2025).

Disability was frequently seen negatively in earlier times, and people with disabilities experienced prejudice and exclusion. However, a culture of respect and appreciation for individuals with disabilities emerged as awareness increased and societal attitudes shifted, enabling the creation of literature that illuminates their problems and reflects their experiences (Babik & Gardner, 2021).

In recent decades, human rights advocacy organisations have emerged, raising awareness of disability concerns and promoting literature that depicts the realities of people with disabilities. Additionally, advances in education and technology have empowered those with disabilities and given them a platform to express themselves, which has made it simpler for handicapped poets to create works of literature that represent their lives.

In the second century of the Hijri calendar, Al-Haytham ibn Adi (828 AD) was the first documented author to write on impairments. Ibn Qutaybah (889 AD) and Al-Jahiz (869 AD) published other volumes on the subject after him. Abu Haiyan al-Tawhidi (1010 AD) later expressed interest in the humour and wit of people with disabilities (Aldowkat et al., 2024; Al-Rawashdeh et al., 2024; Al-Abdulrazaq et al., 2024; Al-Jezawi et al., 2024; Mukhtar, 2008; Rabab'a et al., 2023).

As can be seen, a number of academics with Islamic Arab ancestry concentrated on researching infirmities and how to treat them. While some examined the literature created by or for disabled people for enjoyment and amusement, others concentrated on physical and sensory impairments. They turned having a handicap into a badge of honour for those who had it (Al-Saidat et al., 2023). Instead of being a stigma or a source of shame, disability grew to represent brilliance, achievement, and individuality. Studies on the writings of ancient handicapped people have been conducted in contemporary Arabic literature. Studies by Al-Ali and Al-Dughan, Qabbani, Youssef, Darwish, Al-Nuaimi, Barghouti, and Al-Basri on the poetry of blind people during the Abbasid era are a few examples (Al-Ali, 1999; Al-Dughan, 2000; Al-Gayam et al., 2025).

People with disabilities are an essential component of society, and their problems contribute to the challenges of society. Without prejudice, they are entitled to all the rights and dignity enjoyed by other members of society. It is observed that literary works pertaining to people with disabilities are extremely rare in Arabic literature, despite the many arts of contemporary Arabic literature covering various issues in various domains. The literature presents an inaccurate picture of people with impairments due to both qualitative and quantitative flaws (Bani-Khair et al., 2024; Rababah et al., 2023, 2024). The present study aims to address the following research topic in light of this issue:

What literary devices do poets with disabilities employ to draw attention to the difficulties that people with disabilities face? By examining a few literary works, this research seeks to describe how people with disabilities are portrayed in modern Arabic literature by highlighting the issues and worries of these populations using descriptive and analytical methodologies. The analysis of the texts' aesthetics as well as the language and stylistic phenomena of the poets under research is the main goal of the study (Harara et al., 2024; Malkawi et al., 2023). On the one hand, it helps increase public knowledge of disability-related issues, and on the other, it helps alter preconceived notions about persons with disabilities.

2. Methods

The inquiry included both descriptive and analytical methodologies. The descriptive approach involves analysing the phenomena as it really occurs, providing a full description, and expressing it both subjectively and statistically in order to understand the characteristics, extent, and degree of association with other occurrences (Williams, 2021). In addition to gathering data on the phenomenon, it attempts to diagnose, interpret, and extract results that support assessment, ultimately

leading to generalisations about the situation or phenomenon being studied.

This approach makes it possible to forecast the future of the phenomena it examines. As a result, the current study focusses on finding linguistic and stylistic phenomena among the poets under study as well as assessing the aesthetics of texts.

2.1 The Sample of the Study

Contemporary Arabic authors have been eager to present a variety of perspectives on people with disabilities. Both the literary genres and the artistic portrayals of disability and their circumstances vary widely. Eleven poets were included in the study sample to approximate the topic: Fatima Al-Asiri, Muhammad bin Saad bin Hussein, Abdullah Al-Qar'awi, Abdul Rahman Al-Wasil, Muhammad Abdul Qadir Faqih, Abdullah bin Salim Al-Rashid, Hamza bin Ahmad Al-Sharif, Ayman Abdul Haq, and Ali Mahmoud Taha, Muhammad bin Abdul Rahman Al-Muqrin, Saad bin Saeed Al-Rifai (Al-Muqrin, 2000).

The selected verses were translated in a useful way. The writings' titles, introductions, conclusions, thematic coherence, poetic imagery, meters and rhymes, demand, interrogation, imperative, vocative, repetition, and syntactical stress were all examined. In fact, sharing the actual experiences of people with disabilities and their success in overcoming them is essential to boosting the spirits of those with disabilities and inspiring them to follow in the successful people's footsteps so that disability would not become a barrier to self-actualization. In the end, this results in projects that prioritise the needs of the handicapped person and their community.

3. Literature Review

In the contemporary period, Arab poets explored portraying a variety of representations of people with impairments. In terms of the range of impairments and the circumstances of handicapped people, this creative representation has become more diverse. Additionally, it has expanded in terms of literary genres. The discourse of the able-bodied and the discourse of the disabled about disability about the handicapped are the two primary realms in which it may be researched. Studies that examine this genre are quite uncommon, nevertheless. Al-Haidari (2022) looked at how Saudi poetry depicted people with disabilities, emphasising both form and substance. There are two primary components to it:

the form, which examines the linguistic and artistic elements in the works of eleven poets, and the substance, which consists of two sections: the viewpoints of disabled people on disability and the perspectives of non-disabled people on the handicapped. The study only looks at how people with disabilities are portrayed in Saudi poetry.

Danawer (2021) investigated the nature of aesthetic judgement, looking at the harmony between form and content as well as subjectivity and objectivity. According to the study, Islam uses exterior forms to support essence rather than discarding or suppressing them since essence endures while form is ephemeral. Therefore, whether in humans or other creatures, genuine beauty is found in the essence and character of existence. Philosophers like al-Tawhidi, who highlighted the beauty of virtues and values and derived their excellence from the qualities of God Almighty, share this viewpoint.

People live in communities with both different and similar people. A society runs the risk of being divided and deteriorating when those who are different are ignored or shunned. But it becomes whole and cohesive when it welcomes variety. As a person's inner conscience and a society's moral compass, literature plays a crucial role in directing both people and societies. The purpose of this study is to investigate how people with disabilities are portrayed in Arabic literature.

The current study focusses on how people with disabilities are portrayed in Arabic literature, particularly in prose texts. By analysing a few chosen poetry poems, it seeks to investigate how handicapped people are portrayed in modern Arabic literature using a descriptive and analytical method. The goal is to raise public awareness of these groups' problems and concerns.

This study is important because it changes social preconceptions and increases awareness of the difficulties experienced by people with disabilities. The following are the research questions: Which kinds of disability are portrayed in literary works? Which words and phrases are used in these works to refer to people with disabilities? Which general disability-related issues are covered? When handicapped people are portrayed in literature, how do public attitudes of them change? The study is broken up into three pieces to address these topics. The notion of disability in contemporary Arabic literature is covered in the first section, the representation of handicapped people is examined in the second, and the stylistic and artistic qualities of pertinent texts are analysed in the third, with an emphasis on the linguistic and aesthetic aspects of the works under study.

4. Analysis

4.1 Artistic and Stylistic Elements of Texts Concerning Individuals with Disabilities

The following list of creative and stylistic characteristics may be found in the poetry pieces examined in this study:

4.1.1 Poem Titles

Some critics claim that one of the most important keys to comprehending a literature is the title. As long as it has creative features, the best way to achieve an artistic impact is with a title that comes straight out of the text and indicates it or certain aspects of it without being overly ambiguous (Al-Rasheed, 2008). The names of the poems examined in this study are usually straightforward, with just one or two words, like " Compound titles of three or more words, such as Challenge of the Disabled, In the Voice of the Disabled, and Between the Blind and the Sighted, are less prevalent than Blind, Disabled Woman, Paralysed, Hopes of the Disabled, and Who is Disabled? These names lack sophisticated creative effort, are straightforward, and clearly convey the topic. "What If I Were Sighted?" by Mohammed bin Saad bin Hussein is an example of a title with some suspense.

4.1.2. Poem Openings and Conclusions

The notion is very immediately revealed in the introductions, which have a close connection to the topic. These beginning verses include, for instance:

كل أعمى تضيء فيه البصيرة ما تمناه من بعين بصيرة

Every blind individual has insight.

wishing for a clear-sighted eye.

(Ibn Hussein, Margins of the Self, Vol. 1, p. 301)

أأنا المعاق؟ عجبت كيف يقولها   من ذا يشاهد في الحياة نضالي

"Am I the one with a disability? What an odd thing to hear.

Who witnesses my life's struggles?"

(Al-Rifa'i, The Fountain of Love, p. 81)

من قال: إن العمى أقصى معاناتي   وإنه السر في حزني وأهاتي؟

"Who said my biggest pain is blindness?

Or that my sadness and suffering are due to it?"

(Page 255 of Al-Asiri, Contemporary Saudi Women's Poetry)

The poem "Disabled Woman" by Abdulrahman Al-Wasil is an exception to this rule. Although the title makes the matter clear, the poem's nine-verse introduction does not instantly disclose its subject. The poem's language is similar to that of Imru' al-Qais's Mu'allaqa, an ancient poet.

as previously noted, drawing on the metaphor of a long night, symbolizing the long night of the disabled, as well. Hence, the connection between the two texts is clear, though the introduction is extended, and the poem only delves into its central subject in the tenth line.

Abdulrahman Al-Wasil's poem "*The Disabled Woman"* is an exception, as it begins with a nine-line introduction that does not directly address the poem's theme, though the title does reveal the main idea. The language in this poem resembles that of the *Mu'allaqa* by the pre-Islamic poet Imru' al-Qais, as previously mentioned, and the poet seems to have drawn inspiration from the idea of the long night, a motif in Imru' al-Qais's work, merging it with the experience of the prolonged night of the disabled. Thus, a connection is established between the two texts, although Al-Wasil prolongs the introduction, only delving into the main topic in the tenth line.

The writer Mansour Damas also shares some stylistic aspects with Al-Wasil, making his poem an implicit ode to Al-Buhturi's Siniyya (d. 284 AH). However, unlike Al-Wasil, Damas does not prolong the introduction but dives directly into the central idea. One point of critique for Damas is that his poem does not establish a clear link between disability and Al-Buhturi's work. Had the poem been in homage to a poet with a disability, like Bashar or Al-Ma'arri, there might have been a stronger implicit connection, suggesting that the poet, through this stylistic homage, wanted to remind disabled individuals

of the achievements of past luminaries whose disabilities did not hinder their creativity and contributions.

Regarding the conclusions of these poems, they are varied, often concentrating the main idea, as seen with writers Mohammed Abdulqader Faqih, Mohammed bin Saad bin Hussein, Mansour Damas, Abdullah bin Salim Al-Rashid, and Fatima Al-Asiri. For example, Al-Rashid, addressing a person with a disability, writes:

فألهب عيون الخفافيش باللهب الحلو وانشر على هامة الكون عطر المجيء

Light up the bats' eyes with your sweet flame…

And spread the fragrance of arrival over the world's head.

(Al-Rashid, p. 40)

Some poems conclude with prayers to or expressions of gratitude to Allah, as seen with poets Abdullah Al-Qara'awi, Abdulrahman Al-Wasil, and Mohammed Al-Muqrin, while Fatima Al-Asiri ends her poem with a wise reflection. Notable stylistic elements in these poems include thematic unity, repetition, striking poetic imagery, and various forms of address, stylistic shifts, and other unique artistic features. These aspects are detailed below:

4.1.3 Thematic Unity

With the exception of Al-Wasil's poem "The Disabled Woman," which spends nine lines lamenting, the other poems exhibit a distinct thematic coherence, consistently concentrating on disability and people with impairments without straying into other subjects or problems. This method gives the poetry a unique character.

4.1.4. Repetition

Poets often emphasize their ideas and perspectives through repetition, a technique especially prominent among poets with disabilities. Words with related meanings are repeated, as in the following examples from Ibn Hussein's works:

Path/paths:

صوب الحياة وما دنا لكمال	يبقى المعوق من أضل طريقه
في تأنه يلهو بلا آمال	قف بالطريق ترى المعاق مجسّدا

The person with a disability remains lost in their path towards life, and what brings them closer to fulfillment.

Stop on the road, and you will see the disabled person embodied in their hesitation, playing without hope.

Mind/minds:

يفتح الطريق للعقول المنيرة	هكذا الله إنْ يُوار طريقًا
لم يلينوا وقد دهتم عسيرة	كم هدى العقل للألى قد تساموا

How their worries hid away in certainty, with success, for every great thing seems small.

When souls become grand, filled with what lies in their hearts.

(Al-Asiri, *Saudi Women's Poetry*, p. 320)

Great/greatness:

بالنجاح فكل كبرى صغيرة	كم توارت همومهم في يقين
مفعمات بما تكن السريرة	حينما تصبح النفوس كبارا

How their worries disappeared in the certainty of success, for every great challenge becomes small.

When souls grow grand, they are filled with what lies within."

(Al-Asiri, *Saudi Women's Poetry*, p. 320)

Companion/companionship:

وكيف أريد اليوم غير رفيقي؟	صحبت العمى دهرا فكيف أمله
ونسعى مدى الآتي بكل طريق	سعينا معًا خمسين عاما ونيفا
على خير ما يهوى أخ لشقيق	ونبقى على طول المدى عبر صحبة

كلانا صديق حافظ لصديق	فلا هو مقلاء، ولا أنا مبعد

I have accompanied blindness for ages, so how could I tire of it, and how could I desire today another companion?

We walked together for more than fifty years, and we will walk every path in the coming days.

Through all time, we remain together as companions, in the best way, a brother cherishes his sibling.

Neither does he neglect me, nor do I distance myself, we are both friends preserving the bond of friendship.

(Ibn Hussein, *Margins of the Self*, Vol. 1, p. 219)

Blindness:

وإنه السر في حزني وآهاتي؟	من قال إن العمى جرح يؤرقني
وإنه جمرة تقتات من ذاتي؟	من قال إن العمى جرح يؤرقني
الخير فيما قضى رب السماوات	أما درى أنه ذات يؤذبها
وبالضيعة أنغامي وأبياتي	أسيء فهمي وتفسيري فوا أسفي

Who said that blindness is my greatest suffering, or is it the reason for my sorrow and sighs?

Who said that blindness is a wound that torments me, or that it is an ember feeding on my soul?

Did he not know it is a soul-disciplined, by the goodness of what the Lord of the heavens has decreed?

My understanding and interpretation were misunderstood—oh, my regret, my melodies and verses have gone to waste.

(Fawzan bin Abdulaziz Labaun, *Contemporary Saudi Women Poets: A Study in Vision and Structure*)

Superiority/Prestige:

تجاري به في السبق كل سبوق	يتيه بها في عالم غير واهن

He boasts about it in a world that is not weak,

It competes with every superior in the race.

(Ibn Hussein, *Margins of Self*, 1/219)

Fatima Al-Asiri repeated: "Who said, and blindness?" twice,

وإنه السر في حزني وآهاتي؟	من قال: إن العمى أقصى معاناتي
وإنه جمرة تقتات من ذاتي؟	من قال إن العمى جرح يؤرقني
الخير فيما قضى رب السماوات	أما درى أنه ذات يؤذبها
وبالضيعة أنغامي وأبياتي	أسيء فهمي وتفسيري فوا أسفي

Who said: that blindness is my greatest suffering,

And that it is the secret of my sadness and sighs?

Who said that blindness is a wound that torments me?

And that it is an ember that feeds on my essence**?**

Did he not know that it is an essence refined by?

The goodness in what the Lord of the heavens decreed?

I was misunderstood and misinterpreted, woe to me,

And in the loss, my melodies and my verses.

(Al-Asiri, Contemporary Saudi Women Poets, 320)

In a desire to instill optimism in the souls of the disabled, we find Hamza Al-Sharif repeating the word "life" five times.

He says:

ما سئمت الحياة ولا اغتالني سقمها

مثل باقي الأنام أعيش وما ضارني عقمها

مثل باقي الأنام لحافي سماء ونور

وعلى شرفتي وقف الفجر يروي الزهور

ما سنيات الحياة ولا انتابني همها

قانع بالحياة

عامل في الحياة

لا أرى العجز إلا الممات

لا تقولوا بأني معاق فأنا مثل الرفاق

عالمي.. انطلاق

I have not grown tired of life, nor has its illness assailed me,

Like the rest of humanity, I live, and its barrenness does not harm me.

Like the rest of humanity, my blanket is the sky and light,

And on my balcony, the dawn stands watering the flowers.

I have not tired of the difficulties of life, nor has their burden overwhelmed me.

I engage in life,

I work in life,

I see no disability except in death.

Do not say that I am disabled; I am like the rest of my companions,

My world... is freedom."

(Al-Sharif, Tihami Perfume, 123)

The repetition of words related to disability serves an important function in the texts, especially those carrying contrasting meanings such as sight/blindness; the sighted/blind or blindness; life/death; and day/night. The texts predominantly feature many words indicating illness, such as disability, disabled person, and other terms like disabled, handicap, disability, and paralysis, which give the texts a distinct uniqueness.

However, if the repetition does not serve an artistic purpose, it becomes an exhausting element of the text. For example, the poet Abdul Rahman Al-Wasel repeated the twelfth, thirteenth, and seventeenth verses again in the poem after sixteen verses without any convincing justification for this repetition (Al-Wasel, *Tears of Poetry*, 36). In the poems, there is notable repetition of negation tools like: ليس، ولست، وليست، وما (not, I am not, it is not) representing the poets' desire to change the negative stereotype about the disabled. For instance: "You are not blind," which Abdullah Al-Rashid repeated four times (Al-Rashid, *Letters from the Language of the Sun*, 38). And لست المعاق "I am not the disabled one," which poet Saad Al-Rifa'i repeated twice, and ليس لليأس، وليس أعمى "There is no despair, and I am not blind," by Mansour Damas (Al-Rifa'i, *Love Springs*, 65). And ما سئمت الحياة "I have not grown tired of life," which Hamza Al-Sharif repeated twice (Al-Sharif, *Tihami Perfume*, 123).

4.1.5 Poetic Imagery

The poems studied in this research contain some impressive imagery, such as Ibn Hussein's depiction of the blind person as a resilient and patient fighter, surpassing the lazy sighted person, who is eaten up with jealousy at being outdone by the disabled, rubbing his eyes in envy and resentment:

يخلف من جاراه يفرك عينه	وقد ألهبت من غيرة بحريق

The one who keeps up with him rubs his eyes, set aflame with jealousy and burning rage.

Fatima Al-Asiri also paints a compelling picture, negating the idea that blindness is an ember feeding on her essence. Abdullah Al-Rashid's poem is full of beautiful imagery: the blind man's eyes journey to a better time and return, celebrated for lighting the paths of others. His eyes are compared to a lantern that guides people, and from between his eyelids, day is born—a symbol of the knowledge he bears. At the end of the poem, a striking image involves the poet asking the blind person to set his envious critics ablaze with "sweet flames" (Al-Rashid, *Letters from the Language of the Sun*, p. 38). Another beautiful image appears in Muhammad Abdul Qadir Faqih's poem, depicting death approaching a paralyzed person

gradually, as if half of him is already dead and the remaining half is slowly dying, doubling his suffering:

<div dir="rtl">كأن المنايا حين همت بأخذه   بدا لها أن تبطي فلا تتقدم</div>

As if death, when it yearned to take him,

Found itself hesitating, unwilling to advance.

(Faqih, *Complete Poetic Works*, p. 301)

4.2 Imperative Styles

The poets use various rhetorical styles to clarify and emphasize meanings for the reader. These styles and their functions are as follows:

4.2.1 Interrogative Style

The interrogative style is a structural form of imperative sentences, defined as "requesting knowledge of something previously unknown through a specific tool." The original generative form of interrogative sentences is informational, seeking knowledge about something not previously known. An example of using this style in poetry related to the disabled is Ibn Hussein's verse:

لم يلينوا وقد دهتم عسيرة	كم هدى العقل للألى قد تساموا
بالنجاح فكل كبرى صغيرة	كم توارت همومهم في يقين

How many minds have guided those who rose?

Who did not falter despite their hardship?

How many of their worries have disappeared?

In their certainty of success, for all great things become small."

Here, the poet does not intend the question in its literal sense of inquiry, as he is not seeking an answer but rather aiming to convey abundance. Another example of interrogative imagery in poems about the disabled is by Al-Rifa'i:

<div dir="rtl">أنا المعاق؟ عجبتُ كيف يقولها   من ذا يشاهد في الحياة نضالي</div>

Am I the disabled? How could they say it?

Who could witness my struggle in life?"

(Al-Rifa'i, *Love Springs*, p. 81)

The poet questions the one who labels him disabled in public, expressing amazement at how this person fails to see his efforts and struggle to survive. He uses the word "how" to indicate the manner or state, though the question here serves to express astonishment rather than inquiry.

4.2.2 Imperative Style

The imperative style is one of the rhetorical techniques found in poetry related to disabilities. Its form requires the command to be delivered with authority and obligation, effectively requesting an action with an authoritative tone. However, poets often use the imperative form in non-literal ways, shifting the meaning to express various intentions like entreaty, guidance, or supplication (Al-Buheiri, 2000, p. 117). An example of using the imperative style in disability literature is from Al-Qar'awi:

يا صحابي، وعن جمال السماء	حدثوني عن البها والضياء
وبصيص النجوم ذات البهاء	وصفوا لي تنقل البدر فيها
كسناها الدقيق يحيي رجائي	أسمعوني للشمس وصفا جميلاً

Tell me of radiance and light,

My friends, and of the beauty of the sky.

Describe the moon's movement within it,

And the twinkle of stars with their beauty.

Let me hear a lovely description of the sun,

Whose delicate rays revive my hope.

(*Al-Qar'awi, Echo of Confession*, p. 152)

Here, the context suggests that the imperative sentences change from their original meanings to express a sense of entreaty.

4.2.3 Vocative Style

The vocative style addresses the listener with a vocative particle or uses a particle that replaces the verb "I call" to ask for their attention. Rhetoricians and grammarians generally agree that summoning, or invocation (al-nidaa'), is a crucial method for capturing the audience's attention. It can diverge from its original function to convey stylistic shifts within the structural level of the text, serving various purposes. An example of poetry about disability is by Fatima Al-Asiri:

منّ لي بالمنون، أو بالشفاء	يا إلهي أدعوك من كل قلبي

Oh my guide, take my hand and walk with me;

I am content with the wisdom of Almighty God."

The poetess uses this stylistic feature to convey gentleness toward the one guiding her each day. Another instance of the vocative style, used here for supplication, is by Al-Qar'awi as he portrays the plight of a blind person:

غير دمعي وما يفيد بكائي	ليس لي حيلة لبثَّ شكاتي

O my Lord, I call upon You with all my heart; grant me either death or healing.

(Al-Qar'awi, *Echo of Confession*, p. 152)

4.2.4 Inversion Style

Inversion, or word-order variation, is a style explored by linguists, rhetoricians, and classical critics, with many dedicating sections to it and providing examples. We discover that poets employ inversion as a stylistic device to enhance and expand their meanings when analysing poetry concerning disability. In order to satisfy expressive and semantic requirements, the poet uses inversion, departing from conventional linguistic patterns. The poets examined in this study employ this strategy to create a place for expressing their ideas and objectives because they understand how important it is. An example of using this technique is found in the verse by Al-Qar'awi:

غير دمعي وما يفيد بكائي	ليس لي حيلة لبثَّ شكاتي

I have no means to convey my complaint,

Other than my tears, and what use is my crying?

(Al-Qar'awi, *Echo of Confession*, p. 152)

Here, the predicate, which is the complement of "ليس" ("li" - "for me"), is placed before the subject ("حيلة لبث" - "means to express"), to capture the listener's attention toward what the poet aims to convey: his tragedy. Additionally, this inversion serves to create a musical rhythm and maintain the poem's tonal harmony. Another example of the use of inversion can be seen in the line by poet Al-Muqrin:

ولم تسر خطواتي	يسير بالحب قلبي

Love moves my heart,

But not my steps."

(Al-Muqrin, *Malikat al-Tuhr*, p. 221)

In order to highlight the significance of the object and to demonstrate his capacity to uplift and impact others with love and compassion, the poet in this stanza puts the indirect object ("with love") before the subject ("my heart"). We can see from the aforementioned examples that poets successfully demonstrate their command of language while coordinating meaning with the desired topic in each poetic work by using these strategies. These strategies help to spark the reader's

imagination and provide opportunities for them to delve deeper into the texts' underlying meanings.

4.2.5 Meters and Rhymes

Al-Khafif (four poems), Al-Taweel (two poems), Al-Wafir (two poems), Al-Mutaqarib (two poems), Al-Basit (one poem), Al-Kamil (one poem), and Al-Mujtath (one poem) were all written in widely used meters. With the exception of two free-verse poems by Hamza Al-Sharif and Abdullah Al-Rashid, which are both based on Al-Mutadarak and Al-Mutaqarib meters, eleven of these poems are composed in classical style. Although it might be difficult for the researcher to infer precise interpretations from poems written by many poets, it is possible to note that the poets' preference for classical form in this theme—with less free-verse poems—can be noted. Could this mean that classical poetry, which stands for constancy and stability, is thought to be better suitable for speaking to those with disabilities?

The usage of Al-Mujtath and the poets' predilection for Al-Khafif (four verses) may also have significance as metricians observe a close relationship between these two meters. Al-Khafif appears to have been chosen on purpose because of its simple and light rhythm, which goes well with the topics covered in these poems and makes it ideal for discussion, argument, and repetition (Sabir, The Music of Poetry, p. 118). This is clear from the examined poetry, which frequently contain repeated lines and rely on conversation between persons with and without impairments.

With the exception of poems by Ibn Hussein and Ayman Abdul Haq, who employ closed rhymes—an unusual option in Arabic poetry—the majority of poems contain open rhymes with varying motions. This exposes an intriguing pattern: there seems to be a substantial correlation between closed rhyme and disability. It is possible that Ibn Hussein, a poet with a handicap, sensed this relationship intuitively when he chose closed rhyme.

5. Conclusion

This study revealed important observations about poets with disabilities, showing their social ambitions and how they deal with their disabilities. It also demonstrated a strong attachment to the philosophy of ancient disabled poets, as suffering is universal, even though times may differ. One of the remarkable aspects noticed in this study is the positive change that appeared in the poets and their excellent handling of the problems faced by people with disabilities, as well as their writing with reasonable goals that align with the objectives of institutions concerned with this category of people, attempting to change stereotypical views about the disabled. This was successfully achieved by the poets.

Furthermore, it can be inferred from the research that the portrayal of disabled characters (whether with auditory, visual, or motor disabilities, etc.) in literature is a very important subject because people with disabilities are an integral part of society. They need to be highlighted more through literary writing. Efforts should also be made to produce literary works with disabled protagonists and to identify the most prominent problems they face

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