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An Analysis of Semantic and Syntactic Deviation in the Poems Collection Titled "A Departure Ended with Enallage" by Saud Bin Solyman Al-Youssef

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Abstract

Deviation is a prevalent occurrence in stylistics, including the innovative utilization of lexical elements and syntactic structures to deviate from typical writing styles. The primary objective of this study is to examine the use of deviation in the collection of poems titled "A Departure Ended with looking back" by Saud bin Sulaiman Al-Yousef. The study also seeks to uncover the artistic significance of these poems by analyzing their stylistic elements, particularly focusing on two key types of deviation: semantic deviation and syntactic deviation. The stylistic technique is employed to examine the semantic and syntactic variance inherent in the anthology of poetry. The utilization of deviation is most effective in poetic texts, as it serves as a creative element that helps shape the meaning of the text through various stylistic structures. The predominant styles of semantic deviation include metaphorical imagery and metonymy, while the syntactic level is characterized by the use of interrogative style and enallage. The Findings of the Study: The study has yielded several findings, with the most significant being that the utilization of metaphors and metonymy contributes to the formation of semantic and inferential deviance. However, syntactic deviation can manifest in various styles, including interrogation and enallage. Recommendations: Deviation is considered a stylistic occurrence characterized by language that diverges from typical speech. It is employed by creative authors to depart from conventional language and its regulations. This analysis examines the poet's body of work and uncovers the psychological factors that influenced his artistic development.

Keywords: deviation, poetry, semantic deviation, syntactic divergence.

Introduction

The critical and literary movement experienced advancements in the exploration of the aesthetics of literary texts. The text considers deviation as a stylistic phenomenon and one of the primary means of introducing originality in poetry. Deviation enables creative authors to employ language that diverges from typical speech, as poets utilize it to defy conventional thought patterns and linguistic norms when composing poetry. Hence, the act of departing from the conventional semantic and syntactic standards enables the writer to get the desired poetics of the literary work.

The Significance of the Research

- 1 – Despite the abundance of deviations in his poems, earlier researches on his poetry have not focused on this unique phenomena.
- 2- The poet has extensively utilized semantic irregularities in his works.

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3 – The study explored various aspects of poetic deviation and how it is manifested in poetic works. It examined how poetic deviation contributes to the stylistic construction of the text through the use of innovative linguistic structures. Additionally, it revealed how poetic deviation creates new perspectives and hidden elements within the text, engaging the reader in a dialogic relationship with the author. Consequently, the variation is utilized as an artistic creative element that has altered poetry into a distinct poetic genre.

The study aims to achieve the following objectives:

1. Elucidating the verbal and idiomatic aspects of the idea of deviation.
2. Unveiling visuals that depict divergence inside the compilations of the poetry.
3. Analyzing the semantic significance of the variations in poetry.
4. Elucidating the artistic significance inherent in the divergent poetry text

Research Question

Deviation is a prevalent phenomenon in the poetic discourse of Saudi Arabia. The collection of poems titled "A Departure ended with Enallage" clearly demonstrates the presence of semantic and syntactic deviation. These deviations in the poems contribute to the achievement of the text's poetics and allow for various interpretations of the poems. This is apparent in several lexical words and assertions found within the poems, where the poet employed variation as a means to attain semantic and aesthetic opulence. Hence, the current study endeavors to address the following inquiries:

1. What is the definition of literary deviation?
2. What are the inferential implications of deviations in poems?
3. What aesthetic qualities does the deviated text contribute to the reader?

Literature Review

The lack of comprehensive research and analysis on the literary divergence in Arabic literature is evident. Nevertheless, it has been examined as a component of broader investigations that explore many stylistic strategies in poetry. The studies that address the deviation include the following: Wais (1995), Hamrat Al-Ain (2001), and Al-Rawashedeh (2005).

The main distinction between prior studies and the current study is that the majority of previous studies did not particularly concentrate on extracting and assessing the stylistic variance in the whole collection of poems. Instead, they were broad investigations that did not fully concentrate on the matter of deviation.

Methodology for doing Research

The current study employed a stylistic technique to analyze the poems and illustrate how deviations might generate a full examination of poetic elements. The research also incorporates modern critical techniques, such as reception theory.

Poetics is the study of literary forms and the principles behind them. It originated from ancient Greece, namely from the works of Aristotle, who wrote a treatise called "Poetics" that analyzed the structure and elements of Greek tragedy.

The term poetics holds significant importance as a critical term. Numerous critical theories

exist that handle the topic of devtion. The concept in question is regarded as ancient, tracing its origins to Aristotle's work "The Art of Poetics." According to Aristotle, poetry is a form of imitation that encompasses elements of rhythm, harmony, and language. The term poetics has also been linked to the Western critic. Tzvetan Todorov. He argues that poetics focuses on potential literature rather than actual literature. Put simply, he focuses on the specific attributes that contribute to the distinctiveness of a literary work. According to Roman Jakobson, poetics may be traced back to the field of linguistics that explores the interplay between the poetic function and language. In addition, he emphasized the linguistic, expressive, cognitive, referential, and meta-linguistic dimensions. He contended that poetics is a distinct division of linguistics, which motivated him to concentrate on poetic imagery. Nevertheless, Johann Cohen posits that distinctions exist between regular language, prose language, and poetry language, allowing him to formulate the notion of deviation. He expressly attributed this notion to poetry rather than prose, asserting that poetics is a subset of stylistic analysis. Gerard Genet posits that the notion of poetics is intricately linked to the totality of the text, as symbolized by the textual transcendences. He asserts that Poetics does not concern itself with the text itself, but rather with the text, para-text, context, and para-contextual components that influence each individual work.

The Notion of Deviation

Deviation is a significant concept in the fields of stylistic and linguistic studies. It focuses on the use of poetic language, which is distinct from everyday, conventional speech. Consulting dictionaries reveals that it originates from the word "shift," which denotes actions such as "moving," "separating," "changing position," and "deviating." The given text is incomplete and cannot be rewritten in a straightforward and precise manner without additional information. Deviation is widely agreed upon as a deliberate departure from the established norm by the speaker. As a writer, one might employ a creative manipulation of language by departing from conventional and recognizable patterns to attain distinctiveness, originality, and persuasive appeal. The phrase "deviation" is polysemous, meaning it has several meanings, which might potentially mislead the reader. The literary critics have offered varying interpretations of it. Valéry characterizes it as deviation, Spitzer describes it as transgression, and Cohen sees it as a form of imbalance. However, Warren and Wellick recognize it as a coup d'état. Thierry finds it really offensive. According to Barthes, music and transgression are the key elements.

Various concepts denoting displacement are found in ancient literature, including distortion, deviation, invention, innovation, departure, melody, change, and other terms discussed in literary and rhetorical texts.

The variations that create poetic effects in a text are those that beyond the recipient's anticipated boundaries, and the more surprising these deviations are, the stronger their influence on the emotions. Poetics is the attainment of "the capacity of language to evoke aesthetic emotions in the receiver, or to provoke gratuitous astonishment, or to generate a sense of paradox." It also establishes a form of disparity: a state of tension, or disruption of the anticipated structure by the receiver, or the production of delight and stimulation of curiosity in the reader or listener. "

The Substitutional Semantic Deviation

This aberration pertains to the fundamental nature of language content and is commonly seen in poetic and rhetorical expressions. Simile, metaphor, and metaphor are three significant kinds of variation in this category. An inferential deviation occurs when linguistic symbols are chosen

in a way that violates the norms, such as replacing a single form with a plural form, or substituting a noun for an adjective, or employing an unfamiliar pronunciation instead of a recognized one. In other words, the poet uses lexical terms or language in an unconventional manner, deviating from their typical usage and intended purpose. The term undergoes a shift in connotation and takes on an artistic significance. The poet intentionally employs this form of deviation in his poems to create his own poetic imagery and to add layers of meaning via the use of semantic variation in the poetic language. This engages the reader more deeply in the poetic experience, exposing several perspectives.

The title of a collection serves as the readers' entry point into the essence of the author's work, allowing them to navigate towards the underlying topics of the poetry. Consequently, several authors and poets exerted considerable effort to enhance the title's appeal and captivate the reader's attention. Effectively crafted titles have the power to provoke readers' curiosity and stimulate their thinking right from the start. Upon commencing the reading of the title, the reader initiates the process of associating the symbolic meanings of the title with the content, so forming a cohesive and interconnected link. The collection has two complementary components, namely the title and the text. The title is a semiotic system that has both semantic and symbolic elements, which entice researchers to explore its meanings and decode its symbolic code.

The title serves as a semiotic reference that signifies the interplay between the dual nature of the text and its surrounding context. The poetry book is a product of the poet's engagement with his lived environment, reflecting his many experiences via an aesthetic and creative expression. The title encompasses semantic and symbolic qualities that compel the reader to decipher its meaning and the symbols it represents. The divergence in this compilation arises from the primary heading (Departure culminates in a reversal); In order to transcend the boundaries of anticipation, the poet employed this technique to enhance the significance of the title, as this departure is equivocal and encompasses a fluid connotation symbolized by yearning and wistfulness, and may encompass sentiments of both sorrow and elation, or perhaps anguish and optimism, with the term (turning) encapsulating the aforementioned connotations of separation, alienation, and anguish. The act of leaving is a signifier that specifically denotes the opposite of "turning," which conveys sentiments of desire, nostalgia, love, and hope. Based on this premise, the act of turning creates a rhetorical representation in which deviation is intricately connected to the idea of connotation, and the rhetorical representation is intimately tied to the system of symbolization. The text is empty.

The poet continues to construct these titles in the subtitles, relying on deviation. The poem's title, "Waiting and No Appointment," employs a structural semantic shift, since the poet waits without having made an appointment, which goes against the norm. An individual consistently anticipates an event or occurrence that is determined by a particular date, resulting in a change or transition. The poet's unforeseen emotional meaning elicits an exhilarating response in the listener, compelling them to delve into the profound depths of the poem's lyrics. The title served as a crucial means of deciphering and comprehending the poetry. Its scheduling deviates from all other appointments, as it is contingent upon a certain time and location. Nevertheless, the poet's schedule was unique and not bound by a certain timeframe. The poet transcended literal representation in order to enhance the recipient's creative capacity, starting with the title. The poet intensifies the rate of emotional transition in his poem entitled "Yesterday That Did Not Come." The title suggests an aesthetic philosophy and semantic change, as well as the

contradictions inherent in the author's words. The poet's choice of title astounds the reader, evoking a sense of immense wonder. To elucidate the significance, one must experience a state of astonishment. Yesterday, indeed, arrived and concluded. However, the poet has not yet experienced its arrival. With this title, the poet can effectively convey the intended message of influence and enthusiasm. The poet constructed his earlier poem around "an encoded message, wherein the poetry is grounded in a dialectical relationship between its creator, who unveils its closed structure to allow for various interpretations or specific connotations, and its reader, who endeavors to uncover these meanings by deciphering its structural code."

The poem (*Our Tomorrow That Has Passed*) exhibits a noticeable change. The transition is evident in the amalgamation of two structures representing two opposing concepts: (*Our future, the past*). Tomorrow symbolizes a fresh beginning, renewed optimism, and a more promising future, whereas the past represents fulfillment and irreversible progress. How can the future that has not yet arrived be anticipated? Are you asking about the act of departing or moving from one place to another?

The changes persist in the titles. In the poem "*A Date Not Proposed!*", the poet goes beyond the boundaries of imagination to create a unique structure where powerful linguistic meanings are linked, allowing for exploration, investigation, and questioning. The poet employed a temporal shift in his poem, commencing with the future tense in the title ("*A date that has not been suggested yet!*"). The absence of a specified time in the title signifies its impending arrival. Subsequently, the reader is promptly taken aback by the disruption of the chronological sequence, evident in the verses of the poem.

The poet's poems demonstrate an inferential shift through two distinct sorts of imagery: metaphorical and metonymic.

A metaphorical image is a crucial component of an artistic image that relies on simile and metaphor to create a powerful impression on the viewer. It is a technique employed by poets, and Al-Sakaki defined it as "mentioning one side of a simile, while expecting the other side to be understood." This implies that the subject being described shares similarities with another subject, and by proving these similarities, the intended meaning is conveyed. The poet's vision was conveyed through metaphorical pictures, which played a significant part in enhancing the stylistic structure of the text. The continuous use of metaphorical shifts accompanied the poet's transformation of language into a poetic form that exudes beauty. Within his poem entitled "*Waiting and No Appointment*," the author employs several metaphors, one of which is expressed as follows: ().

What is the duration of the waiting time for an appointment?

It is perceived as a lingering fragrance.

Do you feel the contrast between the moisture and lack of moisture in your enjoyable encounter?

I am here at this location...

The ink in my pen is plenty and of high quality, as it is intended to capture the essence of your beloved face.

Bees are captivated by paper.

The atmosphere is replete with inquiries.

The poem's semantic structure is defined by the prominent presence of a statement that evokes a strong sense of nostalgia and desire for one's country, security, comfort, and calm. The poem was a series of interconnected scenarios that conveyed poignant imagery reflective of the poet's

own experiences and anguish. The poet starts the poem by altering the title (Waiting and No Appointment), so introducing a semantic shift in its structure. The poet finds themselves on a date, however they are not anticipating its arrival. This is an unforeseen change in meaning by the poet, which stimulates the recipient to engage with the poem's lines and delve into its profound aspects. Subsequently, the poet employs metaphorical imagery in the subsequent verses to convey the profound extent of their anguish. Time is portrayed as a force that erodes the poet's anticipation, while the echo possesses a discernible fragrance. The appointment is likened to a damp entity, and the paper is compared to a flower that entices bees. Furthermore, the human psyche is depicted as being replete with inquiries, and these inquiries emit a rustling sound akin to that of trees. These visuals force the recipient to scrutinize, decipher, and explore in order to comprehend the poet's vision, since they embody the essence of human existence... Inanimate objects and living beings lack life. Inanimate materiality refers to objects that do not possess life. These images contain powerful energies that can only be extracted and understood by a recipient. The connotations of these images can only be seen through a combination of expressive techniques related to linguistic levels, poetic symbolization based on the mask, types of images, and patterns of their formations. These factors come together to create a coherent perspective in the text, where the vision becomes the most important element, guiding its semantic strategies and dominating all its expressive actions. The provided text is incomplete and does not convey any specific meaning.

The poet examines his reality with trepidation and dread, indicating a sense of unease, alienation, and perpetual uneasiness. He perceives a reality in which there are no reasons for feeling optimistic or satisfied, causing him to have a sense of alienation. Throughout his poem, he effectively engages the reader in the feelings of being lost by employing metaphorical imagery, as he states:

I let my emotions to venture overseas.
I assembled a fleet of vessels carrying a collection of vivid hues.
Upon discovering the melody of rejection.
As I gracefully moved across the incense burners of the familiar, brimming with visions!
The resounding roar of my voice overpowered the silence within my throat.
I derive inspiration from luminosity to enhance my linguistic expression.

He aimed to broaden his metaphorical creative representations that convey his views via the scope of his perspective and cultural and intellectual knowledge. The speaker's discourse was replete with metaphorical allusions, imbued with meanings and profound psychological depths shaped by his sense of psychological estrangement and refusal to accept reality, shown through the projection of metaphors onto his emotions. The poet's expression of alienation through the granting of a passport to an individual with a distinct identity evokes a sense of detachment. This phrase serves as a gateway for exploring the interplay between reality and imagination, as well as the contrast between different forms of alienation. It also invites contemplation on the relationship between the visible and the enigmatic, as further explored in the subsequent lines. He attributed human attributes to abstract concepts, such as the ships becoming expressive entities that communicate through lights. It is important to note that poetry does not aim to uncover the absolute truth, but rather seeks to enhance language by making it more adaptable and flexible to accommodate new information.

The poet's use of metaphoric imagery in his poem "The Yesterday That Did Not Come" expands the potential of language, both in its ability to generate meaning and convey visual

representations. By delving into these layers, the poet interprets and endeavors to transform the world.

Mada was anxious prior to our encounter.
We were cognizant of it and were provided with reassurance.
Wydad performed for you, creating a harmonious harmony.
We harvested the sugar star vine.
We gently touched the planets, as if we were tenderly stroking them.

The poet constructed his previous poem around a symbolic message characterized by a closed structure that allows for various interpretations and specific connotations. The reader of the poem attempts to decipher these symbols, which function as diagnostic metaphors. For instance, the range represents a person filled with concern and vitality, the beloved is likened to a melodious tune, the stars are portrayed as a vine that induces intoxication, and the planets are depicted as gentle caresses. All of these metaphorical images contribute to the poet's perspective and artistic vision, which evolve throughout the poem from its title to its concluding verses.

B - Metaphor: Metaphor is the use of a term in a way that deviates from its literal meaning, in order to convey a different meaning that is meant for a certain aesthetic and rhetorical effect. According to Al-Jurjani, metonymy occurs when a speaker wishes to show a certain meaning but does not directly mention it using the appropriate term. Instead, they refer to a related meaning that follows the original meaning in existence, using it as proof. Metonymy allows the poet to indirectly refer to the truth by using a word or phrase that is closely associated with it. The poet employed metaphor extensively in his many poems, and it significantly contributed to enhancing the depth and significance of the messages conveyed. Metonymy is a linguistic device that represents displacement. In his poem, the author endeavors to delve into the underlying essence beyond the surface-level sensory perception, aiming to unveil the concealed inner aspects by elucidating the interconnections. Thus, he articulates: ()

Please rephrase your query.
What caused the formation of my echoes?
I have misplaced my directions.
My schedule
Furthermore, my perspective
The caravans of yearning have begun my expedition and voyage.
Enhance the appearance of your balcony by using adhesive.
I was absolved of the allure of the water, my vessel
It serves as both my sail, my oar, and my port

The preceding sentences were constructed with poetic fervor, brimming with implications that unveil several facets of the poet's artistic perspective. This perspective transcends the direct presentation of poetic discourse, reaching beyond conventional meanings and linguistic forms. In the preceding segment, the poet amalgamated the metaphorical depiction with metonymy. He effectively communicated his thoughts and sentiments to us using a rich and dense poetic language that employed metonymy. The metaphor he used aesthetically represented his emotions, evoking excitement in the reader by its linguistic, sensory, suggestive, and symbolic manner. He utilized metonymic construction to convey the emotional condition of love and desire that... The poet vividly portrays the impact of this love on both himself and his beloved, exploring their own perspectives on this profound emotion. The metaphorical pictures depict

the current state of affairs, where I find myself equipped with my echoes but without clear guidance, disoriented in terms of time and space. The caravans of longing symbolize both my ascent and my voyage, while the sea of her seduction represents a powerful allure. The preceding photos exemplify the poet's artistic prowess in conveying his literary vision, which intertwines themes of love, yearning, anguish, and nostalgia.

He expressed in a figurative manner in his poem *The Suddenness of Echo and the Confusion of Sound* ():

The echo is reverberating. Where is the sound of my speech made of clay?
I am the captive, confined by the constraints of my diwan.
The structure of his lines resembles jail bars.
I was not enthralled by the rhythmic pattern of the rhyme.
Enveloped by contrasting views

The preceding text mainly depended on the use of metaphorical imagery. The poet constructed it with the intention of elucidating his desired meaning and addressing the criticism he faced. He characterized his poetry as a malleable voice, himself as an inmate, his poetry as a confinement, and himself as a vagrant. The poet conveyed his current emotional state. Through the utilization of metaphorical imagery, a captivating creative composition is created from the lines of the poem.

The third subject: compositional shift:

It is not a conventional language, but rather a language that aims to deviate from the norm and transition from the ordinary to the extraordinary in order to fulfill the artistic vision of the writer and poet. This poetic language showcases the creator's capacity to invent his own language, and the compositional change is one of the techniques he employs. Poets employ their own language to create a new semantic framework and achieve an artistic aim. This language operates at the level of grammatical and linguistic discourse, enhancing meaning. Some individuals argue that this kind of shift is crucial for researchers studying poetics, as they consider grammatical rules to be a strict linguistic benchmark. This shift, known as syntactic shift, is a significant poetic phenomenon. Deviating from certain grammatical rules is not seen as a violation of grammar, but rather as an exceptional use of language. Munther Ayashi highlights that methods such as introduction, delay, deletion, and circumvention can be employed without compromising the structure and rules of language. Ayashi further explains that displacement can manifest in two forms: deviating from the customary usage of language or deviating from the linguistic system itself. We will endeavor to provide illustrations. One of the poems from the anthology was included in many photographs, including:

A - Interrogative: Rhetoricians recognized two types of interrogatives. The first type involves seeking knowledge about something that was previously unknown. The second type involves using a question as a rhetorical device, which is a form of syntactic shift. The poet in the *Diwan* employed various interrogative methods to continue his line of questioning.

I am the sole vocalist, and there is no reverberation or auditory perception.

At what time will you arrive?

Style was achieved by the use of repetitive interrogative language, namely by employing the question "how" in his statement.

What is the nature of wind?

How did you deceive the sail?

Subsequently, the poet conveys his weariness by engaging in a discussion with his beloved, employing the tactic of questioning, as exemplified by the following statement:

From whose lexicons have the hadiths been derived?

From the lexicon of entities?!

She inquired about the quantity of ecstasy.

That is your esophagus.

Or a cup for redheads?!

The poet employed a diverse range of interrogative techniques in the preceding verses. These interrogatives were not intended as literal questions, but rather served to convey rhetorical and metaphorical meanings that aligned with the poet's intended message and the surrounding context. The interrogative methods employed in the preceding stanzas served to disrupt the monotony of the writing style. The poet's language undergoes a transformation to evoke meaning and promote assertions, imagination, and evidence. The process involves the creation of interconnected structures that complement each other in representing emotions with Fouad Sadiq.

B- Detour is a stylistic device used by poets to shift between the present and absent in speech. This shift is achieved by changing the verbs and their tenses, such as using the past to talk about the future or using the future to talk about the past. The purpose of this technique is to convey a meaning that goes beyond the literal words and is implicitly understood. In his poem titled "Our Tomorrow That Has Passed," the poet employed a deliberate deviation from the typical language structure, prompting the reader to actively seek and comprehend the intended meaning. The syntactic shift resulting from attention is evident in the juxtaposition of two structures representing contradictory concepts. Specifically, the phrase "our tomorrow, It has passed" signifies the passing of time and the conclusion of a period, while "tomorrow indicates a new resurrection, a new hope, and a better future" suggests the anticipation of a fresh start and a promising future. The poet raises the question of how a tomorrow that has not yet arrived can already be considered as having passed. The resolution to this perplexity is unveiled in the subsequent lines of the poem, which provide the poet's surprising response.

Does your presence evoke a multitude of felicitations?

We have harbored deep affection for you for an extended duration.

Exquisite, transcending temporal origins

The poet appears to depend on the necessity of surpassing and diverging from conventional modes of expression in order to intricately connect the past and the present through temporal diversions. Through the prior title (Our Tomorrow That Has Passed), the poet manipulates time in developing his lyrical vision, therefore he resorts to diversions.

Conclusion

It becomes clear to the reader at the end of this study that the poet was able to use displacement. The poet invested in its aesthetic dimensions, which enriched his poetic language and the departure of his poems from the true meaning of the word to other meanings that he wanted. The shift was one of the causes of the eruption of his fiery literary energy, and it also helped him to establish semantic linkages between words, phrases and sentences, and to saturate them with a new meaning that helped to the formation of new poetic frontiers and other worlds that reflected human experiences lived by the poet and embodied them in an artistically compelling way through the poetic language.

The study discovered the following:

- The title is a semantic sign that is not devoid of the phenomena of shift, as the poet seeks to pick the title that opens the door to the symbolic indication of meanings and contributes to identifying the poet's poetic vision, whether it is the title of the main collection, or a subtitle.
- The inferential shift in Rahil's collection *Akhira Tattafat* is constructed through metaphor and metonymy.
- Syntactic shift contains numerous ways that occurred in Rahil's collection, the conclusion of which is turning around through questioning and turning around
- The distinctive linguistic usage assisted the poet to raise the lyrical, evocative and semantic image.

Recommendation: Study the phenomenon of shift as a stylistic phenomenon, as it is a language that is different from ordinary speech, to which the creative person resorts in his departure from the standard and his rebellion against ready-made language templates, which contributes to achieving his poetic creativity in a way that serves the text and achieves its poetics. Tracking the poet's output and showing the psychological elements that formed his creative experience.

University and community service:

1. Strengthening the academic prestige of the institution via publishing in foreign journals, which leads to the growth of Saudi literature from the local to the worldwide.
2. Reading Saudi poetry according to new mechanisms, and presenting studies that reveal the aesthetic and creative values of the poetic text and reflect the poet's vision, which contributes to creating stylistic and aesthetic functions that highlight the capabilities of the creator and his influence on the recipient.

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