



The Degree of Divergence in the Poetry of Muhammad Al-Maghout

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Introduction

The realistic experience that poetry carries requires that the elements of creativity be as much as it carries of content. Creativity is a reflection of the course of reality, and it casts its delusions on the poet himself. Realistic experience has influenced the displacement to have its degree through which its level is determined. Thus, the forum reveals the limits of artistic photography in the pot of creativity, and it bears the realistic experience. This study dealt with the degree of displacement in Al-Maghout poetry, and the study relied on the degree of displacement due to the effect of Al-Maghout's poetic experience on reality, and accordingly, the study depended on the three levels out of the four levels identified by Naim Al-Yafi, and these four levels are

The first: the level whose language is close to zero in writing, and the vocabulary in it does not carry much semantics, as it comes directly without the trouble of understanding it

The second: the possible or acceptable level, which is the average level in its degree, and it is from it that poetry derives its poetics and literature

The third: the level in which the elements of culture and excitement appear; Its influence is represented by the structure of the text and the way it is received

Fourth: The remote or absurd impossible level, which represents a closed vision of the author that cannot be understood by the recipient

In the analytical aspect, the study relied on the descriptive approach, due to the great impact of reality on the nature of the content of the poetic experience of Al-Maghout. The study monitored, through the analytical side, the expression of Al-Maghout about reality in creative language. The study thus reveals the capabilities and capabilities of the poet in harnessing creativity to express reality

Displacement, in its simplest definitions, is the departure of expression from the prevailing or customary analogy in use, vision, language, formulation, and composition. . . Etc" (1), and Jan Cohen defined it as "the one who breaks the language law at the first moment" (2), as it penetrates the language according to two phases

The first: negative; As it violates the usual and accepted law of the language, the meeting place is in front of a monument with a discordant image in its language

and the other: positive; As the fit between the recipient and the text dissolves, and the discord between them vanishes with what is called (the negation of displacement), through which the language of the text becomes clear after its confusion for the recipient, so that he resorts to the interpretation of the text with which the text engages in the poetic space (3), and Roland Barthes considers displacement an artistic pleasure Words, formulas, and ready-made intuitive expressions, in his opinion, cause boredom and nausea, as long as the connection of the two words with each other becomes self-evident (4), and Ismail Ezz El-Din believes that displacement stems from the state of the soul; Because displacement has a foreign formula for the Arabic language, and it represents the phenomenon of his fondness for new vocabulary (5), as for Adonis, it represents displacement through the poetic language that “remains words against words in order to be able to name the world and its things new names, that is, you see them in a new light.” (6) Displacement is also represented by Kamal Abu Deeb as the opposition, or the gap, that is, the tension distance, that distance resulting from the relationship between the sedimented language and the innovative language in terms of its poetic images, its primary components and its structure. Words as they are Frozen lexicon does not produce poetics, but rather the departure of words from their established nature to a .(new nature, and this exit is the creation of what I call the gap: the distance of tension” (8

As for the degree of displacement critically, some critics went to define it through the presentation of the concept of displacement, including Jean Cohen, who made the definition between the poetic language and the daily language specifically to the degree of displacement (9) while Kamal Abu Deeb made the degree of displacement according to the nature of the relationship The existing between syntactic, semantic, rhythmic and other words, i.e. the .(distance of tension, gap or opposition between words (10

As for Naeem Al-Yafi, he theoretically framed the degree of displacement by starting from the zero point, which is the scientific and ordinary algebraic writing, which is a criterion from which the degree of displacement begins. Deviating from its horizon borders represents :displacement of four levels, namely

The first: the level whose language is close to zero in writing, as the recipient perceives the meaning of the vocabulary directly without trouble; Because the vocabulary does not carry .many semantics

The second: It is the possible and acceptable level of displacement, and it is predominant in .ancient and modern poetry, and from it poetry derives its poetics, or its literature

The third: It is the level that appears through the elements of excitement and culture, and it includes the element of excitement in the structure of the text, while the element of culture is represented in the structure of reception. Despite this, steps must be drawn, and a long .consideration must be taken before finding the final feeling and impression

Fourth: This level represents the furthest level of displacement, and it is the unreasonable and impossible level. Because it represents a vision closed to its owner, and restricted by what it presents from a point of view, or a position (). This is what came in line with Spitzer, as he “came to stylistics with the term deviation, and in general, the first path that Spitzer takes in displacement is the measurement of the common use, then its assessment, and its consideration An expressive feature, then the compatibility between and the spirit of the literary effect, and its general character, and then It ends with eliciting the individual

characteristics of the creative genius, and from them defining a general trend of the era's tendencies. Spitzer linked the writer's psyche with his literary work. And that is through the stability of the writer's special features from his displacements mentioned in his work, and these special features are nothing but individual features in the language, and a supernatural significance that is far from the prevailing language and common use, but it does not last after, as it dissolves in the midst of that repertoire of words and semantics. with which people .(generally go away" (12

The degree of displacement, which is triangulated through the differentiation between the ordinary language and the poetic language, came to represent one of the most prominent .elements of poetics, which is displacement. the idea he expresses

Whoever reads Muhammad al-Maghout can determine the degrees of displacement at their various levels. Because this degree is completely governed by the subjects of the poet's .experience, which took a single process

As a result, the features of creativity through displacement seemed to be formed under the influences of reality on the poet, the reality that he lives in, blaming himself once, and the members of his society again. Its integration is the perception of a class, or the movement of a society, and it is revealed through its intensification of experience, and its embodiment from .(multiple experiences that have their historical extension and social depth" (13

:Muhammad Al-Maghout says

?Where do our groans and prayers go

Oh, baby

it must be

All groans and prayers

All the sighs and cries

outgoing

From millions of mouths and breasts

Through thousands of years and centuries

.(huddled somewhere in the sky ... like clouds"(14

The poet's questions, as he pours them out of his creative vessel, carry his concerns, and the concerns of humanity for thousands of years and centuries, so the degree of displacement carries clear connotations, so that the reader is confined through it to the image of the reality of the reality that humanity suffers from, and the image of displacement represented a change .in the significance of groans and prayers

As these prayers and groans that are formed in the form of supplication take place in their correct course that connects them to God, but they are (like clouds), which also took these out of their image; The poet stuck it with the words groans and prayers, because the word clouds bears a well-known connotation, which is that it is a source of misfortune for those who see it

in this way that clouds the light, although it bears the image of good tidings in another image, but in the Maghout text it came to reflect the psychological dimension. Through which the poet expresses his pain and suffering in an artistic way close to reality, he touches by .examining these concerns and tragedies that man endures

:Among the close degrees of displacement, we find his saying

Because my grief is exempt from income tax

.(My tears do not stop" (15

In the context of al-Maghout's hallucination of his indefinite grief, the degree of displacement is evident in a close and clear degree that does not cease from an inevitable reality that does not separate from his poetic language, as it intertwines between the vocabulary in A degree of displacement that combines the deep and apparent meaning. He combined the tax that determines and limits the use of a person in his life, especially trade, industry, rich property, and many others, to reflect the intertwining of the meanings of poverty with the meanings of sadness. It is associated with the negative present tense with (no), which denies the present and future action, so that the meaning of tears in the text becomes a pillar for the production of the artistic text expressing the chronic sadness that accompanies the poet's soul. In a realistic atmosphere that touches the recipient, the poet directs with his poetry everyone who reads towards the world that he expresses, as he says in the right of his creative word, "The original creator must pay the price of what he writes, not get paid as the fakers and word dealers do. And terror from every word I write is not equaled by anything but my words that do not go in vain."(16) Therefore, this displacement was formed from the poet's vision that developed from the throes of reality formations in himself from his childhood, and to his old age, not because this degree of displacement does not distance itself from reality. In the space of poetic Maghout, his choice does not mean an easy vocabulary structure, as he enjoys a style through which it is easy for him to deal with things from reality, to harness them in his literary creativity, thus establishing a language in which images are displaced, and contradictory in terms of their external form, through which the artistry of his language expressing reality is achieved. Through it, the degree of displacement approaches, or moves :away, i.e. it is in the degree of reality that is moderately far from reality

My sailboat pulled up

After I collected it from my clothes, my poems, my mother's shawl, and the shoes of my .friends, in search of a goal with its beauty and safety

.. Suddenly

The poet fell on the tribunes

And my mother's shawl on her chest

And the shoes on the desert

.(And I remained suspended between the earth and the sky" (17

This text carries, among its apparent and deep meanings, the displacement dimension, which reveals the poet's sense of self-exile outside the reality in which he dreams of being a human

being who lives his life naturally without deprivation, without need, without loss, without fear, or terror. On the artistry of this realistic image, the poet riding a sailboat consisting of his clothes, his poems, his mother's shawl and the shoes of his friends reveals an imaginary journey for the poet in which he moves away from reality and travels, but this vehicle, despite its rich imaginary image, flying towards an unlimited space dimension, soon descends.

Trapped by the formations of reality, his poems fell on the pulpits, which is a limited spatial space, and the shawl of his mother, who represents safety in himself in his expatriate journey, fell on her chest, and the shoe with which he wants to be a nomad to the farthest extents so that the image of reality with all its tragic formations remains the power of the inevitable. As the displacement of the image of his vast journey was evident in his saying (hanging between the earth and the sky), which reveals the nature of the hostility that the poet feels from an incident to the degree that made his description of his situation after his attempt to seek a more beautiful reality, a floating description that reveals the ability of reality from all its sides to waste The poet through his saying (hanging), and perhaps what led the poet to be weak in front of reality to this degree is that since the beginning of his journey he left, and he is burdened with the worries of his reality, which made him suspended between a land where his worries do not end, and a sky that he cannot reach, so he remains in a place It always makes him feel the harshness and harmful blows of reality, and what explains these two degrees of displacement is that the text approached in its idea the poet's self in expressing the poet's embarkation on his journey, and weaving it as a tool for his departure, but this journey quickly blows it so that the image in expressing reality approaches the framework of objectivity through which he charged the meanings of his loss in reality, and his chronic tragic situation; As this displacement, in its pictorial degree, constituted a poetic language "with expressive aesthetic energies that do not stop at the limits of matter and its idiomatic meanings only, but rather go beyond them to search for connotations and meanings".

New, more suggestive, and its presence is indicative of the subtleties of feeling, revealing the poet's relationship with his spatial surroundings" (18).

As for the medium deviation in its degree, it is evident in the texts in which the expectations of the recipient are prolonged and more vulnerable to surprise. From time to time, with a phrase that arouses his attention so that his enthusiasm to continue reading does not wane, or he misses a meaning that the writer is keen to inform him of." (19) In order for displacement to achieve its function, which is formed in "exploding the language, and reshaping it according to rules that violate the standard without canceling it, then it returns and forms for itself a standard that transcends the language without breaking with it" (20), in pursuit of the poet for a language that is characterized by the rich flexibility through which he adopts Combining the individuality of the poet with the objectivity of the idea, which is essentially realistic experience. Mohamed Maghout says:

Twenty thousand miles between head and pillow

between the nipple and the nipple

I will not return to the stage with broken fingers

And the ink bleeds from my bangs on the walls and the halls

I will live like this

A flower watered by blood and tossed by the wind” (21).

The art of displacement manifested itself in the text laden with the poet's creative labyrinth by breaking the horizon of the reader's expectation in his perception of meanings. The distance of the literal space, which revealed the breadth of the poet's preoccupation with reality, was formed by embracing the distance with the two words (the head), which represents his thinking, and (the pillow), which represents his natural life.

This very long distance revealed the nature of the relationship between the poet and reality, a relationship that reveals the poet's fatigue, and the spiritual, physical, and intellectual alienation in its actual reality. Therefore, the image that expresses the nature of the relationship between the poet and reality came with meanings that need the actions of the audience's thought to reach the meanings that are compatible with the nature of displacement, and it carries the realistic dimension that the poet expresses. What the meanings cause through displacement is a strange context in which there is collision and friction between what the meanings performed in the past, and what they call for again (22).

The medium degree of displacement that oscillates between reality and poetic experience reveals that ordinary vocabulary gives it new meanings that deviate from the poet's creativity in dealing with ordinary vocabulary, especially since Maghout is the most and closest to the use of ordinary language. Because this ordinary language created its creativity in his poetic experience by harnessing ordinary vocabulary for an expressive atmosphere in which those meanings depart from their familiarity in reality. Because the language does not say things, but its visions say about things” (23), especially if daily life is a tool of permanent deprivation of awareness, so the world created by the artwork becomes an area to re-enlighten the thought (24), and this is what Al-Maghout seeks in most of his experience noodles.

But I can't sigh freely

To flap you over the darkness and silk

They hate me, sweetheart

And they seep into my heart like nails

When I want to stay up with my poems at the bar

They want me to be the most famous word

As for the night and black foreheads

To find my letters with lice, dust and wounded

.....

To build them an empire dripping with coughs and nooses

I am a bird from the countryside

The word I have is a white goose

.(And the song is a garden of green pistachios” (25)

This text carries an ordinary language, but it carries the text with the intensity of the experience, as the image came through which the vocabulary was displaced from its true meanings without intersecting with the reality in its dimension, which achieved a degree of displacement with an average dimension. The natural physical perception, except that his saying (I fly with you above the darkness and silk) reveals the embracing of the first sentence with the second, to achieve the displacement dimension that expresses confronting the bitter reality caused by the people of injustice, the luxurious life that those corrupt and oppressors enjoy, and his saying (they hate me) and (they seep into my heart like nails), referring to the persecution the poet faces Through the verb (they hate me), and the verb (to leak out), which is intertwined with the word nails, which made the meaning of persecution clear to the reader .by giving the word a new meaning

And his saying (I flog my letters with lice, dust, and the wounded) creates a dissonance between the verb and its object. At a distance from the common sensory perception, lice, dust, and the injured are nothing but tangible material phenomena that constitute for the poet the most prominent suffering of society, and this suffering is injustice, harm, poverty, and .destitution

And his saying: (I will build for them an empire filtered by coughing and gallows), through which the displacement appears in its inferential form that expresses the poetic self through which the poet transcends to a self that transcends injustice and corruption, as he builds an empire under a goal that bears the highest characteristics of human and moral principles, Rather, the exit of its building under what the spoilers desire is nothing but a building that filters coughing and gallows, and this is what contradicts its principles, so the empire came to be displaced in its realistic form by attributing it to the word coughing and gallows, and likewise the verb was nominated to reveal the objective equivalent of this displacement image, which is Suffering from restrictions and oppression that persecutes the poet in actual fact because of this persecution that the poet suffers from, because he is (a bird from the countryside). The word) according to him is (a white goose), in which the word is cocooned with a new displacement meaning illuminated by the poetic context. He expresses his vision, and he “expresses a complete sense of grief, joy, or heroism, and it is no longer a single chord, but rather a general groaning that is the groaning of all human beings... In other words, the poet’s vision does not grow, except through an intimate connection with others, nor It is embodied in an impressive way, except when his voice, despite his individuality and secrecy, becomes a voice, a comprehensive anthem for the glory and suffering of his people” (26), and this explains the nature of the relationship between poetic experience and reality in terms of the degree of Proximity, which is an average proximity achieved through the .objective equivalent of everything that results in the creative artistic text towards reality

As for the distant level, which represents the third level of displacement levels, and this type of level split according to what was included in the poetry of Muhammad al-Maghout from the poetry of vision, which was a prominent feature of the poets of Poetry Magazine, the distant displacement formed from the vision represents "what does not exist, and that is through The subtle, imaginative, and creative sense, which is also a feeling that the impossible in the opinion of others is possible to be achieved, so that it appears to the visionary with staggering clarity, as if it is before his eyes (...) The uniqueness of the artist or writer with his vision from others results in a feeling that he is a distinct being in feeling, And thinking, and that he is able to penetrate boundaries that other creatures are unable to reach”

(27), so the poet through displacement and vision represents a transition from the language of expression to the language of creation, and from the typical to the new, and from the language of report or illustration to the language of sign, and from the unconscious And from being .(affected by the world to revealing it (28

Displacement with reality, to a degree far from reality, represents a goal through which the poet seeks to create what is new in his creative experience. The movement of the rich rebellion has caused a violent tremor, and a great disturbance in the content of poetry, and this tremor and disturbance caused submission and surrender to a poem in terms of its rich vision, .(and to its content (30

And Muhammad Al-Maghout is considered one of the contemporary poets who created in their poetry the content of a vision that was distinguished by his expressive inclination towards unrealistic horizons characterized by strangeness and astonishment, in which he takes off the robe of reality from him, drawing his own world. As the image of displacement, which has a deep dimension, represents "the last resort in which dissent can practice a role imbued with linguistic capabilities that are difficult for non-Arabism Sand shoes

...

Butterfly earrings

(And spectacles of complete darkness" (33

I'm back in my forest"

All of these measures no longer work

And now I'm directly in the shower

Under a roaring waterfall

And dry with laurel leaf and blessed lemon

I furnish an ambitious fox skin

I sit on a beehive and chew on the queen and her workers

Then I drink from the flowing springs

And embrace the tall poplar trees

.....

As I neigh with horses

I tweet with nightingales

....

".And I dance with the monkeys laughing from tree to tree

Especially the chimpanzee with its indifferent red Bolshevik ass

(anything forever.” (34

The poet's alienation in an incident, and his sense of loss prompted him to create his own world, fleeing behind him, and in the depths of the disappointments of reality, so the presence of the vision came to impose a departure from the familiar reality through the poet's creation of connotations that have no covenant in reality, and these connotations came as an opening to various horizons Through the language that came to reveal the depth of the connotations in the sense that makes it a lot liberating, the poet strives towards it, and thus, "the poet's invention of words, formulas, and symbols, and his creation of new effective relationships between them and other fixed elements, is considered - as the symbolists express - the formation of language within a language." (35), the text is crowded with contradictions in the poet's saying: (Oh, suckling hooves of the clouds, hear me your neighing), choose what suits me from nature's wardrobe, a sun hat, an umbrella of feathers, a linden cigar, a watch of sand, ?sand shoes, an abundance of butterflies , glasses of complete darkness

These dissonances reveal the self-awareness of the existential philosophy through which he searches for his homeland in which he extracts all the tragedies that surround him in an incident. The treasury turns to nature in an effort to build his own world through his visionary language that guarantees him a world above that is not similar to his real world, in which he gets what he wants by harnessing vocabulary that departs from its familiar meanings to weave what suits him in the dreamy world in it, so he chooses from the nature in which he lives (A hat from the sun, an umbrella of bird feathers, shoes made of sand, an hour of fog, earrings of butterflies, and glasses from complete darkness). And his urgency to have his world

The special that he lives, which therefore reflects an escape mixed with all the displaced meanings of sorrow, regret, pain, and sadness, which pushed the poet towards this dreamy .world

:Fleeing from his reality, he says

I'm back in my forest"

And all these measures no longer work

And now I'm directly in the shower

Under one of the roaring waterfalls

And dry with laurel leaf and blessed lemon

.....

As I neigh with horses

And tweet with the nightingales

And dance with frogs

And white with chicken

And dance with the monkeys from tree to tree

Especially the chimpanzee with its red Bolshevik ass that is forever indifferent to anything”
.(36

When the recipient encounters the text for the first time, and with its first words, he finds that it is an ordinary text that does not conflict with the logical thinking of the recipient in terms of its familiar meanings. , and Dance with the Monkeys), revealing the poet's vision of creating his own world through language

In which the meanings shift in a way that makes the recipient logically inconsistent with the text, it is "a violation of the reader's experience, knowledge and taste, and therefore there is a change that affects the reader's taste, so there is an aesthetic distance between him and the text that he cannot determine its dimensions, except by introspective reading based on dialogue
.(with the text." (37

Attributing his act as a human being to the actions of animals reveals an emotional state that the poet goes through, and this emotional state reflects what came through the poet's description of displacement, which is the state of depression, and the urgent need to live in a world far from the human world that harmed him and made him rebellious, seeking an inner world that his sad soul lives in, However, this sadness and sorrow that imposes on the poet this inner world does not appear directly, but rather appears through the actions of the poet that he assigned to him, and it is not what he does as a human being. The external to itself, and its interior, in order to negate itself to it as a conscious searcher to discover the internal features of the world and the self” (38), as it is “a change in the system of things, and in the
.(system of looking at them” (39

Displacement may embody the spiritual outpouring of the poet's view of the world through the sense of opinion that the poet proceeds with, based on destabilizing this reality, disturbing its systems and social cells, and causing confusion that would return it to its first form, i.e. constantly re-create it. This is the vision of the creator who examines Reality, not to foretell it, but to foretell what is behind it, i.e. the possible, as if what moves the soul is not reality but
.(what is behind reality” (40

:Directing his gaze towards reality through displacement, Al-Maghout says

!Earth

Heaven

From this rigid old man at the bend

And mosquitoes hovering over her head

!!Like a lamp or a swamp

She neither asks nor answers

Rather, she shakes her head left and right

.She chews her veil wet with tears

It's Damascus

Damascus I do not know a mother or sister with this name

??Is it a cupboard, a hammer, or a mirror

It is your city, my lord

my city ? I owe nothing but my pockets

.(Your city is your homeland..." (41

Al-Maghout penetrates through displacement the intimacy of reality, resorting to his words to what makes him discover the truth. It bears a wide dimension of the dream through which it describes Damascus, a description that expresses the poet's self, the seer, through an artistic perspective. His saying: (The old woman is rigid at the turn, and the mosquitoes around her are like a lamp, or a swamp, and her tear-soaked veil rumbles) bears a symbolic significance that reveals the depth of the poet's feeling in expressing Damascus, the status of the mother He described her as a rigid old woman, a profound expression

He reveals the harm that befell his country, his pain, and his pain for him, which prompted him to express Damascus, which was torn apart by the corrupt and the oppressors, in a language in which he tends to the vision, which made his words in the text have multiple meanings that are valid for any interpretation that carries the expression of Damascus, and Al-Maghout says in a visionary language through displacement

Yes "

... the dream

... the dream

My solid gold chariot

It crashed, and its wheels dispersed like gypsies

Everywhere

One night I dreamed of spring

And when I woke up

Flowers covered my pillow

I once dreamed of the sea

in the morning

My bed was full of shells and fish fins

But when I dreamed of freedom

were the bayonets

.(The halo of a lamp encircles my neck" (42

The language of Maghout in the text is a language steeped in visions, as this language is a language in which the dream radiates, so its words broke through the ordinary pattern of meanings of words; As she seemed to be pregnant with indications, her reading resulted in an .overlap and transformation in relations

Conclusion:

The displacement in the poetry of Maghout was formed from a language that is riddled with many realistic facts, which constituted for displacement its degrees that are very close to reality under the influence of Maghout in reality, and cohabitation through his creativity, but the degrees that move away from reality came in a small percentage in his expression, as he expressed reality through displacement; Because his expressive language is the result of his rejection of reality, and his inability to change his predatory facts for himself; Which consequently produced a lot of cracks in the images of reality that the poet expresses, and by this he achieves his rebellion against the realities of reality, and fragments their strength, and despite the closeness of the degree of displacement from those realities, the poet's language gave the recipient a great dimension through which he reveals the poet's emotions, for his .language is loaded Many indications that out of reality familiarity

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