

The Poetic Lexicon And Text Structure In The Free Algerian Poetry

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Abstract:

The significance of the poetic lexicon in contemporary Arabic poetry lies in its ability to direct the reader towards specific meanings influenced by the Dominant semantic fields within the poetic text. Linguistic elements like nouns and verbs within the poetic lexicon play a pivotal role in shaping the textual meanings based on their frequency of occurrence. This study delves into this structural aspect in Arabic poetry, focusing on the works of Algerian poet "Al'Akhdar Floss", namely his collection (The Elegy of the Man Who Saw).

Keywords: Lexicon, Binary Opposition, Reception, Structure, Poetry.

Introduction:

The poetic lexicon is the textual structure that is considered to contribute most to directing the reading of a poetic text. With its embedded special meanings that direct the reader, the poetic lexicon is the *essence* of any text and the core in any discourse. This made the poetic lexicon of interest to old and contemporary linguistic studies, and made it the focus of structural and semantic studies. (Miftah, 2005, P61). Therefore, its significant importance emerges in commencing any structural study of poetic texts.

This study aims to trace the poetic lexicon in the Free Algerian poetry, focusing on a poetic sample collection of an Algerian poet, namely Al'Akhdar Floss's collection: (The Elegy of the Man Who Saw). Through the language of the collection, this study will highlight the significant presence of the poetic lexicon whether at the level of individual words, binary phenomena, or semantic fields formed by the lexicon. The study will concentrate various, addressing the collection and attempting to reach a general description of the presence of the poetic lexicon in Free Algerian poetry.

I. Language Structure and Poetic Lexicon

The poetic text, regardless of its form, is composed of language, which is "the obsession of the artistic work and its prime phenomenon." (Yahiaoui, 2008, P13), that is because the structural elements

of the language are the building blocks of the artistic work, and despite all the ventures made in a poem/poetic text in finding other techniques to embody, the techniques are still “very much of a creative effort subject to language and are embodied by language first.” (al-Allaq, 2002, P11). This is achieved through all the manifestations that the language favors according to its different levels. Linguistically, its structures offer specific meanings that guide reception within the textual space.

At the structural level, the lexicon determines individual semantic fields that direct the compilation in the text space. At the syntactic level, the various linguistic units in a language are interconnected in relationships through horizontal connections, some of them are present in the text, and others are absent (associative or substitutive) (Gadelrab, 1985, P102). Through their combination, the two kinds of relationship present the nature of the general linguistic formation of the text. Thus, the language is the most important component in constructing a poetic text, and the backbone of its structural concept that distinguishes it from other texts. Therefore, “the poetic experience, before it is an aesthetic experience, is an experience of language” (Yahiaoui, 2008, P18).

The poetic lexicon stands at the forefront of the linguistic embodiment of the poetic text's nature. “The lexical level means the set of codes, signals, and linguistic markers that constitute the structure of a text in a new way through a context that loads these lexical words with a set of contextual semantics that are unique to the poetic text” (El-Mousa, 2000, P23), and constitute special semantic fields and domains that direct the general meanings of the text, and by reading the collection “The Elegy of the Man Who Saw” by the poet Al'Akhdar Floss, one can notice the distribution of its words over specific semantic fields, starting from the field of human to the field of vision and perception, with the cosmos field in between.

These fields are considered Dominant in the lexicon in the collection, and their presence appears clearly through counting their frequency of occurrence, and their presence influences the overall structure of the collection, and through them we have control over the available choices, as the prevalence of some fields over others outlines the structure of the text and the whole collection. On the other hand, the revelation of the frequency of occurrences in the lexicon and the nature of it serves as an entry point for questioning the language of the poetic text in general, as poetic language is primarily a language of imagery and indication (‘Ubayd, 2008, P235).

Therefore, tracking the poetic language - based on the lexicon- allows judging the formation of the language of the text. It should be noted that monitoring the lexicon is not often done to the sake of it, because the structure of the text is based on the relationships between the structural elements and not

on these elements separately. However, this does not diminish the importance of monitoring the structural elements and determining their percentages, as their presence greatly affects other linguistic phenomena. Therefore, the percentage of the frequency of occurrences of the words forming the Dominant semantic fields will be determined along with some details about their structural nature.

Monitoring will begin after identifying the number of indicative words in the collection, which fall within the semantic fields, and we can only be certain of the Dominant field in the text after comparing it with the total number of words to see if it constitutes a phenomenon affecting the general structure of the collection. Thus, the words forming the Dominant fields of the collection will first be counted and then compared with the total number of words in the collection. The table below presents examples of the determinant words through which the rest of the words belonging to each field will be monitored. These words are associated with verb structures, nouns, nominal or verbal compounds, as all as all these patterns are linked to meaning and inflection. However, letters and some inanimate nouns will be excluded, as they are not subject to any inflections that may affect their meanings. The table below provides examples:

Examples of the dominant semantic fields in the lexicon of the collection "Elegy of the Man Who Saw" by Al'Akhdar Floss			
Lexical Pattern	Field of Humanity	Field of Vision and Perception	Field of Universe
Verbs	she turned	I saw	-
	she closed	I see him	-
	I fear	he saw	-
Nouns	hand	-	moon
	neck	-	earth
	sadness	-	desert
Nominal Sentences	This is the blood of a lover	I see a moon	My accustomed path
Verbal Sentences	Omar clasped his hands	He watches the stars	The distant horizons lightened
Elliptical Sentence	In the yearning of the longing one	Under the color of deserts	At the end of the horizon

Table No. (01)

Through Table (01), we narrow down the most important examples to be tallied in the collection, which will be classified into the three dominant fields. It should be noted that the only semantically significant words susceptible to morphological variation will be included in the counting. Sentences and semi-sentences of all types will be excluded because they already contain single words that already belong to one of the fields. They were mentioned in order to identify the dimensions occupied by the fields going beyond words to the various types of structures. Below is a summary of what has been tallied in the collection based on the data provided in the following table, where poems in the collection are symbolized by (P) followed by their occurrence number:

		The poem numbers according to their occurrence in the previous table in the introduction																	
		P 1	P 2	P 3	P 4	P 5	P 6	P 7	P 8	P 9	P 10	P 11	P 12	P 13	P 14	P 15	P 16	P 17	tot
Number of relevant words in each poem		140	68	144	71	217	232	224	242	152	170	225	88	761	159	108	182	121	3394
Number of times the words belonging to the dominant fields were mentioned	Field of Humanity	78	45	56	45	103	73	70	82	89	55	120	29	206	89	29	53	56	1278
	Field of Universe	20	10	36	8	34	43	53	74	50	51	21	163	31	25	51	25	750	
	Field of Vision and Perception	5	2	2	2	5	1	4	5	2	03	02	1	13	1	00	02	01	51

Table No. (02)

Analysis of the Results:

From Table (02) we derive the number of words forming the Dominant fields in the collection. Before starting to read them according to their presence, they are compared to the number of words in the collection, which reached 3394 words, after omitting the letters, especially the connecting letters. The total number of all words in the fields is 2079 words (1278 + 750 +51 = 2079), that is, 61.25% of

the words of the collection, and this is a high enough percentage for these fields that they form a prominent phenomenon that determines the features of the structure of the poetic lexicon in the collection, as these fields are distributed among the various poems, they draw a specific path along the collection and a general map of meanings in the texts. The presence of these fields can be depicted accurately by representing their quantity on a graph that shows their distribution and development from one poem to another. Before that, their proportions in the collection will be determined according to their presence, as follows:

Dominant Fields in the Collection:	Number of Words in Each Field	Percentage of Field Words Compared to the Total Number of Words in the Collection	Number of Words in the Collection Holding the Fields	Total Number of Words in the Collection
Field of Humanity	1278	37.65 %	2079	3394
Field of Universe	750	22.09 %		
Field of Vision and Perception	51	1.5 %		
Total:	2079	61.25 %		

Table No. (03)

The proportions are can be simply computed. For example, the human field proportion is calculated as follows:

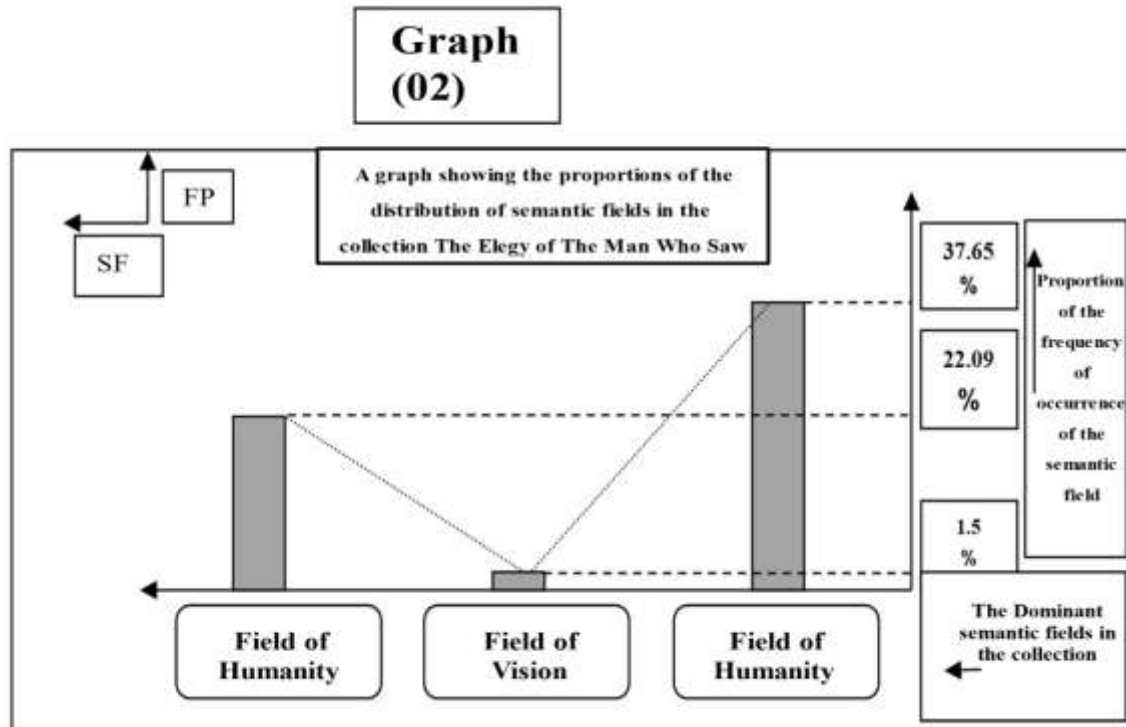
The total number of words in the collection: 3394, representing 100%.

The human field: 1278.

x represents the proportion of this field (human)

Hence: x (percentage of human field) = $(1278 \times 100)/3394 = 37.65\%$

Data in the previous table will be converted into data represented in the following graph, FP represents the proportion of the number of words in the semantic fields, and SF represents the semantic field.



Analysis of the Results:

It is clear from the graph that the field of human is Dominant over the rest of the fields, which makes it the primary driver of the collection's texts, and this makes the collection more of a human nature and more expressing to the human. The human is the dreamer, and he is the one who uses his vision to write the elegy to himself first. He is the one to love first, as the fortuneteller told, then the **silent woman** hurts him, then he sees the obstacle with his own eyes, the **grassy visions** are set in fire (Floss, 2002, P07). All of this is an embodiment of the field of the human, which controls the motion in the collection.

Then comes the field of universe, which is the center of motion, and the space in which human motion takes place. In this space, **he clings to land** (Floss, 2002, P65), **and goes north alone** (Floss, 2002, P82) **so that the earth may bear fruit** (Floss, 2002, P92) in his vision, with its sensory and moral types, that is vision and perception, where the field of vision and perception comes last in prevalence among the other fields. Through this field, the human accesses his various worlds, and *vision* refers him to his bitter reality: "**Did you see that boy? /He is the obstacle...**" (Floss, 2002, P10). The sensory vision (the vision) of what is around the poet makes him sad and he dives in his *perception* to escape from his reality, but even the *perception* seems darker, as he sees **a moon entering the new moon** (Floss, 2002, P15) and his usual path **is deviating...** (Floss, 2002, P15). Thus, it appears that both

types of vision, the vision and the perception, refer the poet to a negative world which has hostility against him, therefore, the perception is positioned at the center of the relationship between the human and the universe, it connects them and gives the human an access to his universe, and its connecting position between the two fields is depicted in the graph. Despite the poor prevalence of the field of vision and perception, it has a strong semantic presence in the collection, which makes it a basic driver of the images and a controller of the human's motion and his relationship with his surroundings.

The perception is a gateway to the universe and to the other world that unfolds like a dream, a world in which the human flies **searching for a safe mountain / in order to see people** (Floss, 2002, P37). The vision and the perception present a strong support to the human for his constant motion and traversal, and through it appears the motion of the text that does not stop at any limits, as it is constantly on the move towards the unknown in the perceptions that are an **overflow loaded with scent** (Floss, 2002, P18), so nothing limits them, or moving towards the known, which is mysterious or conquering in the human's sensory vision, where his steps become disturbed and he screams and says: **My vision was not sharp like iron for me to see it** (Floss, 2002, P19). It is the destiny of the human poet to remain in conflict with the universe and its content through a vision/perception that drives him to the strange and mysterious other, taking him nowhere but to what makes him more disturbed and further from the truth he is seeking. Thus, the conflict appears through these three fields, which is what charges the text with very strong poetic values making it brighter and telling more with every reading. Thus, the human in the collection is not satisfied...**but he is still thirsty..** (Floss, 2002, P58) His wound will not heal, so the tension arises with the intervention of the perception, and the human shouts: **When my eyes were adorned with her sight, I found myself slain, By my own dagger.**

Thus, the perception presents the human to death in a universe whose contents are full of fragmentation and sorrow, and the poet is **trapped between the two skies and the eternal blue** (Floss, 2002, P68). The fields intersect to create a charged atmosphere that provokes the reader with charges from the text, which refuse to remain hidden between its lines, these charges contribute to the formation of a network of semantic relationships that cover the entire collection with their threads and control the inputs and outputs of the semantics in general. Starting from the first poem, the human sets off searching for himself in his beloved through his unrepeatable day-events, starting from the fortuneteller's saying, "**You will love**" (Floss, 2002, P07) and through this saying, and based on its author, the symbol of the perception appears in its mysterious, unseen dimension.

The collection begins from the vagueness and ambiguity, from a love that emanates from the unseen, but not an ordinary love, rather, it is a love that accompanies the wound. The human/poet is not happy with his love, so he is cautious from the beginning and overcomes the obstacle and the complaint, to proceed lost through **the Elegy of The Man Who Saw** in the second text in the collection, and in this motion, there is a consolidation of the role of the human in judging what is going on in his universe through his vision and his perception that lead him to a deviating path.

The poems continue to the end to capture the conflict among the fields. Although some of them differ in terms of their rhythmic pattern- as will be seen - they all converge in capturing this conflict which presents the whole collection as one poem divided into relatively independent poetic phases and flows. That is, in terms of the title and the rhythmic or geometric formation, thus the Dominant fields remain weaving their threads around the text through the various poems, until the end in which the words are absent, where do **the birds pass loaded with clouds** (Floss, 2002, P91).

II. Structure of Nouns and Verbs in the Collection

In this section, we will focus on the morphological structures of the words of the lexicon in the collection. Therefore, we will study only nouns and verbs due to their association with morphology, given the transformation of their structures. We will not track the letters. We will not track the letters for their stability, as they are primarily related to composition, which we will examine in the next element. Therefore, our focus is on nouns and verbs because they play an important role - through their morphological transformations - in the dynamics of the text and in determining the features of its lexical structure in general. The presence of nouns and verbs will be tracked in the text, first by counting them, and then by comparing them with each other, and lastly by investigating their internal presence in the Dominant fields as identified previously. The following table counts nouns and verbs in every single poem separately:

		Numbers of Poems According to Their Occurrence in the Previous Table																	
		P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	tot
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Occurrences of Nouns and	Nouns	7	3	9	3	1	1	1	1	1	1	1	6	5	1	80	1	8	22
		3	3	1	3	1	3	6	5	5	1	7	2	1	0		3	6	05

Verbs in the					0	4	6	0	0	0	1		8	6		2			
Poems of the					6	6	7	5	6	3	8	2	1	5		4	3	88	
Collection	Verbs	5	2	3	3	6	6	7	5	6	3	8	2	1	5	23	4	3	88
		1	8	7	0	2	3	6	7	4	7	6	6	1	4		5	0	7

Table No. (04)

Table (04) shows the varying presence of nouns and verbs throughout the collection, with nouns totaling 2205, and verbs totaling 887. By adding them together, the number of words that are morphologically transformable in the collection is obtained, this is a total of 3092 words, which is less than the number of words in the collection that have a specific meaning which were observed before and were totaling 3394 words, the words that constitute the difference in number between the two types of words are some inanimate words that are not classified as nouns or verbs, but are classified among the words of the collection in general. By comparing between the presence of nouns and verbs, the general structure of the collection can be determined, and to achieve this, the proportion of each compared to the other must be calculated which is done in the following table:

Nouns and Verbs in the Collection	Number of words for each of Nouns and Verbs	Ratio of Nouns and Verbs Compared to Each Other
Nouns	2205	71.31 %
Verbs	887	28.68 %
Total	3092	100 %

Table No. (05)

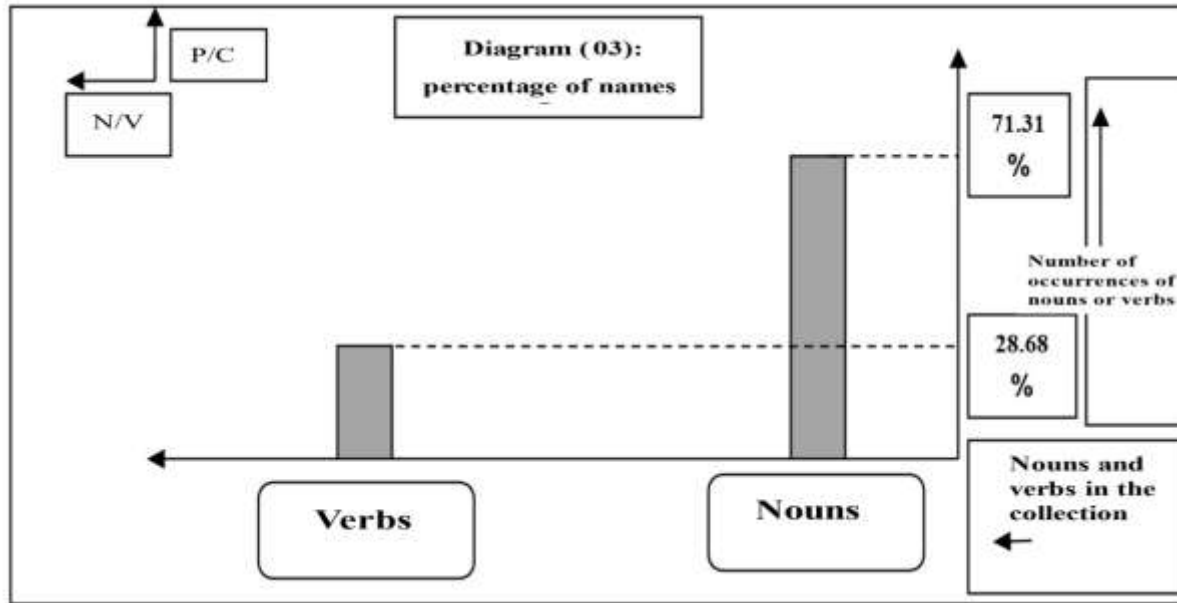
The proportion of names is simply computed likewise as follows:

Total number of nouns and verbs: 3092, representing 100%

Number of names: 2205 names. x represents the proportion of names

Hence: x (proportion of names) = $(2205 \times 100)/3092 = 71.31\%$

After learning about the proportion of nouns compared to verbs, their dual presence will be represented by the following graph, in which N/V stand for nouns and verbs, P/C stands for their proportion:



Analysis of the Results:

We notice from the graph the intense presence of nouns, as their proportion reached 71.31%, compared to verbs, which did not exceed 28.68%. This is less than half compared to nouns that prevailed most in the collection's lexicon. This reveals a poetic vision that is depicted in the domination of nouns on the linguistic structure of the text. This should not be tempting to make an initial judgment about the stability of the text due to the large number of nouns, because they may be subordinate to the verbs as will be seen through the structural level. Therefore, the proportion of nouns and verbs initially determines the Dominant linguistic pattern, and also gives indications of the nature of the composition of the text and the origins of the choices given before its creation. This reveals a hidden side before the text is formed; through the abundance of names, it appears that the poet is preoccupied with determinants independent of time more than he is preoccupied with what is temporal, this is clear in his saying, "**Diligent tables in evasion and estrangement / Window heads leaning towards the southern horizon**" (Floss, 2002, P23). In the two lines, nominal presence that dominates the image in general is apparent, as apparent is the fuzzy time that did not provide any clues for its existence, and in the same way, we find this fuzzy existence covering most of the poems of the collection, where it is incarnated in an indefinite form so that the characters wander in it without clear boundaries. An example is his saying, "**He came standing upright like a palm tree/ stone melts in his palm.**" (Floss, 2002, P81) The time of the character is unclear. It starts from the past, "came," and then the verb "melts" occurs in the present to go beyond what happened, and the actions between these two events remains unclear. Perhaps this is one of the secrets of contemporary poetics that is not made

explicit. Rather, it hints and hides to enable the reader to interact with the text and to have his own reading. We find this feature in the text of **Floss** and in contemporary Algerian poetry in general, and it is the product of a chemical interaction between things within one text, as water mixes with fire to generate the brightness of poetry clearing the boundaries between reality and imagination (Tarrouche, 2009, P17).

By following the various poems of the collection, we come through many of these examples in which the action does not fall in a specific time with clear features. This reflects a state of turmoil of the poet in establishing his text, who refuses to say clearly what he wants because he is uncertain of what should be said in the first place. That is why the poet was stunned by the **dizzy octopus (Floss, 2002, P.66)**, then he saw the “**The whiteness of mosques and houses recedes / Drowns in pools of mist**” (Floss, 2002, P67). In this depiction, there is an indication of complete loss in the search for the beloved or the poem, for they are the same. The poet addresses her while he is completely lost saying, “**I lit up all the lanterns so I could see you.**” (Floss, 2002, P67), but blackness comes between them and getting lost is the poet’s destiny: “**A bracelet of the night arose and surrendered it to darkness**” (Floss, 2002, P67).

Through these verbs, the role of alienation appears based on their fuzzy time, and their positioning that is not connotated to a definite meaning. The poet drifts far from the light while he sees everything being distanced and drowned in loss, and despite his attempts to return and see, blackness swallows him again, and in the midst of this motion stress is accentuated by the use of verbs which, despite their limited use, played the role of joints around which nouns revolved and derived their time. The verb was the starting point, either at the beginning of a line or sentence, as in saying, “**I want to embrace distant lands**” (Floss, 2002, P80), or in the middle, as in saying, “**From where did the splendor call you?**” (Floss, 2002, P60) or even at the end of the sentence, such as “**The Sea Never Sleeps...**” (Floss, 2002, P74).

In every case, the prevalence of the verb and its control over motions appears. In the first model, the desire present in the verb is what moves the person/poet towards the mythical action of hugging the distant lands, which is a symbol of the beloved or the lost homeland. In the second model, the call loaded in the verb is what moves the question and charges it with a special pattern that highlights the interface of the text. As for the last model, the course of the sentence cannot be determined but by mentioning the verb; the sea or the love is open to the horizon and is not determined except by mentioning the verb “**does not sleep,**” which limits the motion of the unlimited, which is the noun.

Thus, the role of the verb appears more clearly by controlling the motion despite its limited presence in the text thus directing the meaning in the text.

Another aspect to point out in the text is that the titles of the poems in the collection are more closely linked to nouns than to verbs, there are no verbs in the titles, except for one title, which is the same as the title of the collection, “**The Elegy of the Man Who Saw**” (Floss, 2002, P13), where the verb lies at the end to dominate its movement and direction, the vision/ perception is the thing that defined the elegy, and without it, this determination would not have been possible. As for the rest of the titles, the names were absolutely Dominant. This is due to several reasons, first and most importantly is the general nature a title must have, second, the names in the titles allow them to be free and to refrain from the control of time which verbs impose, the title tells what is not restricted in a timeframe, so that it is valid for the entire poem and not linked to an event or a verb. This enables the text to start from an absolute and a stable state, which may be more expressive to the human experience because it is unlimited, and reduces the verbs, which are more specific because they are linked to people and to specific times narrowing down the horizon of the experience.

III. The phenomenon of Binary Opposition in the Collection:

The language of the collection, throughout its various poems, presents a prominent opposition between its words, this opposition controls every motion in the poems. Therefore, this phenomenon, constitutes a hint that presents and depicts motion and conflict within the structure of the whole text, through which we can learn about the nature of the structure and the transformations that occurred on the structure-level of the various poems of the collection.

In order to be able to track this phenomenon through the textual data in a procedural manner, we divide its presence according to the nature of the opposites. Some opposites are based on spatial opposition, like the opposition between wide and narrow, high and low, outside and inside, front and back, north and south, east and west, and any opposites whose two sides appear together. Other opposites, on the other hand, have one side present and the other absent, an example of this in the collection is the poet’s saying, “**If it descended upon the withering of my lips,**” (Floss, 2002, P76), The opposition is clearly evident in the presence of “**descended**” and “**upon,**” as they present two different spaces to the extent of opposition. One of them indicates descending, which is the space below, while the other indicates the space above. By linking the two spaces, opposition evolves in this sentence generating a motion charged with opposition, which transports the reader from an upper state loaded with the event to a lower state showing the effect. Another example of this is the poet’s saying,

“Greenery spreads upon the town's sand dunes./ In a moment's neglect, a princess's marigolds bloom, / The cloud descends in a graceful swoon, / Only the melodious knight ascends toward tunes.” (Floss, 2002, P52) There is a continuous transition from the upper space to the bottom, generating movement and stress within the text. The greenness that indicates growth appears in the upper space, where a motion happens from it to the lower space, and then starts over again to the upper space. Thus, the motion between spaces is displayed generating dynamism within the text.

Another model of space opposition is a pattern in which one side of the opposition appears and the other is absent. An example of this pattern is the poet's saying, **“I strive to ascend towards her tower's height”** (Floss, 2002, P75). In this example, the above space appears through climbing towards the tower, which implies height, while the second side of the opposition is omitted, which is the lower space, and despite being omitted, the upper space refers to it. The reader directly evokes the lower space by receiving the upper one. This is an example of the most important potential of the language which is evoking the absent text based on signs from the present text. This phenomenon is widely present in various types of dualities related to spatial opposition or other oppositions, an example of this is the poet's saying, **“I'm not the sole one atop longing's peak”** (Floss, 2002, P24), where the above space appears, and the opposite space is evoked, which is the space below. Another example is his saying, **“They betray upon the backs of stallions, bold.”** (Floss, 2002, P26). This phenomenon is also observed in the inverse presence of the lower space and the absence of the upper space. An example of this is his saying, **“At the mountain foot are groves of palm trees,”** (Floss, 2002, P26). The mountain foot points to the bottom, and through it the absent upper space is evoked. Another example of this is his saying, **“Into her stone, falls a lifeless sway, A silent tale of love, now in disarray.”** (Floss, 2002, P26). Falling suggests the lower space that is opposite to the upper space, and through the transition between these opposing spaces, the motion takes place charging the text and presenting it to the reader in a state of stress that contributes to reading the text in different ways.

Among the patterns of the dual, opposing presence of space, we find the duality of wide and narrow, an example of this is the poet's saying, **“This horizon stretches far, yet paths narrow”** (Floss, 2002, P28). The poet's horizon is broad and his ambition is unlimited, but the path he takes is narrow, and through the opposition between the two spaces, stress appears. The opposition creates two opposite images of two fields, one of which represents the future (this range is wide), which is the positive and the desired one, and the other is the present (the path is narrowing down), which is the negative and the challenged one.

Thus, the nature of the conflict is revealed within the text between the present, which represents reality, and the future, which is absent, and represents what the poet wants in his vision. We also find that the pattern of spatial dualities has an extensive presence in the collection, including the duality of the closed and the open, like his saying, “**My eyes upon her door, windows shut tight, In solitude's embrace, lost in the night,**” (Floss, 2002, P27), This opposition, openness/closure, is among the main polarities that enable us to approach the aesthetics of the place in the poetic text. (Kahloush, 2008, P191) The space of the closeness, present in the text, indicates an absent openness space, where the poet and his eyes reside in the outside.

Another type of this space is the duality of close and far, where they are opposed by the presence of one and the absence of the other in most poems, like the poet's saying, “**Now clouds draw near, in my blood they seep, Now poems draw close, from my soul they leap, Now... home draws near, in dreams we keep.**” (Floss, 2002, P35) where the *close* space is embodied and its *far* counterpart represents a phenomenon in the collection due to its frequent occurrence. This is seen in the poet's saying, “**Love's window knocks with distant fields' plea, Earth's fingers tapping, echoing across the lea**” (Floss, 2002, P34).

Through the opposition between close and far, motion is generated in the poems. Homeland and the poems are close, but love is far to reach. Among the types of dualities based on space is the duality of front and back, like his saying, “**Beyond the door, the earth sighs, in beauty's plight**” (Floss, 2002, P34). This indicates the presence of the beloved or the homeland in a besieged internal back space that is present in the text, while the outer space or the free space that she aspires to is absent. Among the types of spatial dualities, we find the duality of inside and outside, including his saying, “**To grasp the flame ere stepping through, Illuminating the path**” (Floss, 2002, P34), and its opposed by saying, “**From the dove's nest, I've ventured out to roam...**” (Floss, 2002, P39). The two spaces represent two opposite worlds, the first having boundaries and landmarks, while the second is open to the horizon.

Another spatial duality related to directions can also be observed, which is the duality of north and south and their conflict, like his saying, “**Born of southern winds, with no mate to share, He ventured northward, a lone soul in the air**” (Floss, 2002, pages 81-82). By combining the two spaces, an opposition between them is noticed; he was born from the womb of the South, but he went to the North, which received him alone. By opposing the two spaces, the poet is opposing two different worlds and cultures, the South and the North. This opposition narrates what usually happens to the

people of the South on their journey to the North which is mysterious and tempting at the same time. In this way, this opposition contributes to formulating an image of the conflict that appears with every journey from South to North.

In addition to the presented spatial patterns of opposition, there are other forms of opposition. For example, the opposition between joy and sadness, which are two sides of the duality of life and death, or black and white. An example of this duality is the poet's saying, "**Laughter springs from depths of joy and sorrow**" (Floss, 2002, P24). There is laughter, which is a sign of joy and often accompanies a bright which is expressed in white color. On the other hand, there is sadness, which is associated with death and loss which is usually expressed in dark black. By examining the image, its contradiction reveals generating an explosion that charges the text. Laughter, which is inherent in life, leads in this case to sadness and death, as if the feelings were mixed and the boundaries between them disappeared. Laughter reaches its climax when sadness intensifies, and this creates a state of sharp opposition, so the image explodes and the scales turn, which is what the poet of the period of difference wanted in order to establish his text on turbulent boundaries like the turbulence of the text and the events within it.

Among the examples of dualities, we also find what is based on opposing a number of opposite words, such as his saying, "**Why, when my arrow finds its mark true, Does yours go astray, unfocused and askew?**" (Floss, 2002, P25) In this, the opposition between hits/miss appears, which creates a disturbance and a motion in the image that the reader receives in a dynamic form. Among the dualities we also find the opposition between water and fire, like in his saying, "**Blend water with fire till light doth appear..**" (Floss, 2002, P25). (2002, P29) The sentence presents a difficult equation that brings together opposites to generate brightness, and this is creativity. In this opposition, two worlds that are contradictory in terms of characteristics are united, and they do not meet except in the world of poetry. Therefore, this opposition provides the solution to creativity that brings together contradictories to present a different text based on stress and turbulence, and this is a creative aspect in the text.

From the previous examples, the Dominant role of the phenomenon of dual opposites appears in moving the text and charging it with what is necessary to achieve its poetics, which gains its attitude from opposing different and contradicting worlds, the two sides of which represent the positive and the negative, or life and death, and this makes the reader start reading the collection from this contradictory standpoint. Various poems are built on two different levels, one of which presents an image and the other contradicts it with another image, and through the stress between them arises the motion that makes us feel the warmth and strength of the text while reading it

Conclusion:

By tracking the various levels of the lexicon in the collection "The Elegy of the Man Who Saw," we conclude to the most important characteristics of this text on the linguistic level. These characteristics

put the text in the heart of the contrast poetics in Arabic poetry, which established a different text at all levels and aspects. The text of Al'Akhdar Floss is an example of this poetics, and his poetic text presents a different language at the level of the lexicon and structures. It has introduced different words to the poetic lexicon, and at the linguistic level, the text has also made extensive use of the phenomenon of dualities, to the point that it has become a distinctive phenomenon for it and a director to its connotations.

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