

Stylistics of Arabic Poetic ego – zuhdiyat Abi Al-atahia- as a model**Dr. Zohra Cherabi¹, Dr. Mohamed Belmekki²**¹University of Tamanghasset (Algeria), E-mail: Cherabizohra86@gmail.com²Laboratory of Linguistic and Literary Practices in the Algerian Desert Regions and their Extensions on the African Coast, University of Tamanghasset (Algeria), E-mail: Belmekki.mohamed@univ-tam.dz

Received: 12/2024, Published: 01/2025

Abstract:

It is self-evident that is a word that combines in its meanings everything that prints the language that makes up the spoken or written spoken or written linguistic tissue. Through which, judgments can be issued on various literary works in terms of their literary quality and their belonging to the literary work that carries dreamy elements and aesthetic artistic details basically working to ensure pleasure and intellectual excitement for the reader. Determining this particular element requires a deep understanding from the researcher, along with a comprehensive pivotal study, in addition to high taste experience and other conditions to be able to control it and determine the value of innovative works through it. Therefore, using the descriptive - analytical approach, which helps to monitor the most important of these problems from convincing answers to the mind an revealing the goals, as follows: what is the concept of poetry? What are the most important characteristics that poetry possesses in the ancient era? And finally to what extent can the stylistic approach limit manifestations in which the texts of Abi Al-Atahia exist?

Keywords: Stylistic, Poetic, Critical practice, Abi Al-Atahia.

أسلوبية الأنا الشعرية العربية (زهيدات أبي العتاهية) نموذجاً

ملخص:

من البديهي اعتبار الشعرية اللفظة التي تجمع في معانيها كل ما يطبع اللغة المكونة للنسيج اللغوي المنطوق أو المكتوب، فمن خلالها يمكن إصدار الأحكام على الأعمال الأدبية المختلفة بمدى أدبيتها وانتمائها إلى العمل الأدبي الحامل للعناصر الحاملة والجزئيات الفنية الجمالية التي تعمل في الأساس على ضمان المتعة والإثارة الفكرية للقارئ، فتحديد هذا العنصر بالذات يتطلب من الدارس الباحث فهماً عميقاً مع الدراسة المحورية الشاملة بالإضافة إلى الخبرة الذوقية الرفيعة وغيرها من الشروط للتمكن من ضبطها وتحديد قيمة الأعمال المبتكرة من خلالها فباتباع المنهج التحليلي المساعد على رصد أهم ما تحضى به هذه الإشكالات من إجابات مقنعة للعقل وكاشفة للأهداف يمكن حصر الإشكالات التالية ما هو مفهوم الشعرية؟ وما هي أهم خصائصها الفنية؟ وإلى أي مدى يمكن للمنهج الأسلوبي حصر مظاهر الأنا أسلوبية التي تزخر بها نصوص أبي العتاهية؟

الكلمات المفتاحية: الأسلوبية، الشعرية، الممارسة النقدية، أبي العتاهية.**1- The concept of poetics:**

Poetics expresses the identity of the text's structure and its literary direction, which carries the structural chains and linguistic molds created by the writer. Through it, the meaning is stored and re-presented in an aesthetic form that reveals the intellectual level and methods of casting specific to the writer, unlike other writers, on one hand. On the other hand, it is attractive to the recipient and all parties to the communication circle through the dichotomy of effecting and being effected "so that we can understand poetics in light of what Kamal Abu Deeb wrote, who establishes an artistic vision in the theoretical issues of poetics. We are naturally interested in that fine thread that leads us to understand poetics based on the concepts of relationality and metaphor, in addition to the concept of transformation, to the point that poetics is a function of what he calls the gap or tension." The language of poetry is characterized as the language consumed and employed within literary texts by the flexible movement between the layers forming the meaning in its vertical paths from the surface of the linguistic complex to the depth of meaning and its beauty. It also consumes the element of imagination in a dense manner, as it is the gear of poetic image used and its formative counterpart, and it cannot be dispensed with in this type of language. "Therefore, the language of poetry is the inevitable result of movement of creative act, as it leads to a world of signs charged with meanings that can be read and thus understood and interpreted."¹

Considering the text as the fruit of the writer's own production and related to his intellectual effort on the tangible material level, as a piece of visible linguistic fabric with structures that reflect the writer's orientations and formative touches, the second level is the tangible moral level related to everything that his language carries of connotations that imprint his sensory experiences and emotional desires with his creative aesthetic touches and his own methods in presenting his linguistic dishes, "If the poetic or literary text is an artistic value that together forms the artistic work in its final form, then language is the basis from which the nucleus of the artistic work is formed, completely similar to the raw material of any artistic or material creation, and outside of language it is impossible for any artistic creation of the arts of speech to take place."² Language is the actual tool of speech and through which the writer's verbal revelation takes place, so that words and phrases wear the aesthetic garments and deep meanings that the creator gives them, to play their assigned role in closing the circle of rhetorical communication by reaching the recipient. Without language, there is no writing act and its counterparts, the acts of listening and reading. It ensures the proper progress of the constructive movement, and it also works to preserve the inspirational balance of the creator of the linguistic discourse. "Language is the writer's means of expression and creation. Language is writer's music, colors, thought, and the raw material from which he fashioned a being with features and characteristics, a being with pulse, movement, and life. The writer's control over language is through what he bestows upon it of himself and his own spirit."³

Poetic experience is an essential characteristic of the literary work and nourishes its semantic content. Through it, affective experiences are acquired with emotional meanings and stored in the living memory of the writer to be reflected as aesthetic images with creative levels that attract the recipient, as it works to find common points between the two poles, so the process of creating an artistic effect is faster and easier. "The subjective experience is what determines the value of the poetic effect and the nature of creativity beneath. It gives the poetic effect its creative value." Language is an effective means of communication that achieves the verbal impact intended⁴ by the writer. It also acquires its artistic characteristics and linguistic presence through what its capacity of achievement in terms of aesthetics disclosure and the integration of verbal connotations pertaining to the actual reality and convey it with all credibility and honesty to the reader. "Literary language and poetic language either ancient or modern, are that transcendental language that penetrates the norm and differs from the standard language, because it deviates by its nature from the norm of language since the goal of literary language is to arouse emotion and not to report facts. It is a prospective language by nature because it does not know how to abbreviate meaning. It expands and narrows at the same time the difference between symbol and idea." Poetic language is⁵ specific to the author and no one else, and has an effective impact as its syntactic expression differs from one writer to another. It is also loaded with verbal significance because it is incapable to exist

devoid of disclosed meaning. It can also create an interactive atmosphere that controls the dichotomy of ebb and flow between the author and the recipient. "Adonis sets a dividing line in clarifying the nature of the language of poetry and the essence of its difference from non-poetic language, considering at the same time that the language of poetry has an artistic and poetic specificity... Poetic language is a special fabric of speech or a special structure in which words, ideas, feelings and visions merge into one intuition and one flow."⁶

Ancient Arabic poetry is the basic background and strong support on which various modern poetic linguistic events are based. Its contents lie on everything related to the verbal statement through which it develops intellectual orientations and semantic paths in implicit forms that serve the linguistic product created by the writer. "Dr. Tarad Al-Kubaisi, in his concept of Arabic poetry, dealt with this concept as a modern reading of an old theory, and through his research he dealt with six ancient Arabic critical works, no less modern in their vision than what contemporary poetics proposes." The conceptual instability of poetics in a fixed direction indicates continuous change and renewed movement that has become an inevitable necessity, through which concepts acquire their achievement energies to move flexibly to other levels with different dimensions and new challenges through which they prove their strength and structural effectiveness. "However, a careful look at the manifestations of the term and the fluctuations of the concept within the Arab fields refers us to the disturbances of migration, which contemporary Arab researchers faced with individual efforts that lacked the spirit of terminological coordination at the level of borders that inevitably reflected at the level of concepts."⁷

Defining a comprehensive, overall concept consistent with the systemic linguistic controls of the literary act as a distinctive linguistic practice for the term poetics is an unaffordable task, due to the many structural backgrounds that constitute it on the one hand, along with the renewed premonitions that it is inevitably exposed to on the other hand, in order to ensure the continuity of the literary act of linguistic creative practice. "At the level of Westerners... the disagreement lies in the fact that there are many poetics and not just one poetics, given the philosophical diversity that is represented beneath, especially the contradiction between idealist philosophy and materialist philosophy and the essential differences between them..., as well as the confusion between the poetics of the text as an aesthetic, artistic, and creative essence, and poetics as rules and laws that are rooted in critical writing"⁸.

The modern vision related to Arab thought sees poetics as a new direction that increases the status of the literary text and its connotative strength, as it grants energies to the language itself, making it highly effective weaving tools capable of carrying strong semantic doses, increasing its verbal intensity and aesthetic prominence, in a way that suits the recipient and is consistent with his linguistic taste, which is renewed by the renewal of the actual life atmosphere and by changing his own patterns of expression. As for the vision of modern Arab critics of the concept of poetics or poetics, some of them see in poetics a salvation for their visions from slavery, like Kamal Abu Deeb..., and some of them see in it an outlet towards modernity, and a breaking of the taboos of stereotyped molds and the mentality of the caliphate or absolute authority, and an imposition of change as the way of life, and among these is Ahmed Said Adonis »⁹.

Poetics is the continuous growth of linguistic creativity that directly reflects the levels of the writer and his growing thought, as its presence within the textual structure and compositional molds has become an essential and indispensable part of proving the identity of the literary work and its structural affiliations previously outlined by the creator. It is the compass of the work and the determinant of its aesthetic directions. "It seems that poetics... does not lie in breaking the structure, or the spontaneity of poetry and its intentionality of a certain approach, but rather the transgressions precede his mind, so his poetic creativity is built upon them, and then that discord becomes part of his poetic experience, and becomes a stylistic feature that accepts interpretation and analysis."¹⁰ Poetics also depends entirely on the writer's style and method when dealing with language, as it

reveals to the reader many of the compositional advantages and distinctive artistic characteristics of the author's thought, through what he can bring about in the language itself of changes that strengthen its intellectual and creative aspects as well as levels that constitute its essence, "Poetics at the level of listening means delight, strong impact on the heart and stirring up feelings, while at the level of language it is rebellion against the standard, deviation from the rule, playing freely on the chord of meaning and flexibly escaping from the grip of the convened intentions of words."¹¹

1-The most important characteristics and features:

One of the most important features of poetry is that it is able to adapt parts of the language, as it has a high level of connotation and semantics, and it does not achieve itself except by breaking the stereotypical chains within the familiar presence of the language, and this does not happen except after long practice and effective debate with its collocations, to then fulfill the linguistic molds that form the poetic text in a satisfactory form of its existential concept on one hand, and attracts the mind of the recipient who is eager to dive into its contents and discover its organic details on the other hand, "Poetics is distinguished among all the accumulated terms by a great deal of semantic efficiency and communicative prevalence, which made it dominate everything else..., which made these translations contribute to escalating the crisis of Arabic terminology."The role¹² of the analytical reader becomes more vital and active in searching for the advantages of the language employed and its secrets that characterize the author's thought and reflect his aesthetic spirit and his conscious and unconscious inspirational energies. "Despite the difference between the language of ancient poetry and the language of modern poetry, the text cannot go beyond the level of the spoken and the level of the unspoken, because poetic language in general does not mean what it says, but rather says what it means, as Michael Riffaterre says: The poem says one thing and means another"¹³.

Continuous practice in using language generates competence and leads the writer of the literary text to the fields of poetry and its creative artistic levels. Without this practice, language remains rigid and hard to the touch. It is impossible to employ it properly and reach the highest possible levels of linguistic production. "Aristotle confirmed that the instinct of imitation is imprinted in humans, and that what makes people poets and non-poets is practice and training, which confirms to him that poetry is nature and craft."The extent to which poetry achieves an¹⁴ artistic impact on the recipient is measured by the degree to which the linguistic tissue achieves the judgment of acceptance or rejection issued by it. The greater the artistic impact, the higher the judgments of acceptance specific to the recipient in a direct, hierarchical, interdependent relationship. "If the recipient's admiration for the poetry of a text is reflected in his acceptance of the latter, his appreciation of it, and his memorization of what he can , to sing about it or cite it when needed..., and thus the poetry of any art is an indicator of the competence that the artist has achieved in the field of his art, which combines the innate talent and craftsmanship."¹⁵

The structure printed with the special rhythm in the texts of ancient Arabic poetry was the prominent feature that determined the aesthetic judgments and the textual effectiveness of the creator on the part of the recipient. No writer or poet from the poets of that period could transgress the rhythmic structure, and any attempt to do so would overthrow his poetic work and its value loaded with its aesthetic and artistic levels within its compositional texts. "The form in ancient poetry is the first source for creating an aesthetic impact on the emotional recipient, and through which he is introduced into the world of text, and after that everything disappears at some stage of reception where it remains a hidden guide, to achieve aesthetic pleasure."The rhythm had an¹⁶ effective echo through what it generates of harmonious bells and a melodious ringing for the recipient's ear, as it is an insufficient destination to achieve the purpose of poetry and its actual existence within the literary discourse, as the necessity of its connection to the semantic suggestion

of speech and the renewed methods of casting became a tangible reality and a prominent truth in every linguistic creation characterized by poetry, “The mechanism of rhythm does not stop at the sound, but rather gathers the various structural procedures seeking to achieve poetry, to be thus the most important of the rhetorical mechanisms and has been placed at the forefront of the creative specificity that unites prose and poetry.”¹⁷

The occurrence of rhythm as a basic structural element complementary to all linguistic structure and the textual tissue granted and directed to the recipient, increases the presence of poetry within its structural texts and thus raises its aesthetic levels and its fingerprints directed to the future as the final connoisseur of the literary communication circle and the main goal of the linguistic creative process, “The poetic language is in line with the requirements of the structure of poetry, which dictates similarity and harmony, so the word proceeds as a result of that semantic phonetic harmony to the end, and thus the combination between the two rhythmic and linguistic couplets becomes like the central generative law that contributes to the crystallization of the poetic event.”¹⁸ The serious linguistic presence determines the main direction of the author and his creative potentials carried within the complex linguistic molds, to show through them the methods of casting adopted by him and reflecting the degrees of his functional growth related to his use of the poetic language that distinguishes his thought, “The poetic language is no longer, in the old concept, a mere tool or means, but rather it has occupied a new image in which a single word becomes a charge of meanings and every meaning is effective in what comes before and after it and is effective in the poetic artistic entity, so there is no need for a word without a function within the poetic context, and that language has an intimate relationship with the poet’s ego, so the language becomes one with feelings and emotions in the poet’s consciousness and ego.”¹⁹

The poetic experience is the shadows of the literary work and its emotional and subconscious supporting background inspired by his real actual life. It is what imprints his literary works and directs his intellectual connotations, in contrast to all its emotional residues on the poetic language, to be thus the honest confession expressing the truth of the writer and his artistic sophistication. “Experience is the basis of every artistic work, and every great poet must stop at it, otherwise he will turn into a news reporter or a photographer, and immediately lose the poetic language, and turn into a report prose that loses the creative human subjective element.”²⁰ Imagination is constantly working to integrate with the complex linguistic images in the mind of the writer to give them new dimensions and broad horizons for their suggestive meanings, thus taking the linguistic text out of the circle of familiarity and repetition to a more aesthetic and creative atmosphere, through which it attracts the recipient to draw from its problematic tributaries and its employed structural paintings. “Jaber Asfour has hinted that the movement of poetic imagination is multidimensional and depends on meaning, style, wording, meter and prosody, and its meter is a characteristic that stems from how to strike a balance between phonetic elements that ultimately respond to the balance of meaning.”²¹

The features of the writer’s formative act and compositional construction are determined by the limits he sets to his linguistic composition, by the extent to which he is able to adapt the language in his hands and make it a living material that responds to all his emotional contents through his structural caravans through which he says a lot and expresses their connotations to new spaces of the worlds of poetic language, “and as long as writing is a linguistic act, in which the poet invests the energies of this semantic language to express his ideas and perceptions, he seeks behind that to practice a kind of linguistic distortion by dealing with the laws of the language and its connotations by using imagery and imagination, so that the semantic charges become transparent and indefinable, meaning that they accept all possible meanings and thus occupy the mind of the recipient and achieve effects in his soul.” Rhythmic resonance makes the literary work a poetic²² material with a special flavor and a presence of enjoyment and familiarity, as its recipient finds

himself forced to respect its linguistic presence and its established forms for what it gives it in terms of prestige in presentation and increases the strength of its structure. "Talking about rhythm or music in literary speech leads us to talk about stylistic structure. When the text is organized in some way, it creates a musical chime or a distinctive rhythm, which gives speech its literary quality. Therefore, the harmonious rhythm is used as a measure to define poetry and other arts of speech, which leads us to consider that the increase in rhythmic effects in speech achieves the poetic quality of poetry or rather the literary quality of literature."²³

The rhythmic methods that immerse the recipient's ear and nourish his linguistic taste in luring his mental thought, thus ensuring his presence and attention to complete the process of poetic speech, and it is also a semantic means that translates through its used sounds the reality of the emotional atmosphere and the emotional outbursts that distinguish the writer's ego, "and this is what modern literary criticism has acknowledged based on the fact that rhythm was and still is the first poetic characteristic, and there is no doubt that this rhythm depends primarily on the sound phenomena, as it is the first thing that attracts attention in the poetic text."²⁴

1- Critical stylistic reading (Zahidat Abu al-Atahiya):

Literary discourse is everything that the writer can form from aesthetic worlds and creative levels using the details of the language and its structural molds, in a way that matches his intellectual presence and responds to his semantic possessions, and thus "stylistics and poetics seek to go beyond the limits of the sentence, to analyze the entire literary discourse with an objective analysis that focuses on describing the textual phenomena, i.e. the stylistic facts and how to form them and then interpret them in a way that is consistent with the nature of the text."

Stylistics is known as the special science that studies style. Through which the quality of linguistic texts and the elevation of their artistic and aesthetic levels are judged, or the weakness of their compositional structure and the deficiency of their suggestive product. The stylistic function also depends in its analytical work on the organized theoretical approach consisting of the recognized and agreed upon systematic pillars to be applied by critics and stylistic analysts. "Stylistics meets literary utterances in their direct sensuality, revealing their specificity and thus their uniqueness. We must point out that stylistics in its development has taken two paths: one is induction, which established the rules for practicing texts..., and the second is deduction, which leveled the foundations of abstraction and generalization."²⁵

The reading approach to the created material does not take place except after the stage of acceptance of the linguistic text and the creation of an attractive effect on the recipient, so that the language is then subject to the analytical and anatomical action in order to extract its semantic content and its internal stock as an original nectar for the literary discourse with the identification of the aesthetic phenomena and creative stations employed within it, "and it must be pointed out that dealing with poetry may elevate us to a degree of representation or imagination that makes us go far, because the nature of poetry may arouse in the soul of the reader or the student thoughts and visions that may not occur to the poet."²⁶ Determining the structural style of the writer is through what the language used carries of poetic energies of strong connotations, so that the literary work rises to the highest levels of creativity or is left as an abandoned, marginalized building with no value for its structural walls and formative shelves, this is in the case of weak linguistic and semantic presence. "Adnan Bin Dhireel believes that the style is the most appropriate for reading the writer in his writings and is due to the choice that the author makes of his vocabulary and structure, shocking the recipient with what it contains of deviation from the normal path of expression, which confirms that stylistics is the study of these deviations and that its tricks affect the word and meaning alike."²⁷ High-quality poetic images are adopted through the accuracy of the phrase with the sharpness of the

depiction. They are direct in their presentation, as the recipient finds a strong pull in decoding the meaning and understanding its connotations from the side of the ancient Arab poetic person. In them, the facts of the connotations reflecting the poet's conscience and his bitter suffering with the endless struggles of life are revealed with extreme frankness in a bundle of verbal repetitions imposed on the linguistic fabric in order to extract the fears that overwhelm the soul and create momentary saturation that quickly disappears, and thus the continuation of the cycles of revelation and pain. The poet deliberately repeated the words of the phrase "And I saw" as confirmation and insistence on conveying his worldly suffering in meaningful verbal bundles that embody the reality of death and all that it embodies of vague, obscure orbits with the force of the inevitable cruelty of presence.

"And you have seen death flashing its sword in the hand of fate, wherever you were towards me.

And I have seen the nakedness of life torn apart, and the heirs of my wealth have confronted me.

And I have seen evidence of annihilation in what you deny of my current behavior."²⁸

"وَلَقَدْ رَأَيْتِ الْمَوْتَ يَبْرُقُ سَيْفَهُ بِيَدِ الْمَنِيِّ، حَيْثُ كُنْتُ حَيَالِي

وَلَقَدْ رَأَيْتُ عُرِي الْحَيَاةِ تَحْرَمَتْ وَلَقَدْ تَصَدَّى الْوَارِثُونَ لِمَالِي

وَلَقَدْ رَأَيْتُ عَلَى الْفَنَاءِ أَدْلَةً فِيمَا تُنْكِرُ مِنْ تَصَرُّفِ حَالِ

" walaqaḍ rāāyṭa ḁlmaḁwa yabruqu saḁfahu bīadi ḁlmanīāṭi , ḁayṭḁu kuṇṭa ḁīālīūⁿ

walaqaḍ rāāyṭu 'ury ḁlḁayāṭi takḁarāmaṭ walaqaḍ taḁadāy ḁlwārithūna limālīūⁿ

walaqaḍ rāāyṭu 'alay ḁlfanā' i ḁādilāṭaⁿ fimā tuṅkiru miṅ taḁarūfi ḁālī

The poet, in many of his poetic stations, chooses to lean towards accepting the bruises of life and its misery by choosing patience as a reference solution that inevitably leads to relief in his saying:

"And if you fear difficulty in a town, then tighten your hands with the hasty departure"

And be patient in times other than these, for the relief of hardships is like the untying of shackles.²⁹

وَإِذَا خَشِيتَ تَعَدُّرًا فِي بَلَدَةٍ فَاشْتَدُّ يَدَيْكَ بِعَاجِلِ التَّرْحَالِ

وَاصْبِرْ عَلَى غَيْرِ الزَّمَانِ فَإِنَّمَا فَرَجُ الشَّدَائِدِ مِثْلُ حَلِّ عُقَالِ

wājdḁā ḁḁshīṭa ta'adhūraⁿ fi balḁaatiⁿ fāušḁduḁ yadaḁka bi'ājili ḁṭīḁḁāli

wāiḁbir' alay ḁḁayri ḁlzāmāni fāḁnāmā faraju ḁlshḁdāyidi mithḁla ḁālī 'uqāḁli

Death has become an icon of poetic works that reflect the pessimistic tones of life and the urgent desire for eternal escape from the grip of its fates and the difficulty of its breath. The pictorial construction of imagination depends on integrating the employed meaning with the language used to make the poetic images have an effective impact. The linguistic structure can also be summarized in the fact that the poetic image is a complete integration between language and

imagination (language + imagination = poetic image), "The poet does not cease to mention death from the beginning of the text to its end, in a hidden way once and explicitly many times."The ³⁰ poetic image is an inevitable product of the integration of the imagination with the details of the language in the creative artistic way through which their implicit connotations are revealed within the templates of the textual contents, with continuous operations in a precise and polished translation of the sum of the effects belonging to his consumed life experiences, "The poetic image belongs in its formation to the space of imagination primarily, and is linked to the emotional and emotional field of the poet emanating from the depth of the experience."³¹

Language, as a living existence subject to the act of reading resulting from the recipient of literary discourse, is a tool of disclosure with individual privacy and collective significance. Through it, life worlds with multiple systematic dimensions are created, spontaneously carrying emotional connotations and intellectual meanings woven with the writer's artistic methods of an aesthetic nature. They are living symbols that mimic the springs of realistic breaths, thus being the mirror reflecting their images and clarifying the data of their activity and communicative movement, "since the mixture of emotions, ideas, passions, experiences, perceptions, memories and dreams is what contributes through their intertwining, interaction and production to building images and shaping their vision in the world of the text... Just as the poet searches for a fateful salvation for him in life, his poem searches for a similar salvation in language, such that life turns into language and language into life."The critical reading of literary texts works seriously to put the linguistic tissue ³² on the scale of dissection and analysis, by tracing its structural components with all their details in their most precise forms to extract their connotations and functional efficiencies that reflect the intellectual levels of the writer and his aesthetic touches, through the application of the approved theoretical systems and the extracted concepts as analytical methods based on bringing the analytical reader to the essence of the literary work and the cream of his creative product, "The one dealing with the discourse takes into account that his partner is like a solid building, for each brick has a justification for its existence and a reason for its being, for each part, no matter how small, has a role that must be thought about and deceived to connect it to its counterparts, in what the comprehensive entity permits and the total tissue allows."³³

Conclusion:

From the above, the most important results can be extracted, which are presented below:

- Language is the actual tool of speech, and through it the writer's verbal revelation takes place, so that words and phrases wear what the creator gives them of aesthetic garments and deep meanings to play their assigned role in closing the circle of rhetorical communication by reaching the recipient.
- The modernist vision related to Arab thought sees that poetics is a new direction that increases the status of the literary text and its suggestive power, as it grants energies to the language in itself, making it highly effective weaving tools capable of carrying strong semantic doses, increasing its verbal intensity and aesthetic prominence to what suits the recipient and is consistent with his linguistic taste, which is renewed by the renewal of the lived life atmosphere and by changing his own patterns of expression.

Poetry depends entirely on the writer's style and method when dealing with language, as many of the compositional advantages and distinctive artistic characteristics of the thought of the thing are revealed to the reader through what can be made to the language itself of changes that strengthen its aspects and intellectual and creative levels of its essence.

-The characteristics of poetry are that it is able to adapt parts of the language, as it has a high level of suggestion and meaning, and it does not achieve itself except by breaking the stereotypical chains within the familiar presence of language, and this does not happen except after long practice and effective debate with its collocations, to then accomplish the linguistic molds that form the poetic text in a form that satisfies its existential concept on the one hand and attracts the mind of the recipient who is eager to dive into its contents and discover its organic details on the other hand.

-The critical reading focused on literary texts works seriously to put the linguistic tissue on the scale of dissection and analysis to extract its functional competencies that reflect the intellectual levels of the writer and his aesthetic touches, and this is done through applying theoretical systems and extracted concepts as analytical methods based on conveying the reader-analyst to the essence of the literary work and the cream of his creative product.

-Continuous practice in using language generates competence and brings the writer of the literary text to the fields of poetry and its creative artistic levels.

The poetic image is an inevitable product of the integration of the imagination with the details of language in a creative artistic way, through which the hidden meanings and their implicit connotations are revealed within the templates of texts, with continuous processes in a precise, polished translation of the sum of the effects of his consumed life experiences.

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¹ - Masai Nihad, *The Poetics of Algerian Prose Poetry*, p. 27.

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