The Artistic Configuration in the Diwan "Finally... I Tell You About His Heavens" by Ashour Fanni"

التشكيل الفني في ديوان " أخيرًا... أحدثكم عن سماواته " "لعاشور فني"

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Abstract:

Artistic formation in the contemporary poem is the aesthetic value represented in the image of a tableau created in the poet's imagination with all his emotions and sensibilities. In this tableau, the poet depicts his poetic experience, and his creative particularity is manifested, with the result that the artistic formation will confer certain individual marks upon the text. Artistic formation is the crystallization of the feelings, sensations, concerns, reflections, and ideas that the poet mobilizes in the production of an artistic work. Here we focus on the linguistic and imagistic aspects of artistic formation and how the linguistic form of the poetic text interacts with lexical choice and figures of speech to form contextual meanings. Thus, the aim of this study is to explore the manifestations of the process of artistic formation in Finally, I Tell You About His Heavens. The study concludes that, in Finally, I Tell You About His Heavens, Fanni's poetic language is characterized by the density of semantic fields of mourning and death, and by the reliance of the image on metaphor and metonymy as a documentation of the Arabs' collective suffering and resistance. This project builds on existing scholarship in contemporary Algerian poetry by arguing

that Fanni uses artistic formation as a form of aesthetic and socio-political expression.

key words: artistic formation; aesthetics; creativity and aesthetics; poetry and the poem; experience.

ملخص:

يظهر التشكيل الفني في الشعر المعاصر كقيمة جمالية تتجسد في لوحة فنية من إبداع خيال الشاعر الذي يرسمها بكل عواطفه وإحساسه، فيصور فيها تجربته الشعرية وتظهر فيها خصوصيته الإبداعية، فيكتسب النص خصائص تميزه عن غيره من النصوص. والتشكيل الفني هو حماولة لبلورة املشاعر واألحاسيس واهلواجس والخواطر واألفكار التي يوظفها الشاعر من أجل خلق إبداع فني. تركز هذه الدراسة على الأبعاد اللغوية والتصويرية للتشكيل الفني، فاحصة كيفية بناء اللغة الشعرية واختيارات املعجم والأدوات البالغية لبناء الدلالة. ومنه، ستحاول هذه الدراسة رصد مظاهر التشكيل الفني في ديوان *أخيرًا... أحدثكم عن سماواته* لعاشور فني. توصلت الدراسة إلى أن اللغة الشعرية عند فني تقوم على حقول دلالية مكثفة للحزن واملوت، وتعتمد الصورة الفنية عنده على الاستعارة والكناية بشكل واسع لتجسيد املعاناة العربية الجماعية ومقاومة الظام. يسهم هذا البحث في فهم الشعر الجزائري املعاصر من خلال تبيان كيفية توظيف فني للتشكيل الفني كوسيلة للتعبير الجمالي وكتعليق اجتماعي-سياسي في آن واحد.

الكلمات المفتاحية: التشكيل الفني؛ الجماليات؛الإبداع والجمالية؛ الشعر والقصيدة؛ التجربة.

1- Introduction

Artistic formation constitutes an important part of the construction of the poem. There is no poem without formation. It has been said that poetry is a permanent value for mankind, and as such, I see it as one of the fine arts, like painting, music and sculpture. In the distinctiveness of its diction, it appeals to the emotions. Poetry is beautiful in the uniqueness of its words, beautiful in the composition of its phrases, beautiful in the succession and harmony of its sections so that some are echoed and repeated in an orderly melody; poetry is a beautiful form of speech. The construction of such a melody depends particularly upon rhythm, which, as Ibrahim Anis explains, is "an essential component of the poetic experience itself"[1].

Poetry is the art of poetic fashioning: the human soul is drawn to poetry, because it touches the soul's intuition and stirs up sensations and

feelings: thus the poetic aesthetic image represents the formation of poetry itself. Thus, the concerns of this study materialize in the following questions: How is the process of artistic construction shaped in the collection *Finally I Tell You About His Heavens of the poet Ashour Fanni?* What are the most prominent linguistic and imagistic tools in his poetic discourse? How does his artistic formation relate to the Arab socio-political context?

1.1 Review of Relevant Literature

There are many studies that focus on the concept of the artistic building of literary texts in modern Arabic poetry. Samar Al-Diyoub defines the artistic building as "an integrated synthetic process that is as concerned with content as it is with form, in which all the elements of creativity are ordered into a single, vital, harmonious whole"[2]. So, for Mohammed Ali Falfal, formation in poetics is by no means simply the arrangement of words on the page, but is rather, as he puts it, "a complex mechanism through which the poet transforms ordinary language into a distinctive aesthetic discourse"[3]. In his study of modern Palestinian poetry, Muhammad Abdul Khaliq writes that artistic formation is the "primary vehicle for conveying collective trauma and national identity"[4]. Similar to him, Fatimah Zahra Attia sees the instruments of artistic formation in the tools of classical Arabic poetry: language, images and rhythm[5].

In the Arabic verse studies of scholars such as Naseerah Zozo and Iman Bouafia, the aesthetic of artistic formation in Andalusian poetical formation has been of particular interest. The use of important rhetorical devices allows poets to represent meanings beyond the literal[6]. In his foundational work Al-Thābit wa al-Mutaḥawwil, Adonis describes the language of poetry itself as "a language that does not express an objective relation to things, but a subjective relation, a relation of possibility and imagination"[7]. The aim of the present study is to build on this scholarship and provide a focused investigation of the artistic formation of Ashour Fanni, as part of an analysis of contemporary Arab poetics and the theory of aesthetics.

1.2 The Concept of Artistic Formation

Formation means activating the sense of sight, it means to liberate the literary text from its linearity and transferring it to the level of visual

apprehension that runs parallel to contemplation. It is related to the reader who feels a need to discover this dimension in the written or the heard text[8].

Returning to the terminological meaning of formation, it is related to the rigid binary opposition of form and content, but it was relaunched by modern critical studies in the opposition of formation and vision. Thus, it is the multiple meaning that goes from the study of content to the study of vision, which is the way of reading between the lines, the dream and the ambition of the poet, that is to read those matters that constitute the implicit order hidden behind the apparent formation, for it provides an interpretive reading of the text[9].Poetic discourse is a linguistic assemblage endowed with a distinctive mechanism of signification, contingent upon the conditions of formation imposed by the rules of linguistic performance; poetry, first and last, is a signifying linguistic structure[10]. Hence the interest in artistic formation is an imperative demanded by the modern poetic system, since critics admit the primacy of form in art. The critics expand the sense of formation as "an integrated synthetic process that is as concerned with content as it is with form, in which all elements of creativity are ordered into a single, vital, harmonious whole"[11].

The literary critic Suad Abd al-Wahab suggests that formation theory's notion of formation means "the formative elements of the poem when they overlap, such that the construction of any of its aesthetic forms discloses the meaning or idea or stance, by its own distinctive means"[12]. The textual model in artistic forms in general, and the literary genres in particular, may be considered as formation before it is beauty, in that the space of formation and its operative tools reveal a creative, transcendent capacity for producing aesthetic effects that inhabit the text at every stage of its structure and shaping, from structure to discourse to text, culminating in formation.The idea of formation has been used to justify the existence of the poem because the formation gives order and unity to all the artistic elements that constitute it, because: "the formative and pictorial power that characterizes masterpieces of art is born of that aesthetic integration which makes a single work of art a coordinated unit whose content is apprehended in its form"[13]. The unity of the work of art is sensory, affective, intellectual and rational in the sense that original works of art do not provoke in us divisive sensations, but, on the contrary, concentrate all our feelings around the fundamental artistic emotion that constitutes the nucleus of the aesthetic subject (6, p. 40). For this reason, all the elements of the poem will have to be articulated in a unity with distinct characteristics.

Formation, in this sense, is the bringing into play of all the elements that converge in the poetic text, to form a poetic language manifesting the flow and the junction of meanings in the formation of a single image representative of the poet's experience and of his sensibility that forms an autonomous reality in the poetic text.

2. Methodology

The study follows a descriptive-analytical approach based on the stylistic and rhetorical analysis of the linguistic and imagistic discourse in the formation of the art of Ashour Fanni's diwan. It proceeds in three steps:

- Lexical-semantic approach. The researcher identifies and classifies the most repeated lexical items and investigates the poet's semantic fields (sorrow, death, nature, etc.). The objective is to understand the poet's lexical universe and the relationship between his lexicon and his methods of generating meaning. In particular, semantic field theory suggests that "words acquire new meanings outside their lexical frame through their linkage to context" (Ifaf Mawqou)[14].

- Second, rhetorical-imagistic analysis: here the researcher analyzes the use of figures of speech in the poem, focusing on the rhetorical devices simile, metaphor and metonymy and assessing how the use of each contributes to the configuration of the work and the aesthetic/schematic representations of the work. This analysis draws on both classical and modern rhetoric [15].

- Third, through contextual interpretation. This means that all findings of lexical and imagistic analyzes are interpreted within the socio-political contexts the poems belong to (e.g., colonialism, Gaza, Arab suffering) and within the broader discussions on contemporary Arab poetry and poetics.

The following poems are selected examples of the main semantic fields and rhetorical structures catalogued within Fanni's diwan, which best illustrate the most prominent features of Fanni's artistic formation. All references to Fanni's diwan throughout this work are to the ANEP Publications edition, published in 2013.

3. Tools of Artistic Formation

3.1 Poetic Language

In that experience that is poetic language the poet relays his poetic experience into the world. It is the component of poetry one must encounter

if one wants to understand what poetry is. At poetic language the poet unleashes the resources of his soul. He expresses his stirrings, his emotions, his anxieties, he calls the absent, speaks to the silent. It is, in particular, the aesthetic function of poetic language that contributes to the shaping of signification, in contrast to the language serving a reporting function.

Poetic language is a language that does not express an objective relation to things, but a subjective relation: a relation of possibility and imagination toward things; it does not penetrate consciousness objectively, but rather penetrates it with a probabilistic image of them. Thus, poetic language is essentially a language of metaphor rather than of literal truth[16]. Poetic language, then, is the consummation of the poet's creative activity; every poetic experience has its own language.

Poetic language is the first entry point for the analysis of poetic texts, and the poetic lexicon stores the vocabulary of poetic language. This study analyzes the semantic fields in the diwan (poetry) Finally… I Tell You About His Heavens by Ashour Fanni to study its artistic concepts, as it is the first entry point for analyzing poetic language.

3.2 The Poetic Lexicon

Each poet has her own language, which describes the character traits of her own poetic dictionary, by means of which her vocabulary is characterized. The purpose is to group synonymous words under a general denomination; the lexical signifier may be a lexical unit represented in the recurrence of words sharing an emotional charge that gives the poem an affecting lyrical flow, such as sadness, love, dreams, memory, tears. As such, words and vocabulary can take on new meanings outside their lexical frame by virtue of linking to the context[17].

Among the prominent semantic fields in the poetry collection of Ashour Fanni are:

A. Field of Sorrow

This field is highly concentrated. Ashour Fanni expresses his sadness, pain, and suffering, in his poems; and he expresses his anxiety and pessimism about the current conditions experienced by humanity and, in particular, the Arab peoples. He uses words such as: sorrow, misery,

bitterness, cries, tears, broken, aching, constrained, blood, cemetery, death, lost, screams, and shattering.

One of the poems that reflected the poet's feelings of grief and pain is the poem "Something Broke in a Place," where he writes:

Something
and the morning passed, forehead broken
on a cold pavement
the murdered passed.
Looking around like a thief
he warns that one of our killers might see him
and so his death is spoiled
a beautiful death.
A heavy day passed
and several peoples became extinct
and a generation lined up behind a generation
Something...
and the weddings in the shattered heart did not stop.
An army passed from here
"France" passed toward another night:
an army that raids its figs
and raids the straw, the flour[18].

Even the title of the poem reveals to us the psychological and moral disintegration of the poet: the morning has ceased to be the beginning of beauty, the end of darkness, the morning feels itself as a human being. It is an indication of the continuity of injustice. The killer and the criminal are free; the oppressed is in possession of guilt. In other words, it is a metaphor of the moral degradation of humanity. France, with its ugliness, its violence, its devastation, sought to resurrect what was suppressed under its harsh rule and the tyranny it exercised over those people during the occupation of this dear homeland. By torture, displacement, death, destruction, it sought to control them, to terrorize, dominate, and humiliate them beyond all human endurance. Thus, its memory is engraved in the souls of all Algerians, immortal as the souls that were killed in the cause of restoring the homeland's freedom.The feelings of pain and sorrow also appear clearly in the poem "My Heart Tells Me," where he says:

It cries and plays while it bleeds
then the string snaps

and it sleeps leaning
on the evening song without supper
My heart tells me and words widen
and says: poetry is lost
in the clamor of speech
My heart tells me and shortens the speech
and says: it is lost
and peace[19].

The poet employs the action of crying to convey the deep sorrow within him from which there is no escape except through tears. The crying followed by bleeding and then death and hunger implies the suffering and tragedy the poet lives.

B. Field of Death

The field of death appears in several places in the collection with suggestive words such as: blood, destruction, they died, grave, two graves, killer, murdered, bomb, ignited, his death, screams, dispersion.

One of the poems in which the presence of death is overwhelming is "Two Banks for Gaza," where he writes:

Radiant in battle
and spotless in blackness
and she fights without weapons
and overcomes her enemies by obstinacy
and buries her sons with poems
she buries them with ululation
she announces her weddings in mourning
and raises her image like a—
with the picture of every martyr
and appears with a keffiyeh and an 'iqal
and two piercing eyes beyond the borders
a Qur'an in the pistol holster
strikes where it wills
and hurls terror into the soldiers' hearts[20].

Here, the poet describes the cycle of death in Gaza Strip: the homeland that has grown accustomed to burying its sons and accustomed to the sound of bombs has not surrendered or retreated, but it continues to resist and contend despite the deaths that happen at every moment in Gaza. In spite of the absence of arms, it confronts its enemy with full force and courage and has been able to impart fear in their hearts. While "buries her sons with poems", "announces her weddings in mourning": it is the paradox of life and death, the Palestinian who turns death into the continuity of life and struggle.

C. Field of Nature

The collection of Ashour Fanni abounds with words indicative of nature in various contexts, whereby the poet seeks to deepen the signification of lexical items and endow them with multiple senses. We find lexical items referring to the cosmic space: planets, earth, stars, comet-like, celestial, the horizon, rock, the heavens, moon, sun—which signal elevation, loftiness, and exaltation. He says in the poem "Finally, I Tell You About His Heavens":

A shore crying out with its blueness
a moon crumbling
and the sun falls
into the gold of the sand... sand[21].

From this passage, we observe that the poet is displaced, by virtue of his diction, toward other meanings: the moon crumbles and the sun falls as a metaphor for the collapse of values, principles, and virtuous morals, heading toward the decadence that societies experience through the falling of the banners of truth and justice. The fall of the sun intimates a darkness that in turn leads to the practice of injustice.

3.3 The Poetic Image

The basis of word formation is the poetic image, metaphor, metonymy, simile and other kinds of figurative speech, which correlate with the experience of the poet. Imagery can be defined as "the artistic form assumed by words and phrases, organized by the poet within a special rhetorical context to express an aspect of the poetic experience latent in the poem, employing the powers and possibilities of language in signification, structure, rhythm, and figurative speech"[22]. The poet imagines something

and gives his imagination form using imagery, which produces an aesthetic impression.

Among the manifestations of the poetic image in the diwan of Ashour Fanni are:

3.3.1 Simile

Simile represents a rhetorical art through which the poet conveys his emotions and sensations by likening one thing to another in one or more attributes, using a simile particle either expressed or implied[23].

Simile appears in the collection in the poet's lines:

the cups are glass
and the pennants poorly made
and the sugar today is white as salt
and people are like ants in the corridors
so the wedding will not be made
the gunpowder of our national state attracts people
who will be accused of the massacre?
who sings and dances while the heart is in grief?
who ululates for the blood while the arrow is in the liver?[24].

The poet likens people to ants to indicate weakness and changing conditions; in this era of abundant deceit and fraud, once-pure, good dispositions have given way to spiteful souls. The simile also signals submission, loss of resolve, and the stripping away of will. The comparison of sugar to salt further reinforces this theme of inversion, where what should be sweet has become bitter, and what should nourish has become toxic.

3.3.2 Metaphor

Metaphor appears as an aesthetic artistic trait that opens the text to multiple readings and interpretations, and its presence in the poem is dense. We find it in the poem "The Drop," where the poet says:

wet poems
falling onto the screen
a passing spring
water
the sky
the evening

the gray
accumulated colors
on the horizon
the rain fell
in the heart
exactly
an ascending rain
toward the clouds
the fog[25].

The implied metaphor of the term "wet poems" suggests that, like garments, the poem can provide the message of the poet, but always with an imagery and allusiveness. The poet tries to reveal in them the weakness of discourses and decisions that no longer have an impact and do not touch the souls. He says "a passing spring" making a likeness with spring to a human being, but prescriptive of one of the characteristics of passing; here in this passing spring, the spring is personified, and the poet made an implied metaphor because the passing of spring signifies that the expansion and tranquillity of the heart are not there and have passed. He also employs the figurative phrase "an ascending rain" to denote the rain of drought because the word rain has shown through its antonym ascent that the poet is thus indicative of the conditions of life through which mankind is passing. The rain which was a remedy for mankind has now converted into a dearth of all good and help.

3.3.3 Metonymy

Metonymy is "when the speaker intends to assert a meaning but does not state it by the lexical item ordinarily used in the language; rather he resorts to a meaning that is consequent upon it in existence and alludes to it, making it an indication of that meaning"[26]. In other words, it is the employment of a word with a meaning other than its ordinary linguistic sense.

It appears in the lines:

and she fights without weapons
and defeats her enemies by stubbornness
and mourns her sons with poems
buries them with ululations
announces her weddings in mourning[27].

In this passage, the phrase "announces her weddings in mourning" is a metonymical expression that denotes the deep sorrow of a soul tormented by the slaughter of its children and the draining of its land, an attempt to subdue it by all forms of torment. These lines from the poem "Two Banks for Gaza" evoke the brutality of the injustice inflicted on this homeland that refused to submit to a brutal colonizer attempting to erase its identity and annihilate its existence by all means, to deport and displace it from its land, and even to subject it to genocide and ethnic cleansing.

4. Discussion

In the study of the formative experience of Ashour Fanni's art we can see some themes that correspond with what has previously been studied. The first of these is the predominant semantic fields of grief and death. This is similar to what Muhammad Abdul Khaliq has called the "poetics of loss" in modern Arab poetry[28]. The lexicon of tears, blood, cemetery, screams, and so on is not only a personal idiom, but a lexical register of Arab pain linked to the colonial condition of France, and to the Palestinian cause (in the name of the city and of the territory: Gaza). This is another testimony to what Naseerah Zozo and Iman Bouafia describe as the persistent function of contemporary Arab poetry as a form of national memory and resistance (6).

Second, Fanni's penchant for metaphor and metonymy, particularly for nature-based images (crumbling moon, falling sun, ascending rain) realizes what Mohammed Ali Falfal calls "the aesthetics of inversion": the use of images of life and resurrection to express death and loss[29]. This is the result of the development of Arabic poetry along modernist lines, in which nature was no longer merely a pastoral scene in which to play out politics, but an image of political and moral decay. But in this way, as Adonis will argue, language is transformed, and a further transformation happens in relation to reality[30].

Third, Fanni's use of the paradoxical construction is consistent with what Fatimah Zahra Attia calls the "dialectics of survival" in Arab poetics[31]: she "buries her sons with poems," she "announces her weddings in mourning." These paradoxes denote a particularly Arab view of survival: that is, being able, so to speak, to use death to sustain life, and to make mourning an act of survival. This expands the existing scholarship by showing how artistic formation at the micro-level (image, metaphor) encodes macro-level socio-political meaning.

Fanni's linguistic and imagistic explorations stress that his art is not purely decorative, but grows from meaning. The language he uses when imagining suffering is not purely descriptive, and instead imagines affect. Rather, the work performs suffering through its language, involving the reader affectively, but also through rhetorical tropes which can be scrutinized. This accords well with contemporary literary theory, e.g. theories which treat form and content as fused[32].

In addition to the other features that have been mentioned, it is worth noting that the rhythmic aspects of Fanni's poetry, even if they are not the focus of our study, deserve consideration. According to Ibrahim Anis, rhythm is "an essential component of the poetic experience itself, reflecting the poet's inner emotional states"[33]. In his poetry, Fanni is also highly expressive of the contents: fragmented rhythms and clashing motifs accompany the images of destruction, slow and measured rhythms set the scene for peaceful moments.

5. Conclusion

The present study attempts to tackle the phenomenon of artistic formation in the collection of poems Finally I Tell You About His Heavens by Ashour Fanni in terms of linguistic and imagistic formation and the results are as follows:

- **First,** artistic formation conceals great aesthetic value in the text, functioning not merely as decorative embellishment but as the very mechanism through which poetic meaning is constructed and conveyed. Through artistic formation, Fanni transforms personal emotion into collective expression and individual experience into a shared testimony.
- **Second,** through poetic language, the poet is able to construct a lexicon of his own that includes deeply important semantic fields. In Fanni's diwan, they are divided mainly into the field of sorrow, the field of death, and the field of nature. Each field has its own lexicon, and the relationship of the words in a field across poems creates a web of signification (8).
- **Therd,** The poet paints his tableau with deep artistry manifested in simile, metaphor, and metonymy, as well as the poetic image whose chief characteristic both in Fanni and other poems is to be polysemous, open to diverse interpretations while always maintaining emotional immediacy. His use of rhetorical devices follows the Arabic rhetorical tradition but expands with contemporary methods (15, 18).

- **Fourth,** Ashour Fanni attempted to represent his poetic experience in the domain of the real world, a world in which his experience was filled with sincere feelings and sensations concerning all contemporary issues, especially the humiliation and oppression that the Arab nation endures at the hands of tyrannical forces. In ahis poetry, in this aesthetic and historical dimension, we find a record of the Arab experience in the early twenty-first century.

Contributions of the Study: In addition to its contributions to the study of literary criticism in general and poetry studies in particular, this study represents the first sustained analysis of language use in the poetry of the modern Algerian poet Ashour Fanni. Methodologically, it contributes to the bringing together of lexical-semantic analysis and rhetorical-imagistic analysis in the study of the construction of the artistic form. Theoretically, it confirms and extends existing research on the relation between poetic form and socio-political situation in contemporary Arab poetry by studying collective experience encoding in aesthetic form. Ultimately, the study situates Fanni within both Algerian and Arab poetry, and, in doing so, shows both his unique contribution as well as the continuities of these modes of resistance in literature.

Footnotes

[1] - Anis, Ibrahim. *Mūsīqā al-Shi'r*. Anglo-Egyptian Library, 2nd ed., 1952, p. 5.

[2] - Al-Diyoub, Samar. *Jamāliyyāt al-Tashkīl al-Fannī fī al-Shi'r al-'Arabī al-Qadīm, Shi'r Ṣadr al-Islām Namūdhajan*. Arouad for Printing, Publishing and Distribution, 1st ed., 2013, p. 7.

[3] - Falfal, Mohammed Ali. *Fī al-Tashkīl al-Lughawī lil-Shi'r: Muqārabāt fī al-Naẓariyyah wa al-Taṭbīq*. Publications of the Syrian General Book Organization, Ministry of Culture, 2013, p. 39.

[4] - Abdul Khaliq, Muhammad. *Al-Tashkīl al-Jamālī fī al-Shi'r al-Filasṭīnī al-Mu'āṣir*. Ministry of Culture, Palestine, 2000, pp. 4-5.

[5] - Attia, Fatimah Zahra.*Ibid*, p. 269.

[6] - Zozo, Naseerah and Bouafia, Iman. "Jamāliyyāt al-Tashkīl al-Fannī fī Dīwān Ibn al-Zaqqāq al-Balansī." *Journal of the Faculty of Arts, Humanities and Social Sciences*, vol. 13, no. 2, June 2020, p. 40.

[7] - Adonis. *Al-Thābit wa al-Mutaḥawwil: Baḥth fī al-Ittibā‘ wa al-Ibdā‘ ‘inda al-‘Arab*. 4th ed., Dar Al-Awdah, 1983, p. 111.

[8] - Al-Diyoub, *lbid*, p. 7.

[9] - Falfal, Mohammed Ali. *lbid*, p. 39.

[10] - Attia, Fatimah Zahra. *lbid*,p. 269.

[11] - Al-Diyoub, Samar. *lbid*, p. 7.

[12] - Abdul Khaliq, Muhammad. *lbid*, pp. 5-6.

[13] - Zozo, Naseerah and Bouafia, Iman. *lbid*, p. 40.

[14] - Mawqou, Ifaf. *Al-Dalālah al-Iḥā'iyyah fī al-Shi‘r al-‘Arabī.* 1st ed., Dar Al-Jeel, 2007, p. 262.

[15] - Al-Qutt, Abdul Qadir. *Al-Ittijāh al-Wijdānī fī al-Shi‘r al-‘Arabī.* 2nd ed., Dar Al-Nahda Al-Arabiya for Printing and Publishing, 1981, p. 16.

[16] - Adonis. *Al-Thābit wa al-Mutaḥawwil: lbid*, p. 111.

[17] - Mawqou, Ifaf. *lbid*, p. 262.

[18] - Fenni, Ashour. *lbid*, p. 54.

[19]- Fenni, Ashour. *lbid*, pp. 122-125.

[20] - Fenni, Ashour. *lbid*, p. 136.

[21] - Fenni, Ashour. *lbid*, p. 20.

[22] - Al-Qutt, Abdul Qadir. *lbid*, p. 391.

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[24] - Fenni, Ashour. *lbid*, p. 187.
[25] - Fenni, Ashour. *lbid*, p. 166.

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[28] - Abdul Khaliq, Muhammad. *lbid*, pp. 4-5.

[29] - Falfal, Mohammed Ali. *lbid*, p. 39.

[30] - Adonis. *Al-Thābit wa al-Mutaḥawwil:lbid*, p. 111.

[31] - Attia, Fatimah Zahra.*lbid* , p. 269.

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[33] - Anis, Ibrahim. *lbid*, p. 5.

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