

The Rhetoric of Persuasion through Poetic Imagery in Contemporary Algerian Poetry: An Applied Study of the Poem *The Wedding of the White One* by Othman Loucif



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Abstract:

. Arabic rhetoric has witnessed notable transformations, particularly in recent years, evolving from a focus on isolated sentences to a more comprehensive engagement with the full text. This shift reflects broader changes in literary criticism, which has expanded to include various pragmatic discourses such as religious, media, and cultural communication. As a result, rhetorical studies have become more closely linked to the reader's reception and interpretation, prompting writers and poets to develop clearer and more persuasive forms of expression. This evolution contributes to the revitalization of contemporary rhetorical studies, making them more relevant in the field of knowledge and cognitive criticism. Among the various literary forms that embody this shift is contemporary Algerian poetry, which integrates innovative rhetorical strategies and rich poetic imagery to enhance its persuasive power. This paper presents an applied study of the rhetorical function of poetic imagery in the poem "*The Wedding of the White One*" by the Algerian poet Othman Loucif. The study aims to highlight how the poet employs vivid and symbolic imagery not only for aesthetic purposes but also as a means of persuasion. Loucif's use of imagery creates a deeper emotional connection with the reader, allowing for a more impactful poetic message. This approach demonstrates the poet's ability to merge creativity with rhetorical purpose, positioning poetic imagery as a central tool in the art of persuasion.

Keywords: Contemporary rhetoric, poetic imagery, modern rhetorical criticism, Othman Loucif.

Introduction

Discussing the rhetoric of argumentation is a discussion of how to persuade and influence the recipient or listener. Argumentation raises questions that

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necessitate persuasive answers that compel the recipient to submit. This converges with rhetoric. A group of researchers believe that argumentation is an integral part of rhetoric, meaning that it is a rhetorical topic in Arab culture. Others believe that the two are two sides of the same coin, sharing a single, singular goal. This makes rhetoric argumentation, and argumentation rhetoric. Thus, it becomes clear to us that rhetoric is argumentation.

I. The concept of poetics

It stems from poetry and has been inherent in it throughout history. Its origins go back to Aristotle's Poetics, which adopted the theory of imitation as the theoretical basis for its poetics. This can be termed "poetics of imitation," which Aristotle believed should be a cause for "purification" or a model for the ideal society to which Greek civilization aspired. The concept of poetry then changed through the concept of poetics, in accordance with the developments witnessed throughout history and the extent of the influence of these repercussions, which gave rise to literary schools and trends, such as classicism, then romanticism, then realism, expressionism, symbolism, surrealism, Russian realism, and finally the trend of pure poetry. And if we come to what distinguishes poetry, we find it to be pure poetry, and through that, we find that it depends on the principle of imagination, which is the essence of the foundation, such that it is cold in a sensory way and the feeling of perceptions that have been reshaped by imitation, which requires the poet's insight, his cleverness and skill, or what is called (poetics)¹. Poetics is what creates the poetic nature of the text or literary discourse and a broader and more general expression. The artist's poetic nature is what creates the poetic nature of his art. The Greek Aristotelian conception in his vision of poetry goes in a way that "the poet does not imitate what is, but imitates what can be, or what should be necessarily or possibly. If the artist tries to paint a natural scene, for example, he should not be restricted by what that scene includes, but imitates it in the most beautiful way, and art accuses what is in nature of deficiency. Therefore, poetry, in his view, is ideal and not an exact copy of humanity²." Here, imitation calls for the artist's skill or his poetic nature, because he imitates. He does not decide the truth, but rather imagines to say, and thus plays with the feelings of the masses to be more Ideal, and therefore the poetics of the text from this standpoint means everything that charges ordinary language and makes it an attractive and influential piece of poetry, with a special impact on the soul. If we wanted to represent poetics in a photograph, we would find that each one of us takes many pictures of himself. What should be pointed out is that our vision of that picture is certainly not of the same degree of admiration, as its degrees of beauty vary from one viewer to another. Thus, these studies address the aspects of poetics, discover its dimensions, and delve into its features, as there is no disagreement that delving into terms and concepts is a common crisis in the texts of contemporary Arabic works. It appeared as a result of researchers' interest in a terminological arsenal, seeking to critically establish and legitimize it, which makes every discourse, in

its reading, require the use of a reference specific to the critic being read and no one else. Poetics is an ancient term, yet modern at the same time. Its origin dates back to Aristotle, while the concept has diversified within the term itself. Although it seems that we are facing, on the one hand, a single concept with different terms, and this appears prominently in our Arab critical heritage, and on the other hand, we are facing different concepts with a single term, and this appears more clearly in the Western critical heritage. The first aspect is summarized in the general concept of poetics (the search for the laws of creativity). It has adopted different terms, including Aristotle's poetics, Al-Jurjani's theory of composition, and the poetic sayings based on imitation and imagination of Al-Qarthajani, which will be the subject of research. I have tried, according to my knowledge, to bring all the texts from our critical heritage in which the word poetics appears, specifying its meaning. Among these texts from our critical heritage is what Al-Farabi says (260 AH): "And the expansion of the expression by multiplying the words with each other, arranging them, and improving them. Then, the rhetorical aspect begins to occur first, then the poetic aspect little by little."³ From this, Al-Farabi means by the word poetic the features that appear on the text as a result of arrangement. Ibn Sina says: The reason for the creation of poetry in human strength is two things: one is the enjoyment of imitation, and the second is people's love of harmonious composition and melodies, of course. Then, meters were found to be appropriate for melodies, and souls inclined towards them, and these two conditions created poetry..."⁴

Ibn Rushd (d. 520 AH) says: Aristotle's statement, "And often there are sayings called poetry that have no poetic meaning except meter alone, such as the metered sayings of Socrates and the sayings of news. So in physics, there is no such thing as in the poetry of Omeros"⁵ As for Ibn Rushd, the word "poetic" is used in the sense of the tools employed in poetry, and through this, he doubts the poetic nature of some sayings that use poetic tools other than meter.

Hazem Al-Qartajani (684 AH): In his discussion, "This man also assumed that the poetic quality of poetry is merely the arrangement, i.e., the wording, how it is arranged, and not the arrangement of the letters."⁶ Here, Hazem Al-Qartajani is referring to the term "poetics," which is somewhat close to its general meaning, i.e., the laws of literature, including poetry.

II. The Function of Poetic Language

The relational nature between ordinary language and literary language is shaped by the two semantic constructs that govern them. Each expresses itself in its own conventional pattern, which achieves its desired conceptualization. However, literary language continually breaks away from the former, for no other reason than that it carries within it a vital formula that frees it from logic and restriction to imagination and the expansion of meaning. All of this, it attempts to master limited functions at the core of its roles.

A/ The Transitive Expressive Function

The expressive function is considered one of the most important functions within poetic language. This is what has led Moroccan critics and scholars to pay attention to it, considering it to have both informative and aesthetic dimensions. Perhaps the most prominent person to address this theory is Abdel Salam Al-Masdi, who links the informative value with the expressive function. He says, "If we integrate all informative values into the linguistic event, we can highlight three dimensions: a semantic dimension, an expressive dimension, and an affective dimension."⁷ Achieving this goal also means achieving the affective dimension, which overlaps in this way with the informative dimension. Al-Masdi links the expressive function to the artistic event and artistic aesthetics, because the creator or writer cannot express their inner feelings except through the presence of appropriate mechanisms that help them express them. He says, "The concept of expressiveness transforms into the concept of the artistic event, i.e., into the concept of aesthetics. No one can contradict us if we assert that the writer does not express his feelings or his interpretation unless appropriate tools are available to him"⁸ Thus, this conception, according to Al-Masdi, "It takes the expressive function to its true dimensions, as it enriches the literary text with connotations and concepts, and it is what generates the artistic aspect, which is capable of showing us the aspects of aesthetics within the textual structure. Perhaps these artistic, aesthetic, and semantic secretions are what gave the expressive function its structural authority within the creative text. Semantic pluralism has remained a characteristic of poetic language throughout the ages, and because it had not previously appeared in ancient literary discourse, as "Mohamed Bennis" says. This pluralistic characteristic, which is considered one of the most important secretions of language on the one hand and the writing self on the other, has been singled out for research and analysis by scholars and critics. "Qasim Al-Qartajani" divided it according to the principle reached, which is pleasure and pain, as well as the oscillation of poetic genres and types between them, and defined them in the stimuli that drive speech, or the states of the movers or the description of both states together, and the poetic meaning is comprehensive when it includes both states together. Moroccan scholars focus on the expressive function of poetic language, as it is the impetus for expressing and highlighting the poetic state of the writing self, as well as interpreting and changing the world. Mohammed Bennis does not neglect the expressive function without linking it prominently to the psychological and social state, and he considers it to be external factors that directly influence the writing self. He says: "External experience, as a necessity inherent in poetry, means, at the outset, that poetic language is transitive and only exists through an external stimulus... It only exists within it, a vital element that explodes and within which meaning resides"⁹ Therefore, this approach strips language of its own expression, as it expresses an external stimulus, which is the emotional state that affects the creative self. Mohammed Bennis depicts it in the case of the Arab poet Badr Shakir al-Sayyab in a series of personal epistolary works, and the

successive stages of poetic production in al-Sayyab between the years 1958 and 1963.

As depicted by Muhammad Binnis, it is the product of the external experience that is necessarily necessary for poetry. This is the experience that only comes with this external stimulus, which Al-Bayati also considers, along with Salah Abdel Sabour, the basis of the expressive function of poetry. However, this great interest in the transitive function of poetic language and its consideration as an embodiment of external experience does not make us neglect to consider the internal experience of language itself, with what it carries of repetitions of phonetic, morphological, syntactic and semantic features appropriate to the subject. The semantic and idiomatic plurality of poetic language is an enrichment of the subject addressed through the two basic models of verbal behavior that Roman Jakobson defines in selection and coherence¹⁰ If the subject of the message is a child, we find the chosen speech to be an equal and similar series: child, boy, boy. When commenting on the subject, we can choose a verb from the semantically close verbs, such as: sleeps, sways, sleeps, takes a nap (from a nap). We say the child sleeps, or the boy takes a nap. From here, we can say that the function formed in the existing self, and the emotional and social state Private, and clarify the chosen idiomatic verbal experience that is consistent with the subject.

B/ The Function of Language

Adonis said in the poem "The Sign":

I mixed fire and snow
Neither the fires nor the snows will understand my forests
And the art market is mysterious and familiar
I dwell in flowers and stones
I disappear
I investigate
Like light between magic and the sign

The observer and student of this poem clearly perceives this linguistic depth that is unconventional, through the collection of unfamiliar connotations and their taming to create a semantic and suggestive aesthetic. In Adonis's statement: "I mixed fire and snow," we find a sign language that embodies for us the process of creating a new poetic language, an attempt to find a syntactic and semantic pattern. This is what Croce alerted to when he warned "those who exploit the linguistic field, showing them that the more we knock on the doors of language, the more they open to us from afar or a new aesthetic phenomenon"¹¹

The exemplary use of poetic language by creating harmony and coherence between words is the only way to accelerate the aesthetic function and convey the emotional experience. For the writing self, as well as for the poetic discourse that is successful in conveying the poet's experience, its semantic units are harmonious, each one calling for the next.

* When writers focused on the emotional process in constructing their discourses, especially with the winds of the Romantic movement, and the writer became concerned with conveying emotional tension to the recipient with excessive charges, this idea was realized, as Salah Fadl says, by Mallarmé, which is that discourse is "the initiative of language in creation."¹² The comparative view is not devoid of the manifestation of creation within literary discourse. This is embodied in the concepts of Abdel Salam El-Masdi, but from another angle, in the interrogation of the internal recesses of lexical formulation, which is called "suggestion." The latter means "creation" in the "Bennisian" sense. El-Masdi says, "The literariness of discourse is determined by the extent to which it departs from the prescribed mold."¹³ Thus, departing from the prescribed mold is the re-creation of a different style of language, through the simple expressive form that was previously familiar to it, based on a lexical foundation. The process of creation is embodied after breaking with the familiar in discourse by combining the idea as a truth with the language. As an expressive mechanism, and imagination as the creation of the message, according to what the writing self-envisions.

* The poet or writer has contextual motivations through which he or she creates the literary discourse, and the recipient is also influenced by the contexts that influence him or her, and through which he or she understands the transmitted discourse. Thus, the linguist is able, as Al-Masdi says, "to live and assist the literary scholar in defining the identity of the creative formulation. From the organic interaction between linguistic anatomy and critical assessment, it becomes clear how the literary utterance is an organic entity defined by a qualitative harmony resulting from a proportional relationship existing between its parts."¹⁴ Thus, this harmony, articulated by the writing self-according to its imaginative conception, harmonizes and creates for us a new linguistic and semantic fabric. This newness is the project of creation that reveals the word from its rigidity and makes it receptive to renewal without being subject to the factors of self and time.

*As for "Mohamed Bennis," he sees the Arabic poetic language as a continuous voyage since the pre-Islamic era within creative discourse, which has fulfilled its function of creation. This latter embodies progress in its modernist concept, which means influence and movement. Bennis says: "Here, too, with the concepts of modernity, progress is achieved in the language of creation... In it, poetry can advance, and the poet who creates the language is the prophet. In this case, the poet articulates a truth. Poetic expression is the truth, and imagination is the basis."¹⁵

*From here, it can be said that Mohamed Bennis's view of the function within poetic discourse depends on the development and progress occurring within the language. The poet is like a "prophet" who brings something new that no one has ever done before, and at the same time, he is a continuation of what his predecessors did. The most prominent aspect of creation in the poetic language,

according to Bennis, is the "idea of the other," which is defined by French symbolism. This is because the use of symbols necessarily creates semantic generation within the poetic sentence, making the one multiple. Thus, the poet has expressed his meanings using a different language, that is, in the concept of modernity, a familiar language through which he expresses. Regarding its meaning, it adds to a set of meanings and interpretations that the recipient can derive, as Bennis says: "Here, too, we say that the concept of necessary language and the accompanying shores of vision and creation are also defined by the concept of necessary language among the French Symbolists, who returned to its fundamentals with early Romanticism in Germany."¹⁶

C/ The Poetic Function

Modern studies have contributed to crystallizing the relational nature that governs poetic language. These were the first signs of discussion of the poetic function of language, which Roman Jakobson addressed in 1940, preceded by Lipnikov in 1919. However, Jakobson is considered the most interested and the most profound in analyzing this function. Among his concerns were: "Introducing poetics into linguistics and emphasizing the importance of parallelism in the formation of the linguistic poetic message."¹⁷

Jakobson's attempt to read the poetic function through his famous study in "Poetic Linguistics" is considered a pioneer in the field of modern poetic studies, where he focused on the relationship of the text to the literary language within creative discourse. "The purpose of the message in itself, and the tone attached to the message for its own sake, is what distinguishes the poetic function of language. The study of this function cannot be fruitful if we ignore the general issues of language. On the other hand, a careful analysis of language requires taking the poetic function seriously. Any attempt to reduce the scope of the poetic function to poetry, or to confine poetry to the poetic function, will only lead to exaggerated and deceptive simplification. The poetic function is not the only function of language; it is only the dominant and decisive function."¹⁸

In this case, it plays only a supporting and secondary role in other verbal activities. This function, which highlights the tangible aspect of evidence, also deepens the fundamental duality of evidence and objects. Thus, linguistics, while addressing the poetic function, cannot stop at the domain of poetry. Hence, it can be said that the issue addressed by Jakobson is an attempt to prove that the dominant factor in the poetic function is the literary language that shapes the message, which does not stop at the boundaries of general rules, that is, in the sense of moving away from the traditional norms that lead creative discourse to sterility. This is why we find him adding: "Poetry is the language that achieves the aesthetic."¹⁹

The word alone does not achieve the poetic function, but rather the set of homogeneous words that embody the message is what achieves the poetic function. In a series of research and studies conducted by Jakobson on poetic language, he raises many problems and questions, including: "What makes a

verbal message a work of art? Is the primary goal to differentiate verbal art from other arts or other types?"²⁰. From verbal behavior, Jakobson highlights six factors that can be explained as follows:

Factors: Speaker - Context

Message - Listener

Connection

Code Law

Functions: Evocative

Poetic Separation

Demand

Expressive

Metalingual

We find the same idea in John Cohen, who believes that things are potentially poetic and that "language must transfer this poetic potential to action, starting from the moment when truth is transformed into a spoken thing in the hands of language: it will be poetic through the poem or prosaic through prose."²¹ Cohen uses the moon as an example of this, which is truly beautiful and truly poetic when we call it "the king of the nights" or "a sickle of gold."

For him, the poetic function is to study the linguistic message from The starting point for using the writing self is "language," which is essentially the embodiment of the prevailing language on the "principle of choice and coherence" and the "principle of equality." In choice and coherence, if the subject of the message is a child, we find the speaker choosing a name from among a series of similar names and in equality by virtue of the selection process, and semantically close verbs are embodied. This means that literary language is composed according to choice, equality, and repetition of phonetic, circumstantial, syntactic, and semantic features. The poetic function in poetic language was not limited to Western scholars such as "Al-Bincon and Jakobson." There are Arab scholars who addressed this function, and the most prominent of those who spoke about it is "Abdul Salam Al-Masdi," who sees it as more eloquent than other communicative functions because it is specific to literary discourse. He says: "If we return once again to the theory of communication among linguists, it becomes clear that the literariness of the text stems from the dominance of poetry over the rest of the communicative functions²², and it also constitutes a structural pattern for the laws of speech in the dialogue apparatus, which is formed from an internal message embodying a set of signals that influence reception according to emotions, so Al-Masdi says: "The function Poetics is centered on the traditions of speech in the dialogue apparatus. This consideration leads us to define literary discourse as a message composed in itself..."²³

We also find Jamal al-Din Ibn al-Shaykh addressing the poetic function by focusing on the role of language as a constructive tool embodying poetic literature, saying: "It is not a matter of poetry, but rather of composed speech

tied together by rhymes. In other words, it is a linguistic composition organized into rhyming stanzas."²⁴

It is possible that the meaning of this statement is that, for Ibn al-Shaykh, the poetic function must be integrated with or appropriate to the rhythmic structure. The composition is the harmony and coherence established between language and the appropriate rhythm, and the extent of this harmony is determined by the extent to which this composition is compatible with the changing emotional states surrounding the literary discourse. The poetic function of language in all of this is the repeated acquisition of this mechanism to the greatest extent possible. It is also the poet's ability to blend words, meanings, images, and meters in a textual construction.

II. Poetics in Critical Heritage

Critics differ in defining the concept of poetics, each according to their own scientific convictions. However, the term is deeply rooted in antiquity, with Aristotle in his book, *Poetics*. Do you not see him say: "Imitation is characterized by three means, which may be combined or isolated: rhythm, harmony, and language?"²⁵

Aristotle's poetry is imitation. Aristotelian imitation does not mean a photographic depiction of reality in its entirety, nor does it mean the poet's adherence to events as they occurred. Rather, he must present an aesthetic vision. Poetics appeared in the writings of the ancients under various names, such as the art of poetry. Aristotle was the first to use this term. He focused his attention on two aspects of literary work: form and content. He made: "Poetry is an artistic quality, and the poet's art is manifested in his formulation and organization of the poetic work, thus giving it the poetic quality, relying on imitation as an essential element of poetry."²⁶

In Aristotle's view, the true poet is the one who possesses the mechanism for predicting the future and orientalizing. For him, transcending what exists in reality to what can exist in imagination. The term "poetics" also appears to mean the arrangement of speech and the pillar of poetry. This was embodied by historical and cultural circumstances that worked to establish laws and conditions that paralyzed the movement of creativity. This is what is called "the pillar of poetry," which Al-Marzouqi defined in seven principles, which Al-Amidi had enumerated and Al-Jurjani had previously explained in Cairo. These are:

- 1/ The honor and correctness of meaning.
- 2/ The richness and correctness of expression.
- 3/ Accuracy in description.
- 4/ Approximity in similes - and he added:
- 5/ The cohesion of the parts of the poem based on a selection of pleasant meters.
- 6/ The suitability of the borrowed word for the borrowed.

7/ The similarity of wording and meaning and their strong reliance on rhyme, even to the point of incompatibility between them..."²⁷

The principles outlined by Al-Marzouqi and the various criteria attributed to each principle are red lines that must not be crossed, as they represent the ceiling of the magic and beauty of the Arabic poem. From this, Al-Jurjani's critical stance was opposed to the theory of the poetic column, as meter and rhyme are not relied upon to renew the poetic quality of poetry. Therefore, he worked to overthrow them. "With his theory, Al-Jurjani undermined many of the foundations upon which the poetic column was built."²⁸ The aesthetics of the text, according to Al-Jurjani, are hidden within the theory of versification, as he describes it as: "observing the meanings of words."²⁹ This refers us to an advanced step towards poetics, which Al-Jurjani addressed in his book, *Secrets of Eloquence and Proofs of Miracles*, as signs, not as a science in its own right, for modern critics to study and analyze. The idea does not belong to the one who first invented it, but to the one who developed it and breathed new life into it, making it a science. This is what the German absurdist theater "Brecht" says when he says that a thing, whatever it is, whether an idea, a science, or a land, does not belong to its original owner, but rather serves it and cultivates it. Anyone who follows the path of poetry in our heritage will discover, in addition to the secrets of eloquence and evidence of miraculousness, the book "*Minhaj al-Balaghā' wa-Siraj al-Udaba'*" (The Path of Eloquence and the Lamp of Literature), in which its author focused on poetry. Abu al-Hasan al-Hazim al-Qartajani spoke about the poetics of poetry and poetic expression. He did not mean poetry or verse, but rather we sense in his discussion something of the meanings of the word "poetics," as he linked the quality of poetry to imagination."³⁰

Al-Qartajani approached the concept of poetics when he hinted at the possibility of prose containing elements of poetry due to the presence of the elements of imagination and imitation within it. In order for it to be ethically appropriated by this term, it must arouse wonder and astonishment in the listener."³¹

It is well known and without a doubt that literature is an oral art and a linguistic form. Its aesthetic value lies in the way it expresses the content and ideas that the creator seeks to present, and in the value of the message it carries, despite the different methods of expression and the different employment of creative possibilities and tools. The distinction between genres is only one form of this difference, which is due to the adoption of a component of the genre as a difference. In employment, the poetic image is particularly poetic, the narrative is particularly prose, and the dialogue is a theatrical characteristic... Therefore, poetry as a literary genre has been at the forefront of Arab literature for a long time, and it still competes with other literary genres despite the leadership of some literary genres such as the novel, short story, and play. It is the diwan of the Arabs and their days.

III. The persuasive artistic components of Othman Loucif's poetry

1- Poetic language

Language is the basic material shaping our cultural and civilizational existence, and it is also necessarily the foundation of the artistic creativity process. Therefore, each writer has a unique way of using words and constructing sentences³²

Modern poetic language is based on a set of rules that depart from the informative, declarative use of language in daily practice. These rules or mechanisms distinguish poetic language not only from the logical use of language, but also from language in literary spaces. This "heterogeneity" of language, as well as from language in literary spaces, is the result of its preoccupation with multiple dualities: (similarity and difference), (clarity and ambiguity), (stability and displacement), etc. Therefore, the function of poetic language lies primarily in magic and allusion. It neither considers nor describes, that is, it neither reveals nor declares. This is the source of its ambiguity³³

Hence, modern language is no longer characterized by clarity and simplicity, but rather has become a complex and ambiguous language because the world

Change and renewal are inevitable, and a language must be presented that expresses and keeps pace with it. It is no longer a logical, descriptive language, but rather touches upon a world in its depth and essence. Consequently, it has become a symbolic language with multiple meanings. Furthermore, the modernist text is no longer tied to internal structure, but rather to human reality—that is, it has become a utilitarian, cognitive text. Language has become a transcendental act, meaning it transcends clarity to ambiguity, the external to the internal, the known to the unknown, and even reality to the future.

Consequently, ambiguity has become an end, not a means, and it must be aligned with strangeness and complexity, in order to achieve the principle of multiplicity and openness. Through our reading of the poem "The White Wedding," we conclude that the poet's language is the language of the senses, as if the poet were speaking with all of his senses, because poetry originates in feeling and sensation, and the origin of feeling and sensation is the senses. The language in which the poet wrote his collections was classical Arabic, which is considered the language of the Holy Quran. It is a charged and powerful language, truly expressive, with words and phrases that reflect his vast imagination and his vast cultural and scientific background. He was also considered an expert and proficient poet. Furthermore, he favored a simple, easy, and sweet language with an engaging style. The language was not superficial, but rather sophisticated, aimed at the educated class. He also employed some difficult vocabulary that can only be understood by consulting dictionaries. Among these words are: mumat, lablabah, kahnoutiyah, nilufarah, al-aqyanus, al-janlanar, al-ayqona, lyaka, natarj, finanah, qarirah, arabida, ma'safara, qanbara, etc. The poet also employed words of foreign origin, such as: camellia, radio, robot, guitar, electronic, and madam. However, these are very rare words in his collections. He employs ancient vocabulary derived from

the desert environment in which he lived, such as: palm tree, camel, candle, lamp, ruins, frond, tattoo, amulet, kohl, frond, tattoo, kohl, spear, etc. The poet is known to be a native of the desert, which indicates his use of those simple traditional things in the desert way of life, such as animal husbandry, grazing, and weaving. In his poetry, there are many references to nature and its many symbols, which have been ingrained in the poet's mind since childhood, such as mud, soil, sand, camels, snakes, scorpions, palm trees, and milk. He also employs some natural elements outside his environment, such as the sea, ships, waves, and springs, indicating his many and repeated visits to the Algerian coastal states, such as Algiers, from which the poet drew many ideas and words. Language is also malleable in his hands, and he possesses a wondrous linguistic imagination that enables him to conjure up absent things and embody them in reality. He leaves the field open to his imagination for reading and interpretation, each serving his poetic stance. He plays with words and phrases, knowing how to harness them to present them to his reader in an aesthetic form that leaves a lasting impression. The poet also enjoys traveling to explore Algeria's treasures and its sparkling natural beauty, which arouse in him the spirit of speech and the passion of poetry. In his poem "The White Wedding," he says:

Twilight...and for your eyes the estrangement of the sea
The evening purple blazes
And you bathe on the Mediterranean coast
Sunset and its weddings
Fragments of flame on the lilies of the water

Whoever reads this passage realizes the poet's attachment to the beauty of the sea and the rays of the sun that rise above its surface, and his great love for this bride, the bride of the Mediterranean, the white Algeria. The poet makes a great effort to portray his feelings, the places he loves, and the sincere feelings that accompany him. He spares no effort in composing poems that appeal to the reader out of love for the homeland, high values, and lived reality. Poems full of love, science, knowledge, and religion. The poet has dealt with social topics that he brought to us from the environment in which he lives, and his diaries that he never ceased to repeat in his poems, such as the poem "The Dust," "The Star," "Batna," "Setif," "Prayer," etc. We cannot understand the poet's language unless we delve into its depths, search for its secrets, and analyze its words and meanings. The following is a presentation of the most important words that are observed in poetic images that the poet Othman Loucif resorts to in his various poems. This is because the poet's words were dignified and charged with poetic images and suggestive meanings that do not accept deficiency or suspicion, as he employed many words of all kinds and did not neglect them. Among these words we find:

1- Plant Terms

We notice in the poetry of the poet Othman Lousif many plants of varying origins, from desert to coastal and beyond. Among the plant terms he uses in many collections are: pollen, camphor, jasmine, forest, cotton, peach, cherry, wheat, orange, incense, almond, pine, anise, palm, rosewater, olive, eucalyptus, etc.

2- Time Terms

Including: hour, seasons, night, day, sunset, sunrise, noon, etc.

3- Nature Terms

Sky, water, air, winter, planets, thunder, mud, lightning, wind, streams, stones, grasses, banks, rain, thunderbolts, etc.

4- Love and Hope Terms

Including: green, light, tenderness, ecstasy, singing, wedding, joy, sweetness, holiday, good news, brilliance, hymn, praises, beauty, radiance, flirting, nostalgia, love, smile, longing, passion, beloved, passion, infatuation, etc.

5- Religious Terms

Including: houris, hell, miracle, abundance, throne, perform ablution, innocence, prayer, Job, the calamity, humility, veil, paradise, angels, isthmus, night, destiny, resurrection, two rak'ahs, resurrection, the Most Merciful ...etc.

6- Words of sadness and pain

There are many, including: poison, terror, tragedy, death, loneliness, torment, separation, frost, madman, sorrow, blackness, ghosts, destruction, blood, lamentation, poverty, bitterness, migration, pain, tears, suffocation, epidemic, wormwood, shame, darkness, wound, anger, mirage, silence, shroud, cemetery, despair, withering, loss, Satan...

7- Scientific terms

For example, but not limited to: chemistry, flame, electricity, mineral, table, copper, boiling, gold, silver, electronic, geological, engineer, etc.

8- Sufi terms

The poet Othman Loucif presents us with Sufi terms and words in many of his poems, perhaps influenced by the Sufi doctrine that prevailed in the corners of the desert regions of Algeria, such as Biskra and other states of the far south. These include: "Loves in the name of God," "The sacred glow," "The love of God," "Your divine fingers," and "Fire." The protector, the kingdom of God, intuition, the night of the grave, the epic of God, the overflow, ecstasy, Suhrawardi, the wine of love, the wave of God, the flash of lightning, etc.

9- Urban vocabulary and place names

Through the poet's presentation of the most prominent landmarks and famous places that influenced him, including: Algiers, the Gulf, Biskra, Ouargla, Djelfa, Tizi Ouzou, Ouarsenis, Batna, Annaba, Setif, Oran, Ghardaia, Doussen, Ain Oussara, etc.

10- Modern urban vocabulary

In his poems, the poet presents some modern vocabulary outside the framework of the countryside and villages, such as: café, school, room, pipes, balcony, street, rooms, doors, tables, cities, etc.

11- Body vocabulary

The poet Othman Loucif sometimes uses the language of allusion and indication. You will find him resorting to the language of the senses to express a purpose. For example, we find him using: the eye, the hand, the mouth, the fingers, the eyelashes, the palm, the breast, the lips, the ear, Forehead, tongue, arm, hand, etc.

12- Words that denote names of people

Here, the poet employs animal names that express the nature of the various environments in which they have lived or visited, including: scorpion, camel, fish, wolves, owl, gazelle, bee, snake, eagle, lion, dog, pigeon, bird, chicken, butterfly, ant, worm, frog, cow, etc.

13- Words Denoting Personal Names

The poet relies on many structures to construct his poem, such as the character structure, with its various natures and symbolism, inspired particularly by the Islamic religion. Examples include his use of the names: Maryam, Moses, Ayyub, Bilqis, Adam, Lubna, Suad, Rabia al-Adawiya, Tabat Sharra, etc.

Anyone observing the poems of the poet Othman Lousif will find that most of his poems draw on nature as a source from which he narrates his poems. Elements of nature are strongly present, allowing the poet to escape to it. He has made it a companion to whom he can complain about his worries, engage in dialogue with it, flirt with its beauty, and describe it with the sweetest descriptions.

IV. The persuasive poetic image

The poetic image is considered a modern term in modern and contemporary literature. This term was born as a result of its influence by Western criticism and the efforts to transfer it to Arab critical culture. This is despite the issues raised by the term, which extends from our ancient literary and rhetorical heritage, even if the method of presentation and treatment differs by focusing on distinct aspects that distinguish each term from the other. The image is the constant and permanent essence of poetry. Poetic concepts and theories may change, but interest in it remains as long as there are poets who create and critics who attempt to analyze their creations³⁴

The poetic image is one of the components upon which the poem is built. In the ancient period of ancient Arabic poetry, it was limited to similes, metaphors, and metonymies. In this formation, it represents a photographic image of the reality in which poets live and their surroundings. Meanwhile, for modern poets, the image has become limited to symbols, myths, masks, etc., and other artistic phenomena. For the Romantics, the image represents ideas and subjectivity; for the Parnassians, it represents objectivity; and for the Symbolists, it represents the transmission of the tangible. To the world of subconsciousness, and among

the Surrealists, attention is paid to psychological significance, while among others, it is of a different nature.

We find in Othman Lousif's poetry this blending of images of yesterday and today. The former were ancient images based on artistic depiction, while the latter relied on the explosion of suggestive energies and the multiple meanings of a single word. We will attempt to examine the elements of these ancient images:

1- Ancient Poetic Images:

A- Metaphorical Metaphor

This is when the simile and the metaphor are omitted, symbolized by one of their necessary elements³⁵ We will attempt to cite examples from the poem specifically under study that demonstrate this:

The poet Othman Lousif says:

The wave is blazing: The poet likened the gleam of a sea wave to a glowing mound, omitting the simile and leaving a necessary or indicative clue, which is the use of a metaphorical metaphor.

He says elsewhere:

Time awakens: The poet likened time to someone waking from sleep, omitting the simile, the sleeper, and leaving a necessary sign of it, which is waking, by way of a metaphorical metaphor.

B- Explicit Metaphor

In which the simile is explicitly stated, or in which the word of the simile is borrowed for the simile³⁶

An example of this from the poem is the poet's statement:

And you are bathing on the Mediterranean coast: The poet likened an aspect of his joy in his country, Algeria, to a bride bathing for her wedding. He omitted the simile and stated the word of the simile, using an explicit metaphor.

C- Metonymy

This is a general term intended to convey its necessary meaning³⁷, while the literal meaning may also be intended. An example of this from the poem is the poet's statement:

The charms of your body increased when you glowed: a metaphor for the described object, which is beauty—the beauty of Algeria—

O bee of light and starlight: a metaphor for the quality of admonition and reverence that the poet emphasized in its work and activity and the benefits it provides to its people.

2- Modern Poetic Imagery

The poet Othman Loucif sought to flirt with modern expression and draw it into his poem by studying artistic phenomena such as the correspondence of the senses and symbols. The mask and others. We will try to examine some of these modern images based on the poem "The White Wedding."

3- The Myth

Othman Loucif employed in his poems: -White Wedding:

Above your forehead

Behind your eyes

With the scent of pine and eucalyptus

And slumbers beneath the spray of lamps

So we plunge into the water's lust, entwined

In this passage, the poet employs a Western myth in his words:

But the sea gods shout at us, referring to the ancient Greek myth of polytheism, such as their sea god, called Pontus, who was the sea god in the first generation of ancient Greek gods. The poet adopted it as a means of expressing his feelings, perceptions, and attitudes toward life. The poet then supported his poetry with myth, making the meaning more beautiful, stronger, and more convincing. He embodied morals and made inanimate objects speak.

In conclusion, and from what has been touched upon, albeit briefly, we say that the poet Othman Loucif is a poetic phenomenon par excellence. The poet has succeeded in presenting his ideas, proposals, and visions through the construction of his poems, through which he embodies nature, the spirit, the soul, humanity, and the desert... in an exciting poetic rhetorical image that prompts readers to analyze his creativity and delve into its depths, attempting to uncover the secrets of his seductive poetic game and its evocative words, which exude a wealth of beauty, splendor of imagery, and eloquence of metaphor. This is in order to convince readers of what the poet intends and what the poem

contains in terms of awareness and love for humanity, which the poet Othman Loucif has always advocated for in his poems, describing his love for his homeland and the ideal values that a person should embody and advocate for, generation after generation. Othman Loucif's educational and humanitarian messages have prompted readers and scholars to delve into his poetry, analyzing and memorizing the most important artistic, creative, and aesthetic images that abound in the poems of the Algerian poet Othman Loucif, whom we invite critics and researchers to explore. Paying attention to his poetry, studying it and analyzing it for its style, language and beauty.

Endnotes

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¹⁸ Op.cit. Yvancos, , p. 50.

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