

Mechanisms of interaction between the poet and the audience

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Abstract

This article examines the mechanisms of communication between the poet and the audience, focusing on how poetic imagery conveys sensory experiences. It explores techniques that enhance emotional connections and the harmony between the poet's objectives and the audience's perceptions. Using analytical and psychological methods, the study highlights the psychological, sound, and semantic aspects that influence the effectiveness of poetry. The findings show that poetic composition impacts emotional engagement, evoking both explicit and implicit meanings, creating a shared experience of pleasure and aesthetic harmony, while emphasizing the need for coherence and depth in poetic elements.

Keywords: Translation, Arabic poetry, poetic imagery, poet, audience.

Mécanismes de communication entre le poète et le récepteur

Résumé

Cet article examine les mécanismes de communication entre le poète et le public, en se concentrant sur la manière dont l'imagerie poétique transmet les expériences sensorielles. Il explore les techniques qui renforcent les connexions émotionnelles et l'harmonie entre les objectifs du poète et les perceptions du public. En utilisant des méthodes analytiques et psychologiques, l'étude met en lumière les aspects psychologiques, sonores et sémantiques qui influencent l'efficacité de la poésie. Les résultats montrent que la composition poétique impacte l'engagement émotionnel, évoquant des significations explicites et implicites, créant une expérience partagée de plaisir et d'harmonie esthétique, tout en soulignant l'importance de la cohérence et de la profondeur des éléments poétiques.

Mots-clés : Traduction, poésie arabe, imagerie poétique, poète, public.

Introduction

When constructing his poetic texts, the poet is committed to achieving a balance between his poetic experience and that of the public, favoring a blend of subjectivity and objectivity while avoiding the dominance of one over the other. He always seeks to present a poetic work that draws the other party in, encouraging them to experience these emotional adventures through poetic formations derived from the unique phonetic, semantic, and syntactic characteristics of the Arabic language, which qualify it to be the most comprehensive language for expressing the human spirit and closest to mirroring human feelings.

Based on these unique characteristics of the Arabic language, distinct from other languages, poets recognized the specificities of implicit rhythmic systems that resonate with their internal emotions. They were able to identify the sources of poetic stimuli that their inner selves longed for, leading to a way of enticing the listener toward poetic goals within the text. The poet rejects the idea of his poem being merely an audible broadcast that reaches the listener; rather, his aim is to transport the audience into the space of the poem to achieve emotional integration between the transmitter and the recipient, based on the evident and implicit external and internal rhythmic components that shape the poetic text. He always strives for an equal emotional response between himself and the audience by exploring and resolving the implicit emotional feelings of the listener, for feeling is merely "a part of the deep, mysterious, or complex structure within the soul of the listener, as if poetry is a mysterious process, or a hidden transmission between two souls." However, this mystery does not indicate a lack of connections and laws in the poetic text; rather, it signifies the exact opposite, as it fulfills an organized psychological and aesthetic function for both the recipient and the transmitter. The poet's goal in his creativity is to organize his experience and, thus, restore balance to the self. Rhythm plays a central role in this functional communicative process; as Bergson suggests, "it helps break down the barriers between our feelings and those of the artist, allowing us to enter a shared emotional world with him, thus participating in his poetic experience, which may intersect with our own meanings and characteristics" (A. Al-Hashimi, 2006, p. 49).

The problem how a poet can select poetic structures that enhance the impact within the fabric of the poetic text to entice the listener. To what extent can these

poetic weavings generate an internal and external rhythmic beauty that aligns with the poetic experience? What are the mechanisms for emotional integration between the poet and the audience? A suitable hypothesis might be that the poet aims to entice the audience to become an active participant in evaluating the work through their sensory perceptions, rather than merely viewing it from a listening perspective. This involves setting multiple goals, including the correct weaving of the meaning of the poetic structure from all its aspects and the way it is conveyed to others. All of this is achieved through a methodology that actively observes the apparent and implicit rhythmic patterns of the poetic text and clarifies their impact on the audience using an analytical and descriptive approach.

1- Methods

L'article présente une analyse approfondie de l'utilisation de la répétition dans la poésie arabe, en particulier à travers deux types principaux : la répétition rythmique et la répétition verbale. La répétition rythmique, comme démontré dans le poème Ghurba de Muhammad Naji Amayreh, se caractérise par des structures rythmiques alternées créant un effet musical qui renforce l'impact émotionnel du texte. Le poème de Mahmoud Darwish Beirut illustre quant à lui l'usage de la répétition verbale pour souligner un message de continuité et de résistance face à l'adversité, avec une répétition poignante du mot "youlidun" (ils naîtront). L'article met également en lumière l'importance du langage poétique en tant qu'outil de communication émotionnelle, où les images et symboles, par leur richesse, permettent au poète de créer une connexion profonde avec l'auditeur. La maîtrise de la structure rythmique et de l'imagerie est essentielle pour que le poème atteigne une résonance émotionnelle, et l'article suggère qu'une attention accrue aux études rythmiques de la poésie arabe pourrait offrir des perspectives enrichissantes pour comprendre la portée et les subtilités des textes poétiques.

2- Results

2.1 Repetition

Repetition is considered "one of the most prominent elements of internal music and is an expressive technique that depicts an emotion triggered by a stimulus... The repeated word is the key that sheds light on the image due to its close connection to

the feelings. The speaker repeats what arouses their interest, and at the same time, they wish to convey it to the souls of their audience" (J. S. Abbas, H. A. Raed 2013, p. 68).

2.1.1 Rhythmic Repetition:

Repetition varies according to the diversity of speech forms and their meanings by repeating words that have an equal rhythm with similar structures. To illustrate this, we take these lines from the poem "Ghurba" by the Jordanian poet Muhammad Naji Amayreh (2005, p 371- p372) from the meter of the mutadarik.

Mughilun fi al-ghiyab (Deeply immersed in absence)

Mu'minun fi al-safar (Persistently journeying)

Ta'inun fi al-dhahab (Stabbing through departure)

Bayna karrin wa farr (Between advance and retreat)

Sadirun fi al-adhab (Lost in suffering)

Ya layali al-nawa (O nights of separation)

Haddahu al-ikti'ab (Depression has worn him down)

Wa barahu al-jawa (Consumed by longing)

Ayyuha al-mudlij (O traveler in the darkness)

Fi zawaya al-sarab (In the corners of a mirage)

Ayna al-makhraj (Where is the way out?)

Min hasad al-dhi'ab (From the harvest of wolves)

Kulluna yalhaj (We all pant)

Wa al-hawa ma istajab (But love did not respond)

Huwa dha waqifun (There he stands)

Bayna rihin wa ruh (Between wind and spirit)

This repetition of word forms such as (fa'al, fa'il, fa'il, and fa'ool...) reflects the poet's psyche, as he aimed to create a melodious rhythm in his poetry by choosing these specific forms for each word. In these lines, we observe that they possess a rhythmic repetitive quality rather than a mere verbal one, evident through the endings of the poetic lines. At times, a word appears in its absolute form, while at others, it appears in a restricted form. The poet chose the two known types of rhythmic forms, the **mufarral** and the **mudhail**, from the fourth meter of the correct truncated verse, blending the rhythms of the two types.

The **mufarral** appears in its absolute form, while the **mudhail** appears in its restricted form, alternating with each instance. This generates a varied rhythm that is not consecutive but rather alternating, with one line featuring an absolute **mufarral** foot, and the other a restricted **mudhail** foot. This is a different type of repetition—a melodious rhythmic repetition that the poet intended to embellish his short poetic lines. The poet desired this musical diversity at the expense of the line's length; had he extended the poetic line by a few words and lost this quality, the impact of the rhythmic echo woven in this manner would not be as strong. Therefore, the poet opted to use only two or three words in each poetic line to transition the reader to the next line, allowing them to enjoy the melodious music, which is what the poet aspires to achieve. His goal is to delight the listener at the expense of the poetic line's length, and this poetic structure has a psychological purpose for the poet.

2.1.2 Verbal Repetition:

The choice of rhythm depends on the poet's self, their linguistic resources, poetic wealth, and aesthetic taste. The variation in poetic works is fundamentally based on a meticulous coordination that reflects the essence of the emotional soul, making the recipient inclined toward one poem over others. This rhythmic formation of poetic texts represents the essence of the poetic product, translating the poet's scientific and intellectual level through a well-structured overall rhythm of sounds, linguistic composition, ideas, meanings, symbols, imagery, and emotion. A skilled poet considers a series of factors that directly and indirectly influence the construction of the poetic text. The poetic experience discussed by the poet or the idea they wish to convey should be a balanced rhythmic weaving that resonates with both the poet and the listener. In this work, rhythm plays the most significant role in the construction process, as it searches for what resonates with the soul and its emotions and aligns with the feelings of both the poet and the audience. Without the role of rhythm, the work would merely consist of unconnected linguistic accumulations and a structurally flawed composition. All of this indicates that rhythm has a clear role "in suggesting completeness and the independence of the text; the more concise it is, the more evident and urgent the need for the rhythmic aspect becomes" (A. Daoud 2009). This is reflected in a few words that convey a profound meaning that the poet seeks through brevity, avoiding redundancy by selecting a rhythmic pattern that suits it.

The poet seeks to create a significant rhythmic revolution in his poem by being concise in his choice of words. This is evident in the aesthetic impact of his rhythm, which aligns with the words in these poetic lines by Mahmoud Darwish from the poem "Beirut" (Darwish, n.d., pp. 1094-1096) from the meter of al-Kamil. Here, I find a mastery of description and a deliberate use of few words in each line, yet their connotations are as profound as the sorrow felt by the poet, who believes that others, including the audience and listeners, share this feeling:

Wa alladhina sayuladuun (And those who will be born...)

Sayuladuun (They will be born)

Tahta al-shajar (Under the trees)

Wa sayuladuun (And they will be born)

Tahta al-matar (Under the rain)

Wa sayuladuun (And they will be born)

Min al-hajar (From the stones)

Wa sayuladuun (And they will be born)

Min al-shazaya (From the shards)

Yuladuun (They are born)

Min al-maraya (From the mirrors)

Yuladuun (They are born)

Min al-zawaya (From the corners)

Wa sayuladuun (And they will be born)

Min al-haza'im (From the defeats)

Yuladuun (They are born)

Min al-khawatim (From the rings or seals)

These lines are the product of the poet's psyche, who insisted on condensing his verses into singular phrases with deep meanings. The word "youlidun" (they are born) is repeated multiple times and stands alone in the line; it serves as a message from the poet to the enemy. After questioning the fate of all the slain, he returns to say: "youlidun, and they will be born..." The word "youlidun" carries a rhythmic significance that the poet intended to convey a message of continuity regarding the progeny of the slain. Moreover, its rhythm, when mentioned alone, resonates like a roar meant to instill fear in the poet's enemy through its reading. The poem's rhythm is woven by the poet in a manner similar to the rhythm of battle, which produces the sound of cannon fire; the cannon emits a single sound, then there is a pause, followed

by another blast. Similarly, the construction of the poem resembles the functioning of the cannon. When I delve into the poem's rhythm, I find the word "youlidun" repeated several times, each instance separated by words like "under the tree, under the rain, from the stone, from the shrapnel, from the mirrors, from the corners, from the defeats, from the rings," resembling the positions from which the sound emanates.

All of these are different situations the poet depicts to convey that all positions from which you can eradicate what is present will give rise to new life. This poetic model is crafted by invoking the soul to a rhythm that resonates with its feelings, aiming to integrate the true depiction of the battle within the artistic portrayal of the poem, allowing for enjoyment of its rhythm akin to that of the battle. The function of rhythm thus manifests in an attempt to merge different rhythmic perceptions that intersect in terms of ideas and emotions, aligning with the poem from all rhythmic perspectives, whether concerning external or internal rhythm, enabling the poet to resonate with the feelings he seeks to embody in the poetic text while inviting the audience to participate in that, which is what the poet aspires to achieve.

2.2. Communication

2.2.1 Linguistic Communication

The emotional energy inherent in the language used by the poet is evident through its effective employment, which varies from one poet to another. This language is interwoven with meanings, beauty, and eloquence. The "effective language of poetry is that which transcends the horizontal structural framework by establishing relationships between words through various rhetorical means, leading to what is known as the artistic image, which derives its suggestive power and truth from its transcendence and the novelty of its constructions" (R.W. Jaradat 2013, p. 353). Some poets employ diverse metaphors and different similes, while others use suggestion to convey what they intend. There are those who do not wish their style to be a mere amusement for the inattentive, and others who utilize a style that is deceptively simple. Additionally, some make creative imagery a means to achieve their goals, which become apparent through a correct understanding of the implications of the structure of the poem from all its aspects.

What distinguishes the power of language most is the way it is conveyed to others. Each poet has their own unique method of expressing their thoughts through a diverse linguistic style. Moreover, what characterizes the strength of language is the

profound feeling of its authenticity. Employing language correctly and appropriately leads to the emergence of signals that enhance its strength. The power of language takes on various forms, including symbols, imagery, and both direct and indirect language, each possessing its own emotional impact. Language, in itself, has variations when it is direct and differs based on the levels of discourse—whether it is aimed at the intellect or ideas, the heart and emotions, or simple everyday communication. The source of power is, as is well known, the discourse of ideas, which benefits poetic texts by enriching them with numerous forms of rhetorical devices that adorn the poetic text with diversity and convey it to the listener. This embellishment involves distinctive rhythmic signatures aimed at maximizing the beauty of the text. The poet exerts utmost effort to employ the greatest possible amount of distinctive rhythmic signatures, ensuring their precision and weaving them skillfully, while striving to avoid monotony in poetry, whether in terms of internal or external rhythm.

Many poets resort to this type of direct expression in an attempt to convey what they want while also considering the various intellectual levels of different people. Not everyone shares the same intellectual level; some may not understand what the poet intends if the text is written in an elevated or high-level language. Therefore, some poets avoid this complex language and try to use what they consider appropriate for themselves and for others from the middle classes, who are closer to the language level of their poetry. On the other hand, some poets choose to elevate the language, and consequently, the obscure ideas that can be difficult to understand and interpret.

The language of poetry serves as a medium that carries semantic, phonetic, and psychological signals, acting as a line of communication between the speaker and the listener. It is a means of expression that poets utilize to reveal what is in their hearts, translated through expressive vocabulary in a style that allows the listener to experience the same feelings and emotions as the poet. The poetic text is a collection of ideas stored in the poet's mind, refined through an organized style that considers the arrangement of his thoughts and attempts to assign a unique language to each emotion. An example of this can be seen in these poetic lines by Abdul Wahab Al-Bayati from his poem "The Singer and the Moon" written in the meter of Al-Rajaz, where he states:

Qamisuhu mulattakhun bil-tut (His shirt was stained with berries)

2

Wa khinjarun fi qalbihi (And a dagger in his heart)

3

Wa khayt ankabut (And a spider's thread)

Yalaffu hawla nayihi al-muhattam al-samut (Wrapped around his broken, silent flute)

Wa qamarun akhdarun fi uyunih (And a green moon in his eyes)

Yaghibu 'abra shurufat al-layl wal-buyut (Fading through the balconies of night and homes)

Wahuwa 'ala qari'at al-tariq fi sakinah yamut (And he dies quietly at the roadside)

Here, a variety of poetic sentences can be seen, ranging from short to longer ones. The poet's choice of this diversity may be linked to the psychological state he wished to convey through his observations. It becomes evident from these lines that the poet's intention is to transport the listener and the audience to the experience he seeks to express by dividing his poetic sentences. Each sentence carries its own significance. The first suggests that he was living his life normally, just like other people, enjoying and playing. The second sentence aims to transition the listener from one state to another, from life to the brink of death. The third, which is the most crucial, describes his state as he is dying.

The poet's ultimate goal was the last sentence, but he prefaces it by depicting his condition before reaching that point. By mentioning his initial state, he creates a more profound emotional resonance than merely describing his final state. If the last poetic sentence were presented in isolation, the reader might not appreciate the complexity woven by the poet, leading to a singular, tragic image in their memory. However, the poet leaves his structural imprint through his careful choice of description without elaborating in the first sentence. Thus, he mentions it and allows the reader to form their own impression of the psychological state he was in at that moment. Naturally, a person wishes to be in a better state than before in all aspects of their life, striving to transition from the bad to the good or from the good to the better.

However, the poet recognized this emotional progression, which he viewed as an inherent ambition among all humans. He did not wish to succumb to the common sentiment shared by everyone, as if it were a goal pursued by all; thus, mentioning it would serve no purpose. Instead, he chose to employ a philosophical approach to poetry based on adopting ideas that challenge the general sentiment, causing emotional pain for the audience and resisting the familiar emotional rhythm. This

approach creates an emotional shock within the structure of the poem. The essence of life is the transition from one state to a better one, while the exception is moving in the opposite direction. This exception occurs many times and results in significant emotional distress. It seems that the poet intended to evoke certain events that would allow the audience to experience some sense of psychological turmoil. These poetic lines are constructed with short to medium segments, rhythmically aligned with the essence of his poetic experience.

Paradox: There are those who use sarcastic language to convey messages with multiple goals. An example of this is the poet Ahmad Matar in his poem "Dalaal" (A. Matar 2011, p. 286). from the meter of *Mutadarik*:

Al-namlatu qalat lil-fil (The ant said to the elephant):

Qum dallikni (Get up and carry me).

Wa muqabila dhalika dhahikni! (And in return, make me laugh!)

Wa idha lam adhak 'awwidni (And if I don't laugh, compensate me)

Bil-taqbil wa bil-tamwil (With kisses and funding).

Wa idha lam aqna' .. qaddim li (And if I am not convinced, bring me)

Kulla sabahin alf qatil! (Every morning, a thousand slain!)

Dhahika al-fil (The elephant laughed),

Fashatat ghadban (And she flared up in anger):

Taskhuru minni ya birmil? (You mock me, oh barrel?)

Ma al-mudhik fi ma qad qil? (What's funny in what has been said?!)

Ghayri asgharu .. (Someone smaller than me...)

Lakin talabat akthar minni (But they requested more than I did).

Ghayruka akbaru .. (Someone bigger than you...)

Lakin labba wa huwa dhilil (But he complied while being submissive).

Ayy dalil? (What evidence?)

Akbaru minka bilad al-'urb (Bigger than you are the lands of the Arabs,)

Wa asgharu minni Isra'il! (And smaller than me is Israel!)

Understanding imagery requires grasping the linguistic structure of the poetic text as well as the semantic meaning of this structure in all its psychological, auditory, and connotative dimensions within the text. Both elements complement each other as they are prominent components in weaving the poetic fabric. This intricacy elevates the text to significant levels of rhythmic structure that leaves a profound impact on the audience's psyche, and it is not accessible to all poets. Mastering this craft is

fundamentally based on the poet's knowledge and proficiency in correctly employing the elements that influence poetic work, including linguistic richness, distinctive intelligence, vibrant emotional sensitivity, sensory awareness, effective coordination, and a particular understanding of rhythm and its movement, all of which enable the poet to successfully create a polished work.

2.2.3 Symbolism

Some poets employ symbolic language in their poetry, such as using the feminine pronoun, where the intended meaning appears to refer to a woman but actually serves as symbols for other meanings. For instance, it may signify the spirit in Sufism, in an attempt to distance oneself from the human world and transition to a realm of spiritual awareness, striving to reach the highest levels of spiritual ecstasy. The aim of all this is to elevate the level of imagination and imagery to sublime heights, each according to their own creative capabilities. "Such language seeks to encompass absolute beauty, spirituality, intellect, and emotion in their entirety. It also aims to embody the poet's deepest reflections, intuitions, aspirations, and visions" (A. Fidouh 2013, p. 70). This approach takes into account the structure of the language and seeks to employ it rhythmically, ensuring the careful selection of words that compose the poetic line.

3. Discussion

La discussion autour de la répétition en poésie, en particulier la répétition rythmique et verbale, met en lumière son rôle essentiel dans l'impact émotionnel et esthétique du texte. La répétition n'est pas simplement un artifice stylistique; elle sert d'outil d'expression émotionnelle et de lien avec le public. L'usage stratégique de la répétition par les poètes, à la fois rythmique et verbale, reflète leurs états psychologiques et leur désir de communiquer leurs sentiments de manière profonde ou méditative.

La répétition rythmique révèle comment les poètes manipulent le mètre et le rythme pour créer une musicalité, attirant l'attention sur les nuances émotionnelles du texte. Dans le poème "Ghurba" de Muhammad Naji Amayreh, l'alternance des schémas rythmiques évoque différents états psychologiques. Le choix de formes rythmiques spécifiques, comme le *mufarral* et le *mudhail*, ne se contente pas de

respecter les structures métriques traditionnelles, mais crée une mélodie reflétant le paysage émotionnel fluctuant du poème. Cette diversité rythmique enrichit l'expérience de l'auditeur en offrant un flux dynamique, semblable aux émotions que le poète cherche à exprimer. L'usage de lignes courtes et concises, plutôt que de prolonger le poème, souligne l'importance du rythme sur la longueur, privilégiant l'impact mélodique plutôt que la complexité verbale.

La répétition verbale, quant à elle, remplit une autre fonction en soulignant l'urgence ou l'importance du message. Dans "Beirut" de Mahmoud Darwish, l'usage répétitif de "youldun" (ils naissent) renforce le thème de la résilience et de la renaissance. Cette répétition crée une intensité rythmique alignée sur les sous-entendus politiques et émotionnels du poème, évoquant une continuité qui, malgré la destruction, maintient la vie. Par cette structure répétitive, Darwish amplifie non seulement le sens, mais harmonise également le rythme avec le sujet, approfondissant ainsi l'impact émotionnel et intellectuel du poème.

Le pouvoir du langage en poésie est multiple. La capacité du poète à transmettre des émotions et des idées complexes repose largement sur ses choix linguistiques, tels que le rythme, le symbolisme et le ton émotionnel des mots. Le langage poétique transcende la simple communication; il crée un pont entre le monde intérieur du poète et le monde extérieur du public. Par un langage symbolique ou un appel émotionnel direct, les mots du poète agissent comme un lien pour des expériences, pensées et sentiments partagés, le rythme guidant le flux émotionnel du poème.

L'usage du symbolisme enrichit le langage poétique en permettant aux poètes de superposer des significations et d'inviter le public à interagir avec le texte à un niveau plus profond. La référence au pronom féminin comme symbole de spiritualité ou d'expérience soufie illustre comment les poètes utilisent des symboles pour évoquer des concepts abstraits et transmettre des vérités spirituelles. L'ambiguïté intentionnelle de ces symboles encourage le lecteur à explorer plusieurs interprétations, ajoutant à la complexité de l'expérience poétique et transformant la poésie en un voyage spirituel et émotionnel.

Ainsi, la répétition, le rythme, le langage et le symbolisme sont des éléments fondamentaux de la construction d'une œuvre poétique qui résonne profondément avec le poète et le public. Ces éléments permettent au poète de dépasser la simple description pour atteindre un niveau de communication émotionnelle et intellectuelle.

En entrelaçant habilement ces composants, les poètes créent des œuvres qui reflètent non seulement leurs pensées et émotions intérieures, mais invitent également le lecteur ou l'auditeur à partager cette expérience, faisant du texte poétique un être vivant, capable de susciter des réponses émotionnelles puissantes.

Conclusion

In conclusion, it can be said that the equivalence of poets' experiences with the emotional experiences of their audiences depends on the poet's accurate and harmonious selection of these experiences and the impact of poetic effectiveness based on suitability and proportionality. This emotional correspondence is manifested through the correct readings of the poet and the proper understanding of the audience's personality and the nuances hidden within the depths of their affected souls.

From the above, some conclusions can be drawn, including: the distinctiveness of poetic language as a medium that carries diverse semantic signals, serving as a line of communication between the speaker and the audience; the poets' use of suggestion, imagery, and symbolism, each with its own emotional power that accommodates different intellectual levels. Furthermore, the impact of emotional correspondence between the poet and the audience is heightened when recalling memories associated with specific times and places, which enhances their mutual resonance with the poetic experiences.

An important suggestion is the necessity of giving greater attention to rhythmic studies of Arabic poetry to further explore the rhythmic impact of poetic texts and to uncover their intended meanings, as well as to observe the rhythmic effectiveness that leads to enjoyment.

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