

THE STYLE OF DISPLACEMENT IN THE POEM "YOUR EYES IS A THORN IN THE HEART" BY MAHMOUD DARWISH: A SEMANTIC AND CRITICAL STUDY

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Abstract

The study tackle a significant aspect of the experience of the poet Mahmoud Darwish in his poetry which is the technique of displacement in his poem (Your eyes are a thorn in the heart), and this was represented in the method of displacement, which the poet invested in its artistic manifestations, and its aesthetic dimensions, which gave the language of his poetry an important suggestive energy. The study used the descriptive analytical method that suits the nature of the current research. The analyses of the selected poem showed that the poetry of displacement is one of the most prominent stylistic features in Mahmoud Darwish's poetry in general and in his poem "Your Eyes a Thorn" in particular, and the displacements that Darwish employed also achieved great effectiveness and a creative tool. Renewable gave him the ability to overlap with the components of the literary text and interact with its recipients.

Keywords: Displacement technique, style, poetry, your eyes are a thorn, Mahmoud Darwish.

Introduction

The sciences of Arabic language have been distributed, and its arts have multiplied and have branched out. One of the characteristics used in Arabic language is "displacement", which is meant by the poet departure from the ideal, familiar pattern of language, to achieve stylistic functions that make an impact on the recipient's soul. His attention was drawn to employing the method of displacement perfectly in Mahmoud Darwish's speech, especially in his poem (Your eyes are a thorn in the heart). In his study, the researcher tackled the concept of displacement, linguistically and idiomatically, and exposed the opinions of critics in it, then mentioned the importance of displacement and the deep connotations that it enriches in the text, and then followed the warnings of displacement, as it must be smooth without exaggeration. The text and its effect on meaning, then the researcher concluded with a set of findings of the study.

Displacement has received great attention from critics as a fundamental issue in the formation of the aesthetics of literary texts, as a linguistic event in the formation, description and formulation of speech. Before discussing the displacement method, it must be defined linguistically and idiomatically. Where Ibn Manzur defined it in his tongue, he said: "The thing moved, it moved, it moved, it shifted, it moved, it moved away, it moved, and others

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moved it... and they moved them away from their place, i.e. towards them.." (Ibn Manzur, Lisan Al Arab, 1988, article ZZH), while idiomatically defined as "Exiting the expression of the prevailing or the conventional by analogy in use, vision, language, formulation and structure" (Al-Baqi, Na'im, Displacement and Significance, 1995, No. 451, p.5).

Munther Ayyash defined as "The displacement is a departure from the usual use of language or a departure from the linguistic system itself" (Youssef Abu Al-Adous, p. 108), and through the previous definitions, we elicit several points from them; The displacement constitutes a displacement from the norm, as it requires the presence of four elements; They are: an original path of the text before the displacement occurred, a displacement from the original path that caused the shift, and a new path of the text that was born in the mind of the recipient and saw it as a departure from the norm.

The phenomenon of displacement receives the attention of scholars, writers and critics as it is a fundamental issue in the formation of the aesthetics of literary texts, and as a linguistic event in the formation and formulation of speech. Displacement is "a penetration of the ideal of language and daring to do so in creative performance, as this penetration leads to a violation of the formulation on which the familiar and ideal pattern, or to a change in the level of phonetic and semantic language from what this pattern is." (Rasheed Al-Diddah, 2009, p. 15)

The term displacement is one of the common terms in contemporary stylistic study. Perhaps Jan Cohen was the first to single out this term with an extensive talk in the field of his talk about the language of poetry as one of the serious theoretical attempts in the field of rhetorical and poetic studies. Jan Cohen inspired the concept to mean an individual phenomenon specific to one of the writers or one of the creators (Abdul Moneim Khater, a study in the poetry of Nazik al-Malaika, 2004, p. 170). As for the signs of displacement, they were present in Western thought before the emergence of stylistic studies; When these studies came, the concept became more firmly established and deeper.

It is true that the term displacement is a stylistic term, of recent origin, but something of the concept of this displacement is old and traces back in its origins to Aristotle and to what Aristotle followed in terms of rhetoric and criticism. Aristotle distinguished between an ordinary language and another familiar and unfamiliar language and saw that the language that tends to alienate and avoid common expressions is the literary language (Ahmed Muhammad Wais, 2005, p. 82).

Not every displacement from the norm or transgressing it constitutes a unique creative event. There is a displacement or displacement that goes beyond a degree that is difficult to interpret because it is subject to the logic of the creative language itself, its internal development, its passports and displacements, so the characteristic of communication falls from it and remains far from being a creative characteristic" (Bassam Qatous, 1998). Reading, Rooting and Critical Action, p. 7. By presenting the previous definitions, the researcher concludes that displacement is the writer's use of vocabulary, structures, and images, using which he deviates from what is accustomed and familiar, so that the writer achieves what he should be characterized by of uniqueness, creativity, strength and attraction.

Significance of Displacement in Poetry

Displacement is an important phenomenon in the Arabic language; It is a means for its expansion, and an artistic and aesthetic tool that the language has known since ancient times. Where we find that the Arabs in the past were aware of the phenomenon, albeit in other terms, the most important of which is repentance; We also find in Ibn Jinni, Abd al-Qaher al-Jurjani, al-Qadi al-Jurjani, Ibn Rashiq al-Qayrawani, and others. Although displacement is a modern term associated with stylistics and modern poetics, the concept it denotes has rhetorical roots that go back to Greek rhetoric, as we find in Aristotle, who used to differentiate between the well-known and common ordinary language, and the strange and unfamiliar language, stressing that the second is the literary language; Because it - as Quintilian sees it - is an expression of movement, renewal and life, in contrast to ordinary language that indicates stillness and boring stereotypes. (Ahmed Muhammad Wais, p. 85).

As for the ancient Arabic rhetoric, the forms of displacement knew the interest of the rhetoricians, although they did not know the term, they searched to deviate from the norm and the familiar with different names that ultimately constitute the science of rhetoric; They studied metaphor and metaphor, presenting and delaying, reversing, and other rhetorical investigations. Abdul Qaher Al-Jurjani is one of the most prominent ancient critics who touched on topics that strongly touch on the concept of displacement in its modern sense. Where he paid special attention to the return, and he considered it a great advantage for poetry. (See Abd al-Qaher al-Jurjani, Asrar al-Balaghah, 1991, p. 316 and what follows, and the signs of miracles, 1981, p. 221 and 225).

The displacement has gained depth in the cognitive roots, and the signs and terms revolving in its orbit are numerous, which undoubtedly demonstrate the interest of rhetoricians and stylists in it and the realization of its importance.

In it, they expressed their awareness of the phenomenon of displacement, as it is (transcendence) according to Valerie, (displacement) according to Spitters, (disagreement) according to Thiri, and other many different terms (Al-Masadi, Abd al-Salam, 1986, p. 102).

There are indications of the presence of the idea of displacement among Arab critics, and that is because they took poetry as a material for their manufacture, and among these poets Al-Akhfash Al-Akbar (d. 177), where he distinguished between Al-Farazdaq and Jarir and preferred Al-Farazdaq over Jarir, and he justified this by saying: Al-Farazdaq only spoke of three things that he repeats in his poetry, Jarir did not go beyond this and did not improve in it, and we do not find a poem by Al-Farazdaq that does not contain a wonderful satire that is not in the other like it. (Muhammad Suleiman, Stylistic Phenomena in the Poetry of Mamdouh Adwan 2016, p. 35).

It can be said that displacement is one of the most important pillars of stylistics, and two things confirm this: The first is that the method in terms of the individual's own way of expression will always be associated with a displacement or relinquishment of other individual or collective methods. The second: that stylistics itself had made displacement, since its inception, the mainstay of its theory. The pioneers of stylistics, especially (Spitzer), took the concept of displacement as a measure to determine the stylistic characteristic in general, and a probe to estimate its intensity, depth and degree of effectiveness. (Al-Masadi, 1982, p. 102).

Displacement Issues

Displacement is a stylistic phenomenon that is more acceptable in the same reader if forgiveness comes without pretension, as is the case with the colors of Budaiya, as exaggeration in the matter leads to complexity, and the style then turns into ambiguity, so it is necessary to be moderate in displacement, and critics and stylists have addressed the warnings of displacement (Abu Al-Adous, 2007, Stylistics, Vision and Application, p. 220), and we carry it on the following points:

1. It is not possible to determine the displacement, as it does not have a point from which to start and another at which it stops.
2. There are displacements that do not have a stylistic effect, such as pronunciation or writing errors, and erroneous grammatical structures.
3. When studying the text stylistically, the student notices only unusual stylistic qualities, and neglects the text and its multiple structures.
4. The conception of style as a displacement is valid as a methodological method and cannot be taken as a basis for a stylistic theory.

Displacement and rhetorical images

Before mentioning the relationship between displacement and other forms of rhetoric, it is necessary to identify the levels of displacement, because one of these levels includes the so-called rhetorical pictures. The displacement may be at any level of the text, "If the text's strength is nothing more than words and sentences at the end, then the displacement is able to come in many words, for this reason the displacement is divided into two parts; the first type is what is related to it. The displacement is the essence of the linguistic material, and the second type is related to the structure, the context, or what is called the structural displacement" (Ahmed Muhammad Wais, p. 58).

Structural displacement

Salah Fadl defined it by saying: "Synthetic displacements are related to the linear contextual series of linguistic signs, when they depart from the rules of systems and structure, such as the difference in the composition of words" (Salah Fadl, Stylistics Principles and Procedures, 1998, p. 211). The linguistic elements in the spoken or written discourse are subject to the authority of the linear nature of the language, according to which the laws of the compositional procedure proceed between successive elements. Whatever the case, the structural displacements in poetic art are represented by the introduction and the delay. It is known that in every language there are general and steady grammatical structures, and it is clear that the presentation and delay are closely related to the rules of grammar, so that it has been called the grammatical displacement, and among the forms of structural displacements are deletion, objection and transition. From one method to another, a sudden transition, and through this it becomes clear that the structural displacement are represented in the introduction, the delay, the objection, the context and the attention

Optional Displacement

If the axis of the installations depends on the structure of the sentence according to the rules of grammar in a language, then the axis of substitution that allows the creator to use his abilities in choice and systems, the volatility of the language, and the ability of the author to use are the two main elements in creating this type of displacement (Saleem Saadani, stylistic change in the story

The Qur'an, 2017, p. 96). According to Cohen, this type represents a violation of the law of language - that is, a linguistic displacement. We can call it, as rhetoric calls it, rhetorical images, and it is he who provides poetry with its true subject, and metaphor represents the mainstay of this type of displacement (Ahmed Muhammad Wais, Displacement from the Perspective of Stylistic Studies, p. 112). Dr. Salah Fadl says: "It is the field of figurative figurative expressions such as simile, metaphor, and others." (Salah Fadl, p. 119). From the foregoing, it becomes clear that the substitution displacement is limited to the issues of metaphor in general, from which it is subdivided: mental metaphor, sent metaphor, metaphor, structural methods.

Displacement in Mahmoud Darwish's Poem

Displacement has several forms, the most important of which are predicate displacement, semantic displacement, and syntactic displacement. In this study, the researcher tries to study an important stylistic phenomenon represented in the phenomenon of displacement in Mahmoud Darwish's poetry. It is not in the researcher's encyclopedia to address all stylistic phenomena related to displacement in Mahmoud Darwish's poetry because of their abundance, but the researcher will address some of these methods are represented in semantic and predicate displacements.

Attributional Displacement

Stylistics have given predicate displacements special attention, due to their great importance, which is to give the text a great semantic intensity, and it works to motivate the recipient to help him access the depths of the text to realize its predicate truth, which is a mental effort that the poet and creator resort to for many purposes, perhaps the most important of which is directing the recipient to the ranks of speech. According to what the speech requires in directing the recipient, or attributing the action to the non-active, or changing the positions of the words, in order to bring about this in the awareness of the recipient (Muhammad Mubarak, 1999, p. 255). In order for the predicative displacements to achieve their semantic effectiveness, the poet should not exaggerate his displacements, so that his text does not enter the orbits of obscurity, and constitute an obstacle to its interpretation, so it is difficult for the recipient to understand its dimensions. A displacement that can be perceived, and Jan Cohen stipulated that the relationship between the predicate and the predicate be characterized by the term moral alignment to distinguish the correct sentence in terms of meaning. (Cohen, The Structure of Poetic Language, translated by Muhammad Al-Wali, and Muhammad Al-Omari 2000, p. 134). Mahmoud Darwish took great care of his poetry, which is based on the unusual inflectional displacement, and this is evident in his saying: (Mahmoud Darwish, 1994, p. 107).

"Your eyes are a thorn in the heart... it hurts me yet I worship it"

This verse represents a clear departure displacement from the usual poetic methods of imitating the eyes among the Arabs, in his saying: "Your eyes are a thorn," and this indicates many suggestions about the poet's suffering. It can be understood on the surface, and this results in two stylistic processes:

The first: the displacement in linguistic usage and the violation of expectation, as it appears from:

Likening the eyes to a thorn, which reflects an unaccustomed displacement in poetic styles.

His reaction to lifting the thorn, where he said: I worship it instead of removing it, as is customary.

And the last of them: the element of choice for the words and the subject.

When looking at the special significance of the displacement in his saying: I worship her, and linking that with the title of the poem (A Lover), the significance takes a special dimension. It is the pure spiritual love that represents the mystical love that transcends the earth, which transcends matter and the sensible.

These displacements become exciting to the latent and expressive indications of the poet's vision, where the thorn is associated with pain, but it is a tormenting and merry pain from the poet, and therefore his reaction came unexpected, and all this makes us look for the deep vision that affected the surface. (Hussein Bahar and Muhammad Al-Hindi, 2011, p. 15). Then the poet shocked us by saying: (I worship it), for the poet came with something unexpected, as the word (I worship her) cut off the context of the text, which gave the phrase a distinct poetic effect, as it was expected that he would say after saying: It hurts me; take it off.

The predicate relationship that Darwish created in his previous poetic text suggests the depth of the significance resulting from comparing the effect of the beloved's eyes to the thorn that affects the heart, and instead of removing the thorn he worships it, and this highlights the implications latent in the conscience of the creator, expressing his vision, as the thorn is associated with pain, but it is pain He finds acceptance and satisfaction with the poet, so his

reaction came suddenly and unexpectedly, instead of saying after a word that hurts me, I take it off, he said I worship her, which cut off the context of the text and caused surprise, and the level of surprise increased the actions that followed the pain of the thorn, namely: (It hurts me, I worship it protect it) and formed a basis for generating indicative energies and aesthetic horizons, deepening the experience of the creator in the conscience of the recipient" (Muhammad Kalab, 2016, p. 14).

The beauty of displacement is also evident in Darwish's words (Darwish, 1994, p. 101): The flute cried, if I could go to the Levant walking as if I were the echo wailing silk on a coast, meandering in a cry that never reached in the previous painting The poet painted an unusual painting in the attribution relationships between The verb and the subject, in (the flute cried) and (silk wails on the coasts, and a zigzag cries), where the crying was assigned to the flute, and the wailing to silk, a new predicate relationship, that expressed the poet's sadness, and broke the horizon of expectation in the recipient, who was expected before the word of the flute Attributed to another, as well as before the arrival of the word silk, which is provided by the humility that was established in the minds of the recipients, and the lexical accompaniments circulating among people, so the one who cries or laments is the human being, whether he is old or young, man or woman (Kilab, 2016, p. 16).

The relationship between the predicate and the predicate is illogical, and the distance between them is wide in fact, but the poetic language brings the distances closer, and combines the contradictions, and the poet seeks with his departures from the predicate relations between the subject and the verb (the flute cried - the silk wails) to suggest the intense sadness that afflicted him, and to find a sentence of Signs that excite the recipient, and make him more interactive with the creator's emotions. It is undoubtedly true that the sentence of displacements indicates a special logic that the poet adopted in his style based on choosing unexpected words and establishing relationships between them, making their significance separate, making it difficult to feel them in harmony unless you deal with them in the light of special logic, and this is clearly evident in the follow-up of the poetic sentence from his saying : (Darwish, 1994, p. 107)

"And protect it from the wind

And I cover it within the night and the pains... I cover it up

Her wound lights up the light of the lamps

And make my present tomorrow".

The repetition here, which is a form of total displacement in his saying: Sheath it, is employed to produce the poetic rhythm in I worship it, and it forms a basis for generating the subsequent phrase, choosing the word (ignite) and assigning it to the wound an unexpected choice, and a detailed semantic installation, which is called metaphor in ancient rhetoric. (Bahar and Al Hindi, 2011, p. 14). It becomes clear to the researcher that this semantic sequence starts from his saying: "Your eyes are a thorn," then he said: "in the heart, then it hurts me," then I worship her, protect her and cover her, and ends with his saying: "Her wound lights up the light of lamps, without restricting the place to feel that the poet suffers a moment of crisis and tension, and she forms the focus of the image." Poetics and its axis.

Semantic Displacement

The language of poetry is characterized by its great displacement energies, which gives it the latent ability to provide the same meaning with different displacements, "where the signs are displaced from their original meanings, and the familiar connotations disappear in the words, to be replaced by new, unfamiliar connotations. Depending on the context in which the poetic symbol arises, and the opposite may happen, the one meaning is symbolized by different signs" (Omaima Al-Rawashdah, 2004, p. 54). Semantic displacements create literary images that have suggestive, aesthetic and psychological dimensions that are manifested in novelty, surprise, and amazement (Abdel Aziz Hammouda, 2001, pg. 402).

Semantic displacements are based on replacing the real or superficial meaning of the word with the deep figurative meaning, where the transition is made from the first meaning to the second meaning; That is, from the conceptual meaning to the emotional meaning (Cohen, 1986, p. 205).

Darwish has exploited the effectiveness of semantic displacement in multiple schematic images, including what he mentioned in a simile between two characters, one of which is real, and the other is mythical, to highlight the depth of the paradox between these two characters, as is evident in his saying (Darwish, 1994, p. 107).

"The huts of my loved ones on the chest of sand And I'm awake with the rain I am the son of Ulysses who is waiting for mail from the north A sailor called him, but he did not travel Curb boats and step away from the top of the mountains"

In the previous verses, Darwish drew an analogy between two characters. One is legendary and the other is contemporary, where the poet moved from the basic novel to the mythical, and gave it a contradictory dimension, as (Ibn Ulysses) responded to the call of the stones, and traveled in search of his father, while (Ibn Ulysses) the Palestinian refused to travel, and chose to stay and struggle and not migrate like legend, and the difference is clear. Between the two travellers, the son of the legendary Ulysses will not lose anything in his travels, while the Palestinian son of Ulises, his travel will be a betrayal of his homeland. (Kallab, 2016, p. 10).

It becomes clear to the researcher the displacement in the previous section by Darwish's invocation of the legend (Ulysses) and his son, where he moved away from the legend and hid its connotations, and gave it a new dimension in line with the poet's experience, which gave the meaning strength, and gave it positive suggestive connotations, so the Palestinian son of Ulysses sacrifices travel in search of his father in exchange Stay at home and resist, hoping to liberate the land.

The metaphorical displacement has achieved its aesthetic values through its ability to achieve homogeneity between external facts, between the past and the present, and mix them in an allegorical composition that affects the recipient, and strengthens his sense of the reality of the new situation, as represented in his saying (Darwish, 1994, p. 115):

"I asked you to shake the most beautiful palm on earth, the branch of time Leves past and present fall And born in the picture of twins, an angel... and a poet"

The previous verses gained its aesthetic value through its departure displacement from the familiar and the circulating, as the poet has mixed in it two divergent facts (the pomegranate branch) and this was supplemented by indicative values that show the displacement that was transferred to that branch, so he said: (to fall the leaves of the past and the present), if time has a branch What is the nature of the fallen leaves of this branch, it is the leaves of time, its past and its present, for the past and the present fall, suggesting renewal, and on their ruins the dawn of a bright future appears (Kilab, 2016 p. 476).

And this metaphorical image reveals the poet's use of the story of Mary, peace be upon her, in a biased way, as he asked Mary, peace be upon her, to shake the pomegranate branch, in order for the leaves to fall, so that the Palestinian grief would turn into joy, and the Palestinian pain would subside so that a future flourishing with hope would emerge from it. It has the pain of the past, and the hopes for the future shine in it.

The displacements in Darwish's poem are covered with different garments. We find some of them with strength, as if they are shaking the arm, as in his saying: (Darwish, 1994, p. 107).

"Be careful From the lightning that I wove my song on Flint I am the best young man, the knight of the knights That smasher of fetishes"

Sometimes the displacement takes the form of a low sound, as if it is a surprise or a stroke that is hindered by a sigh or a sentence, as in his saying: (ibid., p. 107).

"And you are the other lung in my chest You are the voice in my lips"

The previous displacements do not do their work except because they are out of the ordinary, and this is what stylistic scholars indicated when talking about displacements, and their concept in artistic writing, and surprising the reader by using the stress in the intensity of emotion or calm and surprise. (Bahar and Al Hindi, 2011, p. 15).

The displacement in the pace of emotion that Darwish repeats makes the reader in a group of varying emotions in ups and downs, and perhaps every poetic sentence ascends or descends the reader to a degree of emotion, and it is a psychological emotion experienced by the poet himself, and he announced it in the appearance of his poem and the opening of his love when he said:

I adore and adore her where that rise and decline is revealed in pain and worship; Where pain and pleasure.

The emotional displacement may make the poet and the reader sore together, as whenever the poet moves from one emotion to another, the reader participates in that transition. in a single emotion. (Abu Al-Adous, 2007, p. 220)

This can be represented graphically in his saying (Darwish, 1994, p. 107).

Palestinian Eyes and Tattoos (1)

Palestinian name (2)

Palestinian dreams and determination (3)

Palestinian handkerchief, feet and body (4)

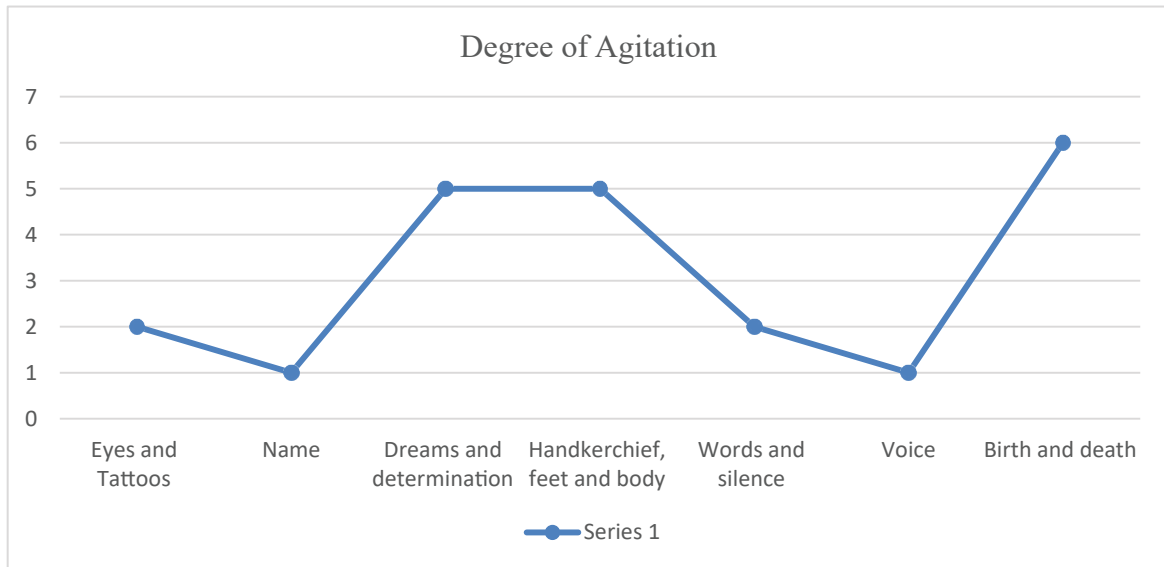


Figure 1. Degree of Agitation.

Palestinian words and silence (5)

Palestinian voice (6)

Palestinian birth and death (7).

(Figure 1) In the above chart, the numbers from 1-7 represent those poetic lines in the previous stanza, which is the horizontal axis, while the symbols from (A-E) represent the degrees of emotion in each stanza, which is the vertical axis. The previous figure remains relative, but it shows a reasonable degree of these emotions and the displacements that occurred on the level of one emotion; Where internal emotional displacements are clear in the text.

Results and Findings

After the exploration journey undertaken by the researcher in the poem "Your Eyes is a Fork" by the poet Mahmoud Darwish, which aimed to study the poetic displacements and their implications in his poem, the study reached the most important results:

1. The displacements that Darwish employed in his poem achieved a high degree of poeticity, based on the vastness of the space achieved by departing from the norm and transcending the conventional, which gave the text beauty and splendor and gave it a strong suggestive energy.
2. The style of displacement is one of the most prominent features that characterized Mahmoud Darwish's poetry, as the poet invested in it extensively to achieve its meanings, which gave the poem a syntactic structure through which it achieved aesthetic goals and emotional functions.
3. The researcher found that the language used by Darwish in his poem is not subject to lexical meanings as much as it is subject to suggestive meanings, which made the text effective and powerful in attracting the attention of the recipient, and surprising him with a significance he did not expect.
4. There must be moderation in the displacements so that they are more acceptable to the reader, if the forgiveness of the mind comes without pretension, as is the case with the colors of the Budaiya, as exaggerating them leads to complexity, and the method then turns into a kind of immersion in ambiguity.
5. Mahmoud Darwish's employment of displacements in his poems in general, and in his poem (Your Eyes is a Fork) in particular reveals the volatility of his language and his ability to create the language of new, unexpected linguistic contexts.

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