



Stylistic Features and Aesthetics of Expression in the Poetry Collection *A Journey Through the Eyes of Longing*

by Abd al-Majid ‘Farghali’

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Abstract:

This study examines the stylistic characteristics and aesthetics of expression in the poetry collection *A Journey Through the Eyes of Longing*, through an analysis of poetic lexicon and linguistic structures, and by revealing instances of syntactic and figurative deviation and their role in constructing aesthetic meaning. It also seeks to highlight how the poet employs language and poetic imagery in shaping his creative experience.

Keywords: stylistic features, aesthetics of expression, the poetry collection *A Journey in the Eyes of Longing*, Abdul-Majid Farghali, literary analysis.

Received: 03 /07/ 2026

Accepted: 25 /07/ 2026

Published: 30 /08/ 2026

Introduction:

It is well known that ‘poetry is a linguistic phenomenon in its very essence, and there is no way to approach it except through language, which embodies human genius and constitutes the very essence of poetry’ (Abdul-Badi’, 1989) , Poetry, as an art form whose tool is the word, has its complete essence and artistic secret rooted in language, beginning with sound, passing through the individual word, and ending with syntax (Felfel, 2013).

If we examine the language of the creative poet and its artistic components, we find that it differs markedly from the language of everyday life; for when the poet employs it, he strips it of its customary, ordinary meaning and imbues it with new significance; he endeavours by various means to distance it from the realm of prose and its associated values, organising and shaping it into a unique linguistic and artistic form.

Since the poet, in most cases, appeals to the emotions and stirs the feelings and sensibilities, he must choose his words carefully through their arrangement, then select the appropriate musical rhythm through the sequence of his verses and their harmony, so that certain phrases echo and repeat, allowing the ear to perceive them as music and a regular melody. In this way, the poet creates a poetic language with all its symbols, elements and intonations (Anis, 1952) .

Poetic language, in fact, plays an important role in the process of poetic creation; for it is the poet’s tool in giving form to his artistic experience. The poetic experience is ‘fundamentally language, poetry is the artistic utilisation of the sensory, intellectual, psychological and phonetic potentials of language, and the language of poetry is the poetic existence that is realised in language through emotion, sound and music’(Al-Warqi, 2005) .

Poetry is, therefore, an integrated structure in which language plays a direct role in the artistic creation of the poetic experience; This is because it is the means of expression through which the poet articulates what he feels and senses, lending aesthetic beauty and vitality to the fabric composed of words and structures with semantic connotations linked to the poet’s emotions, his inner poetry, his temperament and the circumstances surrounding him, as well as his artistic ability, which is evident in his selection of the appropriate word and its placement within a harmonious and coherent context, alongside the surrounding words and sounds blended with their meanings (Tawfiq, 2012) . Thus, the aesthetic

dimension of language is realised through the linguistic composition that the poet has always sought to express his emotions and psychological dimensions.

Furthermore, ‘the poetic message is the result of a specific language and a phonetic form linked to a tangible communicative phenomenon, and comprises two distinct aspects: the semantic and the aesthetic; Recognising, studying and defining the characteristics of these two aspects are considered to be among the foundations of media for aesthetic reception, which tend to broaden the scope of general media to include this nuanced message, the importance of which is not limited to the information it provides but also encompasses a range of other artistic influences’ (Fadl, 1998) . In addition, the artistic linguistic structure inherent in poetic language enhances its beauty and reinforces its meaning.

Perhaps all of this is what we seek to achieve through an analytical artistic study on the subject entitled: **‘Stylistic Characteristics and Aesthetics of Expression in the Collection “A Journey Through the Eyes of Longing” by ‘Abd al-Majid ‘Farghali’**, seeking to uncover the strategy employed by the poet in his collection, the various themes it encompasses, and some of the stylistic devices that abound in his poems; this is examined in terms of poetic lexicon and its connotations, as well as certain linguistic stylistic phenomena, such as intertextuality and displacement in its two forms: structural and figurative, not to mention irony, which played a major role in Abdulmajeed Farghali’s poetry by demonstrating his mastery and distinction in his artistic field.

***Stylistic devices and their role in constructing meaning and the beauty of the image:**

Firstly: Stylistic devices in the construction of meaning:

The first thing that catches the reader’s attention when delving into the poetic language employed by the great poet ‘Abdul-Majid Farghali’, particularly in his collection **A Journey Through the Eyes of Longing**, is that he draws upon a distinctive semantic field, which is what we shall explore in this collection.

1. Vocabulary and its connotations:

In our analysis of some of the poems in this collection—particularly as it focuses on a single theme, namely love poetry, alongside certain social, national and Muslim Brotherhood-related themes— we observe that it aligns with the views of critics regarding poetic language and their requirements for fluency, ease, and

harmony between form and meaning. This is achieved through the appropriate use of words that express his poetic experience.

Since ‘every form of discourse has its own lexicon—Sufi poetry has its own, and panegyric poetry has its own’ (Muftah, 1992), ‘Farghali’, in his emotional poems on a variety of themes, sought to select the appropriate poetic language in terms of its poetic lexicon and specific semantic field.

Perhaps his poem ‘Nature Is My World’ represents the finest of the poems drawn from the lexicon of nature; indeed, all the words and meanings relate to nature. Enchanted by the beauty of nature, he says (Farghali, 2017) :

I stand above the tips of the palm trees	I gaze towards the shore of the Asil
Where the beautiful twilight falls	over the valley of the palm trees
Where the sweet sunset from	A sun that is setting
I loved it as if it were a painting	blended with pure gold
In a fragrant smile	From the gentle sigh of a whisper

And as we stand before the poetry of ‘Abdul-Majid Farghali’, particularly this poem whose title declares ‘Nature is My World’, it becomes clear to us that the poet was concerned with an element of beauty upon which no two can disagree: that which pertains to nature and its charms. He employed several terms that remain true to their literal meanings, such as: (the beautiful twilight palm, the valley of palms, the sunset, the sun); and all these words, drawn from various landscapes, constitute and form part of nature, suggesting a semantic field of their own, namely: ‘beauty’. However, when the poet reaches a certain stage of love and attachment, his soul merges with the spirit of nature, as embodied in the following verses (Farghali, 2017) :

My love of nature has led me	with feelings of noble passion
The spirit of nature has taken hold	Who among us may attain its grace?
Nature has forsaken me	Is there any remedy for my affliction?
An illness whose taste I have come to love	And have grown as familiar with it as with a close friend

In this poem, the poet reminds us of the Sufi poet and the merging of his soul with the Divine Self, and the attainment of what is known as divine love; and the same is true of our poet, whose soul has merged with the spirit of nature, leading him to choose specific words (the passion of love, the spirit of nature, his own style) that evoke a profound degree of love and intense devotion.

Perhaps the most beautiful and marvellous legacy left by ‘Farghali’ in his writings on the homeland is his magnificent poem ‘To My Beloved Mother, Egypt’, a poem he composed whilst travelling to sisterly Libya; as the hour of his departure drew near, his poetic inspiration turned towards his beloved homeland, Egypt, where he began with this magnificent opening stanza: (Farghali, 2017) :

Your air is sweeter than the scent of
roses
And your Nile, O beloved Egypt,
flows in a chain
And your spirit dances around me,
clapping
Caressed by the breeze, it soars

This was mine, wavering and
growing
to his words ‘’ (Farghali, 2017) :

And your water is sweeter than that
of the Gardens of Paradise
whose banks are graced with golden
crops
Along the edges of the night, a
singer’s melody
And if a gust of wind touches it, it
roars
And in it my feelings stretch and pull

And here I am, moving on, savouring the
pain of her absence
And there it is, the palm tree, waving its
fronds
As if I were bidding him farewell as he
departs
And from the place of my departure, my
car has

I see him as if he were weeping
and wailing
I see him as if he were weeping
and wailing
My longing for him melts away,
and my tears flow
carving a path that rises and falls

Anyone reflecting on this poetic passage will notice that the poet has drawn upon the lexicon of nature—which has long captivated him—and which dominates most of the verses in this passage, indeed the entire collection. In it, the poet has embodied two distinct semantic fields: the ‘realm of beauty’, which evokes the poet’s passion and love for his homeland, before turning to another semantic realm represented by ‘parting’ through the following words:(I savour her farewell as I bid adieu, departing, to the place of my journey), which evokes the searing

anguish the poet experiences during his departure, thus affirming the poet's patriotic spirit and his pride in it.

And whilst nature may have depicted half of the cosmic beauty the poet beheld, for him, woman has completed the other half; for in his collection *A Journey Through the Eyes of Longing*, the poet is captivated by the phenomenon of beauty, whether found in nature or in women. Perhaps the poet's use of vocabulary drawn from the lexicon of women confirms this fact; in his poem *Dialogue of Beauty*, he says (Farghali, 2017) :

Are your eyes the very essence of
passion, with a radiant smile?
Or has the magic in your eyes
concealed its secret?
It is beauty; God's hand has
fashioned its charm
The dialogue of beauty knows no
equal in its course

Or is the face a full moon, radiant
with the beauty of a smile?
And circles have gathered round a
fine necklace of yours
So it was no wonder that a poet
was captivated by it
And there is nothing comparable
to what it contains

And in another poem, ** (Farghali, 2017) , he wrote:

The wine of beauty flows down her
cheeks

And her arched eyebrow is like a
crescent moon

And in his poem ** (Farghali, 2017) :

Beauty lay by my side
embodying all virtues
A nymph from her horizon

as if she were a generous king
residing between its two sides
She has torn through the veil of
clouds

—And based on what we have noted, and what we discern from this collection; the lexicon of love poetry is the vast space in which the sense of beauty and its expression flourished, not to mention nature, which embraced most of its vocabulary evocative of beauty, thereby enhancing the grandeur and beauty of his poems, which ultimately suggests the poet's sensitivity and the aesthetic refinement he has attained in taste, judgement and description. Yet he is soon overcome by a pessimistic tendency, resorting to a different lexical register in which a melancholic structure comes to the fore, rather than other structures, such as: (confusion, despair, lost, misfortune, suffering). These terms carry connotations closely linked to the realm of pessimism. In this way, the poet

expresses what stirs within him whilst simultaneously revealing the inner turmoil he cannot shake off or suppress. The poet (Farghali, 2017) writes:

I searched but could not find myself	except in the bewilderment of
	despair
Worn out, lost, and suffering	Without hope or solace
As if I were entering this world	through days of misfortune
I suffer what I suffer	And my life is moving in the
	opposite direction

Despite all the poetic creativity that this literary figure possessed, ‘Abdul-Majid Farghali’, now in his sixties, has been subjected to the harshness of neglect and unconstructive criticism, despite being regarded as one of the pillars of classical Arabic poetry(Farghali, 2017) , Yet this only instilled a spirit of defiance within him, prompting him to compose a free-verse poem in which he writes: ‘ :

O you who have ignored me

Have you forgotten that this is my place?

I am not in a place where I cannot see my own being

How can I submit to humiliation behind those who have wronged me?

I am no longer an intruder

At tables where I am humiliated

I am a poet in the poetry of who I am

And if I descend, it is signalled with the finger

And if I were to be pointed out,

Then if my standing is denied, and I am forgotten Or if I am rejected, I have

I have reined in my proud steed

And spurred her on wherever he wills

The honour of my forefathers, the essence of my being

As for the vocabulary used in this poetic passage, it is clear that the poet was overcome by a spirit of defiance above all else through the use of the following

terms ('I', 'this is my place', 'my very being', 'I am a poet'), in addition to the frequent use of negation and affirmation, and the repetition of the pronoun 'I'. All of this has helped to create a distinctive semantic field, namely 'defiance' and, consequently, self-affirmation.

2. Intertextuality:

It is a well-known phenomenon and an axiomatic principle in poetic and literary writing that the creative writer—be they a poet or a prose writer—does not possess a language whose vocabulary is entirely of their own making, nor a style whose every characteristic originates solely from them, nor a thought that they have created out of nothing, nor a feeling that they are the first to experience and whose pulse is uniquely their own; This is a self-evident truth that has been recognised since ancient times; it is not a matter of debate, as literary texts intersect in terms of language, style, emotion and thought, whether intentionally and consciously by their authors or unintentionally and unconsciously. This literary process is known as the phenomenon of intertextuality (.

Accordingly, intertextuality is a modern critical term, referring to the interconnection of texts with one another, 'as evidenced by the etymology of the term itself, which denotes the exchange of influences and relationships between a contemporary literary text and earlier literary texts' (Murtad, 2015) .

If we turn our attention to religious intertextuality, we find that many poets regard it as a central source from which they draw numerous themes, characters, symbols, situations and visions that form a key focus of their literary works, through which they express their ideas, concerns, aspirations and personal experiences (Musbah, 2016) . Perhaps the most important source of religious heritage upon which the Al-Khariyat poet relies to reinforce the meanings of his poetry is the 'Holy Qur'an', and this is something we frequently encounter in the work of our poet ' Farghali', particularly as he is known for his profound meanings and his conservative yet reformist approach. In a poem of his entitled 'The Court of Birds', which begins **with the lines:** ' :

Your song, 'Hamamak Hawli', is
exquisite
And 'wars of destruction' were on
the verge of breaking out

When he rises at dawn to recite the
oath
and threatens the people of the world
with annihilation

and ‘calls for peace’ were ‘opposed’	and ‘conspiracy’ intensified under oppression
And the disarmament initiative	find favour in the hearts of the tyrants of the nations

until the poet, entrusting the matter to his Lord, said: ‘ :

So what shall we say to this mighty one	if he is blind and utterly deaf?
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In any case, there is a God	to whom belongs creation and command: He is the Judge
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and the truth is that the intertextuality in this poem is embodied in the final couplet, where the poet initially sought to clarify the vital request, namely ‘peace’; and since the response was one of disregard and rejection—particularly from a powerful entity such as the United Nations—this led the poet to entrust his cause to God, through his reference to the Holy Qur’an, with the words of the Almighty: ﴿﴾ ‘Verily, your Lord is Allah, who created the heavens and the earth in six days, then established Himself upon the Throne; He coversthe night envelops the day, pursuing it swiftly, and the sun, the moon and the stars are all subject to His command. Behold, To Him belong creation and command. Blessed be Allah, Lord of the Worlds. 54﴿﴾ . [Al-A‘raf: 54] This added further depth of meaning to his poem.

In another poem entitled ‘They Have Wronged You, O Donkey’, in which he responds to the common perception that the donkey is a symbol of stupidity and folly, (Farghali, 2017) writes:

That is, it refers to stupidity	O you whom so many wrong
They have wronged you, O donkey	, whilst you are a man of great importance
like a ‘clever’ donkey	or whatever guides you on your journey
It was a sign of mercy	for mankind; in it was a messenger
Has the news of Al-‘Uzi reached you	and how he believed in the Resurrection?
He and the donkey, both of them	were raised by the power of the Almighty
Do you see how God	those who lie amongst the graves

And look at those great , and how their eyes are wide open?

The poem is amusing and could almost be classified as children's literature, given its educational value and its role in correcting misconceptions; the poet considers the donkey to be better than many people think, indeed a source of goodness, and it is enough of a honour that God made it a miracle for our Prophet Ezra, peace be upon him, and for all people, so that it might remain an immortal miracle in history. God, the Exalted, says: '﴾' Or [consider] the one who passed by a town whilst it lay in ruins upon its foundations. He said, 'How could Allah bring this back to life after its death?' So Allah caused him for a hundred years, then raised him up. He said, 'How long have you remained here?' He said, 'I have remained a day or part of a day.' He said, 'No, you have remained a hundred years. 'Look at your food and drink; they have not gone bad. And look at your donkey. We shall make you a sign for mankind. And look at the bones: how We raise them up and then clothe them with flesh. When the truth became clear to him, he said, 'I know that Allah has power over all things.' 259﴿ [Al-Baqarah: 259]. What is striking about this Qur'anic intertextuality is that it is embodied in several verses in the form of a Qur'anic narrative, instilling in the reader a sense of excitement and eagerness to understand the poem's meanings, whilst also reinforcing those meanings.

The poet continues his intertextual engagement with the Holy Qur'an; we note his words: ' :

And the palm trees dance to the song	With nature, in a strutting gait
They sway like brides	emerging with their slender forms
and their necklaces glistening on their chins	Fruit glistening high above
Love the fruit that appears	In which there is neither sale nor flaw

There is no doubt that intertextuality is evident in the final verse, which echoes the words of Allah: '﴾' Say to My servants who have believed: 'Let them establish prayer and spend from what We have provided for them, both in secret and in public, before the Day comes a Day on which there shall be no trading nor any friendship. 31﴿ [Ibrahim 31.], and all this points to the importance of the fruit enjoyed by the clusters of dates.

It is worth noting that amongst the various types of intertextuality found in the poet's verses is 'literary (poetic) intertextuality', the latter of which is abundant

in the poet's collection. We may cite his poem 'Woe to You, O Villager', which depicts the tragic state of the countryside. As(Farghali, 2017) states:

Every day, out in the open, a man is killed Woe betide you, my beloved countryman, for what has happened Here is a lad torn apart by a bullet,	And in every home there is wailing and lamentation such horrific incidents have occurred!! and the mark of dignity remains upon his garment prey for the beasts, never to be found again?
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The intertextuality is evident in the final verse; the poet subtly alludes to the Mu'allafa of Antara ibn Shaddad whilst speaking of his slain adversary, in his lines: ' :

So I left him to the Islands of the clutching his fair hands and wrists
Seven, to devour him
'Farghali' has painted a tragic picture of the plight of the innocent rural child, in the form of a sheep prepared for slaughter; all this is presented as an implicit metaphor, indicating the magnitude of the calamity that has befallen the countryside, to the extent that even innocence has not been spared from murder and atrocities.

Secondly – Stylistic structure and its role in constructing the image:

1. Syntactic displacement:

The poetic image is the arena in which the poet's ability and mastery of artistic composition, as well as his proficiency in the craft of poetry, are revealed; for the poetic text is like a piece of furniture, the craftsmanship of which is embodied in the image(Ismail, 1974) , The same applies to poetry: the more deeply the poet delves into the element of imagination, utilising the power of language and its potential in terms of meaning, structure, rhythm, metaphor and various rhetorical devices, the more he is able to craft a poem that appears in the best possible light to the reader.

We shall begin our analysis by examining some of the characteristics of artistic beauty and the figurative structures of poetic discourse, particularly as we are dealing with a collection of poems by an obscure poet, who, through his artistic mastery, sought to innovate in his poetry and astonish the reader by occasionally

subverting language, thereby achieving the intended meaning through the phenomenon of syntactic displacement.

Syntactic displacement in speech or discourse is characterised by the fact that ‘it consists of two operations, successive in time and identical in function, namely: the speaker’s selection of expressive tools from the lexical repertoire of the language, Then, the speaker’s arrangement of these elements, some of which is governed by the rules of grammar, whilst others are permitted by the flexibility of usage’(Al-Bar, 2010) .

Syntactic displacement—or, as some critics term it, syntactic deviation—is regarded as ‘a departure from the familiar grammatical system and a breach of its linguistic principles, because the poetic quality of the text arises from breaking away from the conventional pattern of syntax in order to venture into the realm of expansiveness, thus creating new, displaced structures that form a world distinct from the source from which the text was derived, revealing itself to you as a unique entity that astonishes you with its manifestation and with what its elements in the text suggest”(Khader Hamad, 2013) . Syntactic displacement may manifest itself in what are known as advancement, delay and omission.

It is well known that the standard structure of a verbal or nominal sentence is for the verb to be mentioned first, followed by the subject or predicate, and so on; however, what distinguishes poetic language is that poets, through their stylistic devices and vivid imagination, seek to depart from the familiar grammatical structure by means of fronting and postposition.

The element of anticipation and delay ‘represents an important factor in enriching poetic language and enhancing the syntactic shifts in a poetic text, making it more vibrant and inspiring the reader to scrutinise the structure closely in order to grasp its meaning’(Khader Hamad, 2013) . The poet(Farghali, 2017) says:

A land I bought with my blood	How can its foundations crumble like dust?
The deed is in my hand, and therein lies my home	How can we cast our lot with an oppressive tyrant?

The poet sought to depict his memories of his ruined home, introducing the news with the phrase ‘in my hand’; this precedes the subject ‘her necklace’, thereby reinforcing the statement. The poet may intensify certain aesthetic images that suit his poetic experiences, employing other syntactic shifts to further emphasise his intended meaning, as in his lines: ‘ :

And across the valleys of the earth,
 from every meadow
 And upon the carpet of grass beside
 its channel
 And in the song of the warbling bird,
 calling out

A breeze from Paradise, oh Lord, so
 fragrant

A carpet has been spread to honour
 the visitor

A resonance of melodies, whilst the
 universe stands in silent
 contemplation

And in the rustling of the branches,
 the palm trees sway

There remain traces of longings for
 the dawn

This poetic passage is replete with several syntactic shifts, which have led to a departure from conventional speech; thus, the subject appears last in every line of this stanza (breeze, carpet, resonance, remnants of longings), whilst the predicate is introduced by a preceding clause: ('Across the earth's ravines, and above the carpet of grass, and in the birds' song, and in the fluttering of the branches'), in harmony with the poetic imagery. This has resulted in the strength and clarity of its composition. Thus, the greater the power of imagination in poetry, and the more concentrated the poetic imagery in the poem's structure, the greater the beauty of form and the strength of meaning. The poet may resort to another syntactic shift by omitting one of the attributive elements; we cite an excerpt from a long poem depicting the innocence of childhood.

(Farghali, 2017) writes: :

In a robe of purity, childhood shines
 brightly

His titles are a feast for the eyes

In every garden, his blossoms smile

The dew touched his lips as he grew
 jealous

The omission of the subject is clear and evident in the first verse, and the implied meaning is 'She is in a garment of purity', as it refers to childhood. All of this constitutes a departure from the familiar rules of the language and a breach of its principles, which infuses the poem with a rich imagination whilst, at the same time, preserving its metre. If, however, we turn our attention to the second line, the fronting is prominent and clear; for we find that the predicate 'in every meadow' has been brought forward before the subject 'its flower'. Thus, omission in general, or 'the advancement or delay of a word in relation to its natural position, is an indication of brevity or emphasis, or of good taste and propriety, or of absolute importance' (Shaib, 1991).

It is well known that the standard order in a verb-based sentence in Arabic is to state the verb, followed by the subject and then the object, provided the verb is transitive; in this way, the sentence is complete. Any change in sentence structure or the order of its elements plays a role in altering and diversifying the meaning. In this type of fronting, some of these constituents are shifted from their original positions—as dictated by the language system—to new positions not originally intended for them (Khader Hamad, 2013). Among the contexts in which the object is placed before its verb, we may mention the verses of the poet, who describes his memories and longing for his rural homeland in the poem ‘Salamā Turāb al-Rif’ (Farewell, O Soil of the Countryside), which begins:‘ :

Peace be upon you, O soil of the	whose heart and emotions dwell
countryside; the poet greets you	within your embrace
The fragrance of your blossoms	And from your inspiration, his
mingles with his spirit	thoughts found their guidance

Until(Farghali, 2017) says:

And if the shadows of memories of my	I feel a stirring deep within me and
beloved should cross my mind	the sights become painful
I see her, and she has gone to you,	Intimate feelings, lost in her charm,
leading me	linger

In the final line, the poet employs a marvellous allusion created by the use of the pronoun ‘al-ha’ in the words ‘I see her’ and ‘her charm’, which refer to his beloved. Whenever his beloved crosses his mind, he longs for his countryside and for those beautiful memories with her in this beloved homeland, However, what is striking in the opening of the final verse is the placement of the object before the subject ‘feelings’, due to his intense longing and love for his beloved; this serves to strengthen the meaning whilst omitting the object of the verb ‘lingers’, which refers to the beloved, bearing in mind that it contains the rhyme scheme of the poem, Thus, the poet’s task here is to strip language bare and uncover the expressive value in all its parts that are obscured by everyday usage, whilst highlighting the aesthetic elements even in those forbidden realms of language where people have traditionally condemned those who venture into them(Fadl, 1998) .

2. Metaphorical displacement:

Today, semiotic critics tend to regard the image as a representation of all kinds of sensory experiences—both auditory and visual—including colour, taste, smell

and touch(Fadl, 1998) Perhaps this is what we see clearly in our poet through his mastery of the aesthetics of the poetic image; this is evident through the intense diversity of sensory images—ranging from visual, auditory, tactile and olfactory images—which infuses his poems with a kind of creative dynamism manifested in his ideas and stances. It is evident that it is in the nature of emotional texts to sometimes exaggerate in their description of things, thereby imbuing the poems with an intense poetic imagination; this is what we find in our poet’s work, as we observe that he has clearly made abundant use of poetic imagery and varied its forms. As examples of this, we may cite two lines from his poem ‘In the Embrace of Nature’, where he writes: “ (Farghali, 2017) ‘ ’:

The time of the harvest is drawing near and the men are ready
and the wheat is a submissive army It and the sickles are locked in battle

The poet has gazed upon the most beautiful and magnificent of sights: the harvest. He depicts the dense ears of wheat as if they were an army facing the reapers’ sickles, using an eloquent simile to ultimately present us with a marvellous, aesthetic poetic image, and herein lies the benefit of the simile; for it brings the obscure into the light, draws the distant near, and serves to clarify the expression(Al-Qayrawani, 1981) .The poet then turns to another vivid image of the utmost splendour, embodied by the word ‘the battle’ as a metaphor, which lends the poetic image in these two lines both power of meaning and hyperbole in description, whilst at the same time suggesting the grandeur of the bounty enjoyed by his country’s natural landscape.

Consequently, the effect of metaphor is evident in this verse; for ‘the imagery evoked by the word is evocative, as it is the most effective means of enabling the reader to fully grasp the meaning, conjuring a visual image, conveying sound to the ear, and making the abstract concept tangible and perceptible’(Husni, 2018) .

Perhaps what helped the poet to craft his imagery with such overflowing beauty and dazzling creativity was his use of the phenomenon of the personification of nature—a prominent aesthetic feature of literature and art—which involves the writer or artist attributing human characteristics, such as thought, speech and movement, to other entities such as animals, time or inanimate objects, Through this, the poet projects the feelings and emotions stirring within him onto these entities, as personification has a greater impact on the recipient and thus more effectively conveys the creator’s message(Khader Hamad, 2013) ,and this is what

we see clearly in our poet's work; when he turned his attention to certain natural scenes that caught his eye, he said(Farghali, 2017) :

How many bright days that have brought beauty to the world
Joy abounds in it the bough of time, and still does
wiping away sorrows with his hand and healed the ailing from their ailments
And the palm trees dance to the song with nature in a dance of joy
And upon their heads, their domes Green, swaying in the breeze
They strut like brides emerging with their tall figures

In his poem, the poet sought to depict nature in its most beautiful form; the radiance of the day enhanced nature's beauty, and he continued to employ personification, portraying joy and the palm trees in human form, the former singing, the latter like a doctor whose hand wipes away worries and cures the sick of incurable ailments, whilst the palm trees stand tall, swayed by the wind here and there, as if dancing with joy at this life; all of this within the realm of metaphorical construction. Thus, the phenomenon of personification and the role of metaphor are revealed through their evocation of the grandeur of taste and their indication of the essence of the word, ultimately serving the purposes that justify and elucidate the meaning(Husni, 2018) .

3. Irony in the poetic image:

A. Irony in metaphorical and simile-based imagery:

The frameworks of metaphor and irony are compatible, 'as both are characterised by semantic dualities comprising the surface and the depth; whereas irony derives its deep meaning from the surface, and metaphor replaces surface terms with deeper ones; so that the deep meaning is the connotation described by the poet, which lends artistic beauty to written and read texts' (Khalil Abdul Rahman and Abu Sinina, 2015) .

The conscious observer of the technique of figurative irony encounters certain images whose emotional content remains hidden, as the poet draws upon his subconscious reserves to shape the poetic image, in which case it would be a mistake to interpret the image based on its immediate, apparent meanings; rather, one must fathom what lies hidden within it (Khalil Abd al-Rahman and Abu

Sinina, 2015) . Let us consider the poet's words in describing his homeland, Egypt (Farghali, 2017) :

I am enchanted by it, and love is myrefuge I feel her love overwhelming me	And could any substitute make this infatuation sweet? just as the lady did with her moustache
And the wine of her love leaves me in a perpetual stupor She has taken complete control of my soul And over the heads are its domes	And no lover ever awakens from it For in her hands lie the reins and the helm Green domes, shrouded in delusion
They strut like brides	emerging with their tall figures

The poet resorted to subtle shifts in meaning, substituting one word for another to suggest profound meanings; for figurative and structural verse goes hand in hand with irony. This stems from the poet's genius, his artistry and his reliance on personification; he personified his homeland, Egypt, as a woman of supreme beauty. His imagery drew upon the depth of the emotional and psychological irony revealed by his soul and heart; this is evident in his description of the homeland as an alluring woman, with all her charm and beauty, and this is what created a sense of movement and vitality that captivates the readers' emotions, ultimately prompting them to seek out the alluring metaphorical paradoxes that oscillate between the surface and the depths.

This artistic technique is known in rhetoric as personification, whereby the poet depicts inanimate or abstract physical sensations as beings characterised by feeling, movement and life (Al-Ibrahimi, 2017) . It is used to refer to the attribution of human qualities and emotions to physical objects and abstract mental concepts (Al-Sa'dani) .

The poet then goes on to declare his love for his homeland (Egypt), saying: ‘’ (Farghali, 2017) :

My country is my passion	And a love that knows no separation
In my dreams I repeat your name out of longing	And when I wake, should the fire grow fierce

The fire of love burns in my liver and my soul... Is it my love for you
and my heart that is to blame?
Through you, I have come to cherish And whoever loves finds delight in
virtue in my very being love

Perhaps this final declaration dispels the intellectual ambiguity inherent in the paradox; for the reader realises at first glance that it is a form of innocent courtship, yet with this direct declaration ('my country'), it becomes clear to the reader that this is patriotic poetry addressed to the poet's homeland (Egypt).

B. Irony in the metaphorical image:

Metonymy is defined as 'a term used to denote a specific meaning, with a contextual clue that does not preclude the original meaning'. The classical scholars divided metaphor into 'close' and 'distant' types, and into metaphors referring to an attribute, a described entity, or a relationship, based on several considerations, such as the intermediaries between the two meanings involved, and the manner in which the intended and required meanings are understood.

However, in our modern era, 'paradoxical techniques have been integrated with ancient rhetorical devices (allusion), reviving them from their deep slumber through modern scholarship; thus, "paradox" has become the culmination of the concept of allusion, reviving it and breathing new life into it'.

In his sixties, the poet was subjected to the harshness of neglect and unconstructive criticism, being regarded as one of the pillars of classical Arabic poetry. In response to his detractors for his adherence to classical Arabic poetry, he composed a poem in the same style as theirs, entitled 'O Genius of the Age':

Hold your horses, O Genius of the Age

O you who sit enthroned upon your pedestal

Immediate Judgements

Empty of substance

Hold on, O Abrahah of the Age

Balqis, strange in her ways

For you do not stand upon the lofty tower of literature

To weigh the worth of poets

‘Nor do you hold sway over them’
You have seized the thoughts of the brilliant
As though you held the reins of command in your hand
Or to forbid
over the spirit of all writers’ thoughts

The poet’s deep emotional anger at the literary marginalisation he was experiencing, and at the criticism and mockery to which he was subjected, helped give rise to such profound metaphorical and symbolic language with its various connotations; so he addressed his opponents in a sarcastic tone, The title alone was sufficient to criticise him, with the phrase ‘Hold on, O genius of the age’, particularly as it contained a marvellous symbolic and metaphorical irony; genius is a commendable quality in a man, but the poet used it sarcastically to draw attention to himself.

The symbolic and metaphorical paradoxes in his satirical text unfold as he directs his satire at his opponent, saying, ‘Hold on there, Abrahah, the embodiment of modern creativity’, thereby incorporating a traditional symbol in the figure of ‘Abrahah’, which signifies tyranny and rebellion, yet he swiftly and paradoxically appends the phrase ‘modern creativity’ to it, ultimately creating a figurative dichotomy between ‘rebellion’ and ‘creativity’, embellished with a verbal surface that suggests a hidden meaning: the extent of the poet’s opponent’s self-conceit, all presented in a satirical manner.

Perhaps the poet’s rejection is evident from the fierce opposition directed at him; it is as though he is suggesting to his opponents that their criticism is meaningless, and indeed that they have no right to speak about the traditional poetic form; for poetic creativity stems from the poet’s freedom to follow whichever literary direction he wishes. Herein lies the importance and artistry of the figure of speech known as irony: ‘in the ability to paint a literary picture indirectly, through a device employed by the poet to shift words from their original meanings to deeper and more expressive ones.’

Conclusion:

- The poet has paid careful attention to various stylistic devices and their variation, drawing on several semantic fields, not to mention his use of

intertextuality and the various structural and imagery-based shifts that occur in the construction of the poetic image.

- The poet's genuine understanding of beauty is evident; he has set for himself specific aesthetic standards which he considers to be the finest and most ideal.
- The poet's creation of poetic images and the variety of their forms can be divided into two parts:

A. The poet's adaptation of his own emotional poetic experience.

B. The poet's approach to composing poetic images follows the tradition of the ancients, preserving the characteristics of the classical poetic form; thus, his creativity is both a creation and a re-creation.

- Through his artistic style, the poet was able to express his emotional experience and ultimately convey it to the reader through various linguistic constructions.
- Pictorial irony is a technique used by contemporary poets to highlight the contradiction between two opposing sides or between the superficial and the deeper meanings; the poet Abdul-Majid 'Farghali' employed this artistic technique to highlight his own concerns and hopes.

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