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A stylistic analysis of the foregrounded deviation in the modern Saudi poetry with a particular emphasis on AlYoucif 'selected poem

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Abstract

Deviation is a common phenomenon in stylistics, including the creative use of vocabulary and sentence structures to diverge from conventional writing styles. The main aim of this research is to analyze the use of deviation in certain poems written by AlYoucif. The research aims to reveal the artistic importance of these poems by examining their stylistic aspects, with a specific emphasis on two primary forms of deviation: semantic deviation and syntactic deviation. The stylistic approach is used to analyze the intrinsic differences in meaning and sentence structure found in the collection of poems. Deviation is most efficacious in poetic works, as it functions as a creative element that contributes to the formation of meaning via diverse stylistic patterns. The main forms of semantic deviation are metaphorical imagery and metonymy, while the syntactic level is distinguished by the use of interrogative style and enallage. The research has produced several findings with the most notable one being that the use of metaphors and metonymy adds to the creation of semantic and syntactic deviation. Nevertheless, syntactic deviation may appear in several forms, such as inquiry and enallage.

Keywords: deviation, foregrounding, metaphor, semantics, stylistics.



Public Interest Statement

The present research is significant because it makes a contribution to the dissemination of modern Saudi poetry to the English-speaking world. In addition to this, it emphasizes the necessity of using the English modern of linguistic theories in order to examine the intricacies of current Arabic poetry. It contributes to the explanation of the features of similarities and differences between the theories of linguistics presented in Arabic and English, therefore reaching the notion of the universality of all languages spoken throughout the globe. It also reveals to the readers new concepts like semantic and lexical deviation from a different perspective.

Introduction

Deviation is regarded to be as a stylistic phenomenon and one of the primary means of introducing originality in poetry. The notion that deviation serves as a defining characteristic of poetry dates back at least to the time of Aristotle (Aristotle, 2013, p. XXII.) In common language, we often refer to the same concept when we describe particular statements as startling, heightened, distinctive, or deviant. These terms in a text, particularly in poetry texts, are utilized in a non-typical manner that prompts us to stop and contemplate their shape and meaning. While deviation in English poetry has been thoroughly studied, it has not received the same level of attention in Arabic studies. The Arabic studies dealing with deviations in poetry are best described as general studies that conduct a basic analysis to the models of deviations without a specific and clear theoretical framework. It neither characterizes nor builds up explicitly the models of deviations in the Arabic poetry (Qrbān et.al, 2022; Ibrāhīm, 2019; Ibrahim et al, 2020; Najafi et al, 2020 e.g.). These studies suffice themselves to examine specific types of deviations without going far beyond the theoretical background of these models. Therefore, the present study is mainly concerned with investigating the deviations models in connection with an explicit and clear theoretical framework in Modern Saudi poetry with a particular emphasis on Al-Youcif 'Selected Poetry. Al-Youcif is a modern Saudi poet who published a volume of poems entitled "A departure ended with a looking back" that is replete with different forms of deviation. I argue that although Arabic and English are both culturally and linguistically classified as distant and totally different languages, they share in common the deviations types used in poetry because a historical study of the deviation models in the traditional Arabic language would provide us with similar models of deviations to their counterparts in English language (Ali, 1988; Nasri et.al, 2024, Omidali; Al Hajri et.al, 2014). For many Arabic critics, According to many Arab critics, using deviations in Arabic poetry have turned the Arabic poetry into a collection of 'nonsense' and 'absurdities' that fail to produce the intended artistic results. The Arabs' traditional perspective on poetry, its communicative nature, and the intellectual connection it is expected to create between the poet and the audience have greatly influenced these ideas. However, I claim that applying the deviations models to Modern Arabic poetry would help literary critics and linguists to have a deep understanding of the Modern Arabic poetry and understand their impact on shaping the meaning in a literary style. Therefore, the purpose of the current study is to conduct a stylistic analysis to the types of deviations in AlYoucif's collection of poetry to manifest how understanding the deviations models would remove the ambiguity in his poetry and help readers understand better the authorial intentions of the author and reveal the concealed layers of meaning in the poetry. This research aims to fill that gap by using a stylistic analysis to look at the poems as a whole and see what kinds of deviations there are. It will also look at how those deviations affect theme aspects, aesthetic connotation, and aesthetic effect. The subsequent analysis will endeavor to reevaluate, from a linguistic standpoint, the diverse elements

of figurative language in the poetry of Al-Youcif, with a specific focus on the word 'metaphor', which holds a pivotal role in his poetic style. Constant allusion will be maintained to the perspectives of Arab critics to demonstrate their contribution to the study of this "ever-attractive, ever-enigmatic" facet of language. This involves classifying and analyzing the various deviations into the following categories: phonological deviation, syntactic deviation, morphological deviation, semantic deviation, and pragmatic deviation. The significance of the present study lies in the idea that it combines the Western theoretical elements dealing with deviations with the Arabic theoretical underpinning relating to the same issue, producing a unique and a comprehensive theoretical framework that would help Arabic literary critics and linguists to explore the concealed meanings in Arabic literature.

The present research is raising the following questions: Do the Arabic deviations correspond to the kinds seen in English, or are they distinct? Is it possible to use the tactics and procedures employed by English literary critics and linguists to analyze the many sorts of deviations in Arabic poetry and their literary impact? What is the most appropriate method that offers a more effective and thorough stylistic approach to the models of deviations? What are the artistic and literary impacts of the deviations seen in contemporary Arabic poetry? To answer these questions, a thorough examination of relevant literature is necessary. This involves reviewing previous studies that have explored the models of deviations in both Arabic and English, as well as their relevance to the current study. Additionally, it requires examining previous studies that have investigated the analytical approaches used to study deviations in poetry. Lastly, it involves considering studies that have focused on the poetic, literary, and aesthetic effects of these deviations.

Definitions of Deviations

In order to explore to what extent the English deviation concept corresponds to the Arabic concept of deviations, the present study reviews the concept of deviation in both Arabic and English literature. In Arabic studies, the deviation concept is equivalent to the Arabic word *al-Udl*. It is derived from the root *Adl*, which means "deviation, distortion, and so on. *Adl*, for example, refers to deviating from the original destination or changing the path. (al-Farāhīdī, 175 H, p. 39; Ibn Fāris, 395 H, p. 247; Ibn Manzūr, 711 H, p. 83). Therefore, Tabl (1998) argues that deviation is to break with the familiar or normal styles as it is represented in every stylistic change; a kind of an unexpected deviation from the linguistic regular models (p. 11). In other words, al-Hindāwī, A. (2020) said that deviation is a strange, odd, or unfamiliar use of words that makes the poetic text seem irrational, unreasonable, or unfamiliar. Arab linguists at different levels agree that it is an acceptable departure from the common and normal rules of language. The recipient decodes the deviations based on prior language knowledge, not arbitrarily. (p.146). Abū Ḥāzim al-Qarṭājannī, (1986) addressed the deviation in Arabic poetry as he argued that deviation is to change language and discourse from its normal status to a different and a new stream of thought which causes surprises to the reader and draws his attention toward the meaning. When poetry uses deviation, language breaks with its normal and original meaning. It ignites readers' minds to think deeply about how to understand a literary work. Modern Arab critics have made their contributions to studying the impact of deviation on poetry. Fadl (1998) used the Arabic term *Inḥirāf*" instead of *aludul* when referring to deviation. *Inḥirāf* "corresponds completely to the concept of deviation, which is different from the concept of *aludul*, whose Arabic meaning might have other meanings in addition to deviation. He wrote: The essence of stylistics is the deviation from the norm. Stylistics can be effective unless they contain a deviation.

There are also different definitions presented in the English literature of the concept of deviation and its advantages. As J. Mukarovsky says, "the violation of the norms of the standard, its systematic

violation, is what makes possible the poetic utilization of language; without this possibility, there would be no poetry.” Whatever one chooses to characterize this feature of poetic language, it is sure that at certain points of a work of poetry, the language is used in a way that is not typical, a way that is not ‘automatic’ (as is the case in standard language), a way that constrains us to pause over the expression and reflect upon its form. There are also many English studies addressing deviation models and their poetic impact on poetry. Levin (1965) defines deviations as the way we use language (225). He primarily argued that we can elucidate the traditions of poetry by examining their divergence from language usage in ordinary contexts. He said that the categorization included the typographical arrangement of a poem as well as the use of rhyme and rhythm techniques, such as assonance and alliteration. Poetry systematically arranges these characteristics, unlike the disorganized and random nature of common speech. The majority, if not all, of the characteristics and devices found in poetry exemplify deviation in some manner. A deviation is defined as “any instance of pronunciation, word formation, or sentence structure that deviates from the established standard” (Richards et al., 1993, p. 105). Norm is defined as “a standard practice in speech and writing” (Crystal, 2003, p. 319) from a linguistic standpoint. Two primary kinds of norms exist. Internal and general in nature. According to Awonuga et al. (2018), the author of a particular text establishes the local norm, which is a standard.

Review of Literature

The Arabic studies both written in English and Arabic addressed abundantly the linguistic deviations in Arabic poetry. These studies can be subsumed under the rubric of a number of categories. First of all, numerous studies were focusing on extracting the deviations types. In other words, a great deal of the Arabic studies dealing with the deviations in Arabic poetry were limited to explore different types of linguistic deviations like lexical deviations, semantic deviation, and syntactic deviation. Secondly, there are a number of Arabic studies dealing with deviation that rely completely on the Arabic standard of deviation without examining the English models of deviations . Among form these important studies is that one provided by Zlitni (1978), as he posited in his influential study that a distinguishing characteristic of any work of art is its departure from established conventions, which elicits curiosity and bewilderment in the minds of the audience. A stylistic analysis was undertaken by him, focusing on the prominent characteristics of Abu-Tamimi poetry. The foregrounded features, in his opinion, can be classified into two distinct categories: parallelism and deviation. At the grammatical, phonological, and metrical levels, parallelism is observed; at the semantic level, deviation takes place. The grammatical level consists of syntactic and lexical-semantic components. “Morpho-phonological correspondence, internal rhyme, and alliteration are all components of the phonological parallelism.” Thirdly, there are also theoretical studies examining deviations from a purely linguistic perspective that represent the underpinning for Arabic theoretical framework of deviations in poetry. Sībawayh (1992) is considered the first Arab linguist who addressed deviation extensively focusing on the morphological deviation . Al-Mibrad, (2016) addressed the morphological deviation. Ibn al-Mu‘tazz, (1990) argued that deviation is closely related to anacoluthon, which is defined as a breakdown in the structure of a sentence. It’s heading in one direction and changing your mind halfway through. In other words, anacoluthon occurs when the ideas aren’t connected. Some writers use it to surprise or confuse their readers. Abd al-Qāhir al-Jurjānī (1992) addressed extensively the linguistic deviation, which can be reflected either in lexical items or in composition. It is called the semantic deviation that includes metaphor, metonymy, and simile (p.275). Finally, there are a number of the previous studies tackling deviation in Arabic poetry relied on Leech’s theory of linguistic deviation (1969) with its nine types as its theoretical framework. (e.g. Abdulaali, 2011; Salman, 2020; Majid, 2024; Najafi & Zare,2020; Maleki, 2020; Hashem, Z. A., &

Muhi, 2021).

There are also many Western studies dealing with deviation in poetry. Li (2023) examined deviation in Dickenson's poetry from the subsequent vantage point onward. She argued that the poetry of "I Heard a Fly Buzz - When I Died" by Emily Dickinson deviates from convention in numerous ways, including language conventions. Through various levels—including phonetic (repetition of diphthongs, flow, nasal sounds, and iambic tetrameter and iambic trimeter), graphological (regular use of capital letters and dashes), rhetorical (enjambment, contrast, synesthesia, oxymoron), semantic (transference of lexical meaning), and grammatical (juxtaposition and ellipsis) elements—this deviation generates a distinctive effect of foregrounding.

Filling in the gap in the previous studies, this study intends to use both the traditional Arabic theoretical framework dealing with deviation and the English counterpart while addressing the types of deviation in AlYoucif's poetry.

Methodological Framework

Although Arabic classical and modern writing is abundant with sources relating to deviation and its styles and models, the majority of the contemporary studies dealing with Arabic poetry focused primarily on the English theory of deviation presented by Leech. In addition, other studies relied only on the Arabic models of deviation without using the theoretical advances provided by the English writings on deviation. Therefore, the present study is going to adopt an integrated theoretical framework combines elements from English and Arabic sources for stylistically analyzing the models of deviation in the contemporary Saudi poetry

Therefore, this study is based on a stylistic analysis to the forms of deviation. It aims to discern the principal stylistic functions and characteristics that define a particular linguistic text. This particular form of analysis focuses on scrutinizing the annotated characteristics of language as opposed to the unannotated ones. To achieve this end, the present study adopts Abd al-Qāhir al-Jurjānī's (1992) concept of the linguistic deviation, which can be reflected either in both semantic, pragmatic, lexical, syntactic, and morphological deviations (p.275). and Leech's concept of semantic deviation (1969). Leech argues that linguistic deviation is an essential element in the creation of artistic works. Poets may transcend the boundaries of language in order to explore and communicate novel experiences and effects by means of their lexical selection and inventive techniques designed to captivate the audience. Any deviation from the fundamental principles of language, whether it be in terms of vocabulary or syntax, is commonly denoted as such. Language deviation is the term that Geoffrey Leech coined. The nomenclature "linguistic deviation" was established in 1969 by Geoffrey Leech during his examination of several compositions. From a linguistic perspective, he identified numerous irregularities in language usage (Rahman and Weda, 2019, p. 38). Leech (1976, p. 42-52) and Abd al-Qāhir al-Jurjānī's (1992) identified the following categories of linguistic deviations that can be observed in poetry: dialectal, register, lexical, semantic, syntactic, phonological, morphological, historical, and morphological. However, the present study addresses both semantic and syntactic deviations in the poetry of Al-Youcif.

1-Syntactic deviation is the intentional alteration of phrase structure by poets, which might include the twisting and rearranging of phrases, the omission of speech segments, or the use of words in an unexpected sequence. This has the capacity to communicate a certain message or lead to a specific outcome. Emily Dickinson often used inverted phrases in her work, exemplified by her declaration, "Because I could not stop for Death - He kindly stopped for me -," which helps to accentuate the essence of Death. 2-Semantic deviation refers to the alteration of word meanings by the use of rhetorical devices, such

as metaphor, simile, metonymy, and synecdoche, which deviate from their literal interpretations. The poem “The Waste Land” by T.S. Eliot is replete with analogies and references, which enhance its several layers of significance. Qattūs (1998) defines semantic deviation as the selection of language symbols in a manner that contradicts accepted norms. This might include using a plural form instead of a singular form, replacing a noun with an adjective, or adopting an unexpected sound instead of a familiar one (p.205). Essentially, the poet utilizes lexical concepts or words in an unorthodox way, straying from their customary use and intended significance. The phrase experiences semantic metamorphosis and has artistic value. By purposefully using semantic deviation in poetic language, the poet establishes his unique poetic identity and enhances the depth of meaning in his poetry. This exposes several points of view while encouraging reader participation in the poetry experience.

Analysis of Semantic Deviation in the poetry of Al-Youcif

While analyzing the models of semantic deviation in the collection of poetry authored by Al-Youcif, the ordinary reader can easily notice the semantic deviation from the very beginning, which is introduced in the title “Raḥīl ākhirihī altfāt,” meaning “a departure ended with looking back.” The semantic deviation is represented in the paradoxical correlation between the act of departure and the idea of looking back, as those who intend to leave are less expected to look back because their thoughts and plans are directed toward the future rather than the past. However, the word “altfāt” looking back, encompasses the notions of detachment, estrangement, and suffering while contemplating it. When departure is linked to the action of retrospect, it might express implications that go beyond its superficial understanding of sorrow, happiness, anguish, and pessimism. Nevertheless, when the expression “looking back” is used in the same context, the significance completely changes from a pessimistic one to an optimistic one. Nowadays, departure is often linked with positive feelings such as hope, love, and integration, rather than causing separation. Based on this premise, when we “look back,” we create a rhetorical representation that is linked to the system of symbolization via semantic deviation. The concept of “looking back is metaphorically employed to make a deep link between the past and the present. The title “Raḥīl ākhirihī altfāt” may be interpreted as “the culmination of a journey with a contemplative viewpoint.” The title contains semantic deviation that urge the recipient to unravel its significance and the symbolism it embodies. To challenge the reader’s expectations, the poet used this strategy to amplify the importance of the title, since the act of departing has a semantic peculiarity that covers both longing and nostalgia; it may also embrace both sadness and joy, or even distress and hopefulness.

The semantic deviation in the title allows readers to explore the author’s main ideas via its title. Therefore, the title is attention-grabbing and thought-provoking that captures readers’ attention and hold it from the start. As the reader delves into the title, they start to make connections between the title’s symbolic meaning and the content, building a cohesive and interconnected web. There are two parts to the collection that work together: the title and the content. Because of the title’s dual role as a semantic and symbolic semiotic system, scholars are interested in delving into its meanings and figuring out its symbolic code. Fadl (1998) argues that the title of the work represents the relationship between its dual character and the environment in which it exists. Literary creative production is the result of the poet’s active involvement with his immediate surroundings, showcasing his many encounters via a creative and innovative method of expression.

The poet consistently employs semantic oddity in the subtitles of the poems inside his diwan. The poem’s title, “Intizār wa-lā Maw‘id”, can be idiomatically translated as “Waiting for Godot” and can be also literally translated as “waiting without a rendezvous .” This unconventional lexical choice challenges the reader’s expectations, as waiting typically implies a predetermined date. Nevertheless,

this unique aspect of meaning elicits a thrilling reaction in readers, prompting them to go through the unfathomable intricacies being laden in the poem. The title had a crucial function in decoding. The title with a different meaning is most effectively used as a tool for interpreting the symbolism in the poem. The poet's date is unique, since it is not determined by a certain historical period or location. The poet surpassed the use of literal depiction in order to augment the recipient's creative ability.

Another example of semantic deviation may be seen in the title of a new poem in his diwan, "Ams alladhī lam yajī'u," which is rendered as "Yesterday that Has Not Come Yet" in translation. The title exemplifies lexical-semantic deviation, a phenomenon that arises from semantic peculiarity and provokes curiosity in the reader's mind about the explanation and interpretation of the concept that yesterday, symbolizing the past, has not yet occurred. To comprehend the significance of the unconventional connotation in the title, it is necessary to experience a profound sensation of astonishment. To clarify, Yesterday has been concluded and is now complete. However, the poet has not yet experienced its coming. He is still leading a past life though he is in the present. Through the use of semantic ambiguity in the title, the poet may effectively elicit readers' responses and encourage them to actively participate in thoughtful and deep reflection on the author's objectives.

The title of the poem, "Ghdnā alladhī maḍā," exhibits semantic deviation, since it translates as «the passing tomorrow.» The semantic deviation is evident in the contradictory relationship between tomorrow and passing. This represents an unusual and deviant shift from the future to the past, which goes against the typical progression from the past to the future. The transition is apparent in the combination of two lexical words that reflect two contrasting concepts: the future and the past. Tomorrow signifies a new start, hopefulness, and a future that has great potential but has not yet been come. On the other hand, the past represents accomplishment and irrevocable advancement. The paradox comes in seeing an unmet hope, unfulfilled wish, or wants as possible and achieved in reality, yet being purely imaginary

The collection of poetry is abundant with several instances of semantic deviations, as shown by the titles of the short poems. For instance, his poetry titled "Maw'id lam yqtrḥ," which translates to "a Date which has not been proposed yet," serves as an illustration. The poet surpasses the limits of imagination to construct a distinctive linguistic framework that incorporates conceptual contradictions in meaning. However, while it may appear linguistically accurate, it is semantically peculiar to the point that it fails to convey any logical meanings that align with the principles of common sense and logic. Ambiguity and peculiarity present a conducive environment for inquiry, inquiry, and inquiry. The poet initiated the poem with a temporal transition in the future tense ("a Date which has not yet been proposed") as stated in the title. The lack of a certain date in the title suggests that the event is imminent. The lines of the poem unequivocally declare the abrupt disruption of the historical sequence, which immediately astonishes the reader.

An Analysis of Semantic deviation and Metaphor in Al-Youcif's poetry.

Using semantic deviation in poetry might result into producing figurative language like metaphor, simile and metonymy whose poetic and aesthetic effect is matchless in communicating meanings eloquently. The poet effectively communicates his or her vision by employing metaphorical imagery, which significantly contributes to the text's stylistic structure. Constant semantic deviations accompanied the poet as he or she transformed language into a beautiful poetic form. Therefore, I conduct a stylistic analysis to highlight the foregrounded semantic deviations models "Intizār wa-lā Maw'id", can be idiomatically translated as "Waiting for Godot" and can be also literally translated as "Waiting without a rendezvous" the author employs several metaphors through semantic deviation in the following poem:

Arabic Transliteration

*Kam yaghsilu al-waqt antzāry mw'dā
Ya'tī krā'ḥh al-Ṣadā
Lmbll bjfāf mw'dk alshby?
Anā hunā ...
Qalamī ltl'tk al-'azīzah mtr' ḥibran aghn
Waraqī bi-hi al-naḥl aftn*

English translation

*How long does time wash my waiting for rendezvous?
It haunts me as the scent of echo
Isn't my waiting wet with the draught of your desired rendezvous?
I'm here...
Isn't my paper filled to the brim with a beautiful ink for your lovely rendezvous?
Are not bees infatuated with my paper?
Is not air filled with questions?*

The poem's structure is characterized by a significant semantic deviation that elicits a profound longing and yearning for one's homeland, safety, solace, and tranquility. The poem has a sequence of interwoven events that communicate evocative imagery, reflecting the poet's own experiences and pain. That is to say, the author starts the poem by using semantic deviations from the title (Waiting without a rendezvous). The poet patiently awaits the coming of his lover, despite not having a set date; nevertheless he eagerly expects her presence. This might be taken as an unexpected shift in the poet's intended meaning, which prompts the reader to actively interact with the poem's verses and explore its significant elements. The poet then uses figurative language in the following lines to illustrate the depth of their suffering. "How does the passage of time reduce my enthusiasm for a meeting?" The poet experiences a gradual erosion of anticipation as the idea of "time" is shown as a powerful force. Nevertheless, the word "echo" in the second line, "It haunts me as the scent of echo," has a distinctive and readily identifiable aroma. While the "paper in which he wrote his poetry" is metaphorically to a flower that attracts bees, the encounter is shown as a damp substance. In addition, the human mind is shown as being filled with queries, which produce a rustling sound that evokes the image of green nature. These images compel the receiver to meticulously examine, study, and investigate in order to understand the writer's viewpoint, as they encapsulate the fundamental nature of life.

A plagued by a sense of alienation, disquiet, and perpetual discomfort, the poet scrutinizes conditions of life with apprehension and fear. His perception of a reality devoid of any grounds for optimism or contentment engenders within him an alienating sentiment. By employing the semantic deviation, he adeptly captivates the reader with the sentiments of disorientation throughout his poem, as he articulates:

Arabic Transliteration

*Fmnhṭ iḥsāsy jawāz taghrubu
Wḥshdt fī sfry su'ālan ṣāriḥh al-alwān
Hīna ajdt 'Azf al-rafd.
Hīna raqaṣat fawqa mjāmr al-ma'lūf mshbwab al-ru'ā!*

English Translation

I grant my feelings the passport of alienation.

I assembled in the fleet of ships a glaring color question

When I played the rejection.

When I danced over the familiar burning rock, fueled by vision.

The poet deliberately aimed to broaden the range of his metaphorical artistic depictions to convey his perspectives using his social realities. The speaker's speech was full of figurative language, carrying deep psychological insights and meanings that mirrored his psychological alienation and rejection of reality, as shown by the metaphors he used to describe his feelings.

The metaphorical expression is exemplified through the embodiment of the sentiment and its treatment as an individual endowed with a passport of alienation, thereby evoking feelings of estrangement and alienation. It is important to note that only travelers are granted passports. The poet expresses alienation by expressing a feeling of disconnection via the passport being issued to a person with a distinct identity.

This statement provides an entry point for an examination of the relationship between imagination and reality, as well as the contrast between various types of alienation. Additionally, it stimulates reflection regarding the correlation between the apparent and the mysterious, as will be elaborated upon in the following sentences. The human qualities were ascribed to the abstract concepts by him. To illustrate, consider the ships transforming into light-communicating expressive entities. It is crucial to acknowledge that the purpose of poetry is not to reveal the absolute truth; instead, it strives to improve language by increasing its adaptability and flexibility in order to incorporate new information.

Analysis of Semantic Deviation & Metonym in the poetry of Al-Youcif's poetry

A metonym is a figure of speech when a word is used in a non-literal manner to express a certain aesthetic and rhetorical impact. Metonymy, as described by al-Jurjānī (1993), is a rhetorical device used by speakers to emphasize a certain meaning without explicitly stating it, mentioning it, or using its exact name. Alternatively, the individual alludes to a correlated significance that succeeds the initial significance in existence. The poet widely used metonymy in his many poems, which greatly augmented the depth and impact of the imparted thoughts. Metonymy is a language mechanism that signifies divergence. The author of the poem seeks to explore the deeper essence that lies underneath our superficial impression of the world. Their goal is to reveal the hidden features by explaining the links between them. Therefore, he expresses:

Arabic Transliteration

Aṭwy s'ālk

Mā Hayy'tu aṣḍā'y

Tāht jhāty

W'wqāty

W'nḥā'y

Qad bada'at Qawāfil al-shawq Mi'rājī w'srā'y

Tsmw lshrfk al-gharrā'

Br't min zwrqy yā Baḥr ftnthā

wa-Man shrā'y wmjdhāfy wmyā'y

English Translation

Fold your question

What created my echoes

My directions are lost,

And my times

And my parts

The caravans of longing have begun my journey and his ascent

Sublime your attractive balcony

I was acquitted from my boat, O sea of its temptation

The poet effectively expressed his deep love and longing by using a metonymic framework. The poet skillfully depicts the great influence that this love has had on both himself and his spouse, delving into their unique viewpoints on this powerful emotion. The symbolic imagery portrays his present situation, in which he is confused about the passage of time and place while engaging in a meaningless quest of self-reflection.

The caravans of desire serve as a representation of his development and maturation, while the sea of her allure embodies a profound allure. The poet adeptly utilizes his visual expertise to communicate his literary vision, which incorporates emotions such as longing, pain, nostalgia, and love, via the accompanying photographs. The preceding phrases were written with passionate and expressive language, revealing many aspects of the poet's creative viewpoint. With the skillful employment of metonymy and a sophisticated and intricate poetic language, he communicated his thoughts and emotions to us in an effective manner. Through the use of metonymy, the author deftly communicated his emotions, evoking in the reader a sense of anticipation through its linguistic, sensorial, suggestive, and symbolic mechanisms.

An Analysis of Syntactic Deviation in Al-Youcif's Poetry

Poetic language is unconventional and seeks to diverge from the standard, transitioning from the normal to the exceptional to achieve the creative. The creator's ability to construct his style and linguistic structure is shown via the use of poetic language, and one of the strategies used is syntactic deviation. Poets use a distinct linguistic style to construct a novel system of meaning and accomplish an artistic objective. This language functions at the syntactic level, augmenting significance. According to Quwaydar (2010), syntactic deviation is a crucial aspect of linguistic analysis in the study of poetics. Researchers rely on grammatical norms as a reliable standard for determining syntactic deviation. Deviation from specific syntactic codes cannot be regarded as a violation of grammatical rules, but rather a creative vision of language. The utilization of Anastrophe, deletion, and enallage might be considered as an extraordinary use of language. Using language techniques such as anastrophe, deletion, and enallage, as well as questioning and negation, may be used without violating linguistic and grammatical restrictions. This will be further explored in the next section.

As stated by Alqlyqlh (1992), two classifications of interrogatives were established by rhetoricians. The initial classification concerns the endeavor to acquire knowledge regarding a topic that was hitherto unknown or undisclosed. When an interrogative term is employed, a query is formed in this particular situation. The second model involves employing a query as a method of rhetoric, which can be considered a syntactic shift of sorts. Numerous interrogative techniques were employed by the poet in the Diwan, as evidenced by the following: The grammatical irregularity arises from the recurrent use of the interrogative word "how" in the following poetry lines:

Arabic Transliteration

Kayfa yā Rīh

Kayfa khnt alsbrā'ā?

English Translation

How was wind moving?

How did wind betray the sail?

The poet uses the strategy of inquiry to initiate a conversation with his lover in order to convey his exhaustion, as seen by the following passage:

Arabic Transliteration

Min Qāmūs ashdhā'?!

Kam min Nashwah s'lt

Atlk hanjarat

Umm Ka's ṣahbā'?!

English Translation

From which dictionaries have my conversation been composed?

Have they been composed from the dictionary of deviations?!

How many ecstasies have asked?

Has it asked from esophagus?

Or from a redhead cup?!

The preceding lines contained a wide array of interrogative techniques employed by the poet. Instead of functioning as explicit inquiries, the interrogatives used to communicate creative language that is consistent with the poet's authorial intentions and the contextual realities. Through the strategic utilization of interrogation in the former poetic lines, the repetitive nature of the literary style was successfully averted. By eliciting meaning and advocating for concepts, originality, and evidence through linguistic transmutation, the poet achieves this. The procedure involves the development of interconnected frameworks that improve the portrayal of emotions as a whole.

Analysis of enallage as syntactic deviation in Al-Youcif's Poetry

The use of enallage is a poetic method that allows the speaker to move between the present and the past. To accomplish this change, one might alter the tense of the verbs, such as by referring to the past in discussions of the future or the future in discussions of the past. To communicate an idea that is not explicitly stated but is grasped implicitly is the goal of this strategy. Poetically, in "Our Tomorrow That Has Passed," the poet consciously departed from conventional linguistic structure, leaving it up to the receiver to search for and understand the poem. The juxtaposition of two entities expressing opposing notions demonstrates the syntactic change that occurs when enallage is used. In instance, "our tomorrow, it has passed" denotes the end of an era and the passage of time, but "tomorrow indicates a new resurrection, a new hope, and a better future" expresses the expectation of a new beginning and an optimistic outlook on life. How can tomorrow, which has not even come yet, be thought of as having gone? This is the question that the poet poses. The poet's unexpected reaction, which is revealed in the lines that follow, provides the answer to this mystery.

Arabic Translation

Ḥḍwrk mathal asrāb al-tahānī?
Wqfnā ‘inda ḥubbuki min Zamān
Ldbydh laysa min Hādhā al-Zamān

English Translation

*Does your presence resemble the swarm of congratulations?
We have been infatuated with you for a long time.
Exquisite, transcending this time.*

To adeptly interlace the past and the present through temporal diversionary devices, the poet seems to rely on the importance of transcending and eschewing conventional modes of communication. As suggested by the preceding title (*Our Tomorrow That Has gone*), the poet constructs his poetic vision by utilizing diversions to control time.

Conclusion

Regarding Al-Youcif’s poetry, the noticeable deviations are seen within a framework that has two main aspects: a) The Standard language is characterized by a purposeful and artistic deviation of the linguistic components of a work. This deviation involves intentionally breaking the conventions of the Standard language. b- the poetic canon, which belongs to the Al-Youcif’s Saudi heritage. One should remember that some aspects that are foreseeable in ordinary language might become “unexpectedly predicated” in poetic literature. Consequently, every poem is interpreted in relation to a certain literary tradition, which serves as a standardized set of rules against which the poem is judged to deviate from. Al-Youcif’s use of poetic language is intrinsically connected to the concept of semantic deviation. Studying figurative language in poetry enables the exploration of semantic deviation, which involves deviating from standard linguistic structure or using confusing and ambiguous phrases. The poet has managed to employ the semantic and syntactic deviation in his collection of poems. It was the poet’s belief that semantic and syntactic deviations have substantial artistic worth. These deviations helped to enhance his poetic language and led to the poetic expression of alternate meanings that were more desired than the literal meaning of the term. The poet was able to construct semantic ties between words, phrases, and sentences, which bestowed them with a new meaning. This transition also had an impact on the poet’s ardent creative outburst. The poet was able to explore previously undiscovered poetic domains and parallel worlds, which artistically represented the poet’s personal experiences and were communicated via the use of poetic language.

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