

The Term Deviation in the Thought of Abd al-Malik Murtad: From Rhetoric to Semiotics

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Abstract

This study seeks to examine the term deviation and trace its epistemological roots in the Arabic rhetorical heritage as identified by Abd al-Malik Murtad in his writings. It explores the terms and concepts he employed to express this notion, demonstrating how he linked it first to rhetoric and subsequently to semiotics. This approach ultimately resulted in a multiplicity of terminologies referring to a single concept.

Keywords: terminology, deviation, rhetoric, semiotics, Abd al-Malik Murtad.

Modern Arab critics have devoted considerable attention to the concept of deviation, producing diverse interpretations and adopting different terminologies that reflect their varying cultural backgrounds and literary and intellectual orientations, particularly within stylistic studies. This diversity stems from the close association of the concept with modern literary theories, where it is regarded as an aesthetic feature of literary discourse. Consequently, the proliferation of competing terms has undermined the stability of research in this field, especially amid the tendency to disregard the classical Arabic heritage and the prevailing fascination with Western critical thought. Abd al-Malik Murtad, however, sought to demonstrate that the concept of deviation had already been addressed within the classical Arabic rhetorical tradition through a variety of rhetorical terms. He therefore called for a careful re-examination of our rhetorical heritage in order to uncover the roots of this concept and to avoid uncritical fascination with the terminology generated by Western theories.

1. The Linguistic Concept of Deviation

Linguistically, deviation derives from the verb *nazaḥa*, meaning "to become distant." It is said: *nazaḥa al-shay'u yanzaḥu nazaḥan wa nuzūḥan*, that is, "the thing became far away." Likewise, *nazaḥat al-dāru* means "the dwelling became distant"; a *balad nāziḥ* is "a remote land"; *nazaḥat al-bi'r* means "the well's water diminished or ran dry"; and *nuziḥa bi-fulān* signifies that a person was removed far from his homeland in a prolonged absence.¹

The lexical meaning of the term thus conveys the notions of distance and transition from one state to another. The same principle applies to language, where expression shifts from one form to another and from one mode of formulation to another, departing from what is conventionally accepted in ordinary speech.

2. Manifestations of the Term Deviation in the Arabic Rhetorical Heritage

The Arabic rhetorical tradition abounds with clear indications of the concept of deviation. Early rhetoricians approached it from multiple perspectives, ranging from the phonetic level to discourse as a whole. They intuitively recognized that poetry possesses a language distinct from ordinary speech. Indeed, they regarded it as a kind of enchantment capable of moving and surprising the

recipient through the poet's deliberate selection of words and syntactic structures that depart from common linguistic usage.

Among classical Arab rhetoricians, the notion of deviation emerged in discussions of numerous rhetorical issues and grammatical questions relating to both poetry and prose. Its connection with deviation, however, becomes apparent only through careful examination, since it is embedded within their discussions. One of its most significant manifestations lies in their distinction between the ordinary level of language and the artistic level, between poetry and prose, and between poetic necessity (*darūrah*) and linguistic license (*rukhsah*). This distinction is evident, for example, in the work of Sibawayh (d. 179 AH), who permitted certain linguistic departures in poetry that would be unacceptable in prose. Poetic necessity thus became the criterion separating poetry from prose, granting poetry a distinctive status by virtue of its deviation from ordinary language in pursuit of aesthetic effect.

Deviation was designated by numerous terms among early linguists and rhetoricians, including *ʿudūl* (departure), *iltifāt* (shifting), *ṣarf*, *inṣirāf*, *talawwun* (variation), departure from the requirements of the situation (*mukhālafat muqtaḍā al-ḥāl*), boldness (*iqdām*), and the courage of Arabic (*shajāʿat al-ʿArabiyyah*), among others. One of the earliest indications of this concept appears in the writings of Al-Jāḥiẓ (d. 255 AH), who regarded poetry as a craft and a form of artistic composition distinguished by innovative weaving and unique selection. He states:

"Meanings lie scattered along the road, known alike to Arabs and non-Arabs, Bedouins and townspeople. The true achievement lies in establishing the meter, choosing the diction, ensuring ease of expression, abundance of eloquence, sound natural disposition, and excellence of composition. Poetry is but a craft, a kind of weaving, and a mode of pictorial representation."²

Al-Jāḥiẓ maintains that excellence resides in the skillful employment of meanings so as to achieve an aesthetic function through their capacity to transcend ordinary speech and deviate toward fresh and unfamiliar forms of expression. This perspective stems from the Arab belief that poetry is inspired, almost revelatory, and that it departs from convention through its divergence from common discourse.³

Al-Jāḥiẓ also distinguished between two linguistic levels: the ordinary language of everyday use and the specialized artistic language. The first serves the practical purpose of communicating needs, whereas the second seeks eloquent expression and is characterized by the deliberate selection of words.⁴ Because it addresses a more discerning audience, rhetoric itself consists essentially in the careful choice of diction to ensure effective communication.⁵ Eloquent discourse, therefore, represents the deviant form of language, distinguished by qualities that move it beyond conventional usage. It embodies deviation through rhetorical imagery that departs from established patterns to produce artistic forms capable of conveying meaning in its finest verbal expression.

Ibn Jinnī (d. 392 AH) offered an even clearer anticipation of the concept of deviation through his notion of the "courage of Arabic", which expresses "the early scholars' awareness of the necessity of departing from ordinary linguistic usage as a feature requiring boldness and courage. It is therefore unsurprising that Arab critics and rhetoricians described such departures as the courage of Arabic, emphasizing the adaptability of language to human expressive needs and the expansion of its possibilities in the service of the creator."⁶ This quality reflects the poet's desire to transcend convention and venture into previously unexplored forms of expression. Describing such a poet, Ibn Jinnī writes:

"Whenever you see a poet resorting to such poetic necessities, despite their apparent harshness and their violation of established principles, know that although this may indicate excess or constraint from one perspective, from another it reveals his audacity and daring. It is by no means conclusive evidence of linguistic weakness or inability to choose the eloquent form. Rather, he resembles one who releases an unruly horse without reins or enters a fierce battle unarmed. Though blamed for his recklessness, he is nonetheless acknowledged for his courage and noble resolve."⁷

Accordingly, the poet's departure from established linguistic principles and his reliance on poetic licenses unavailable to the prose writer do not diminish his eloquence; instead, they testify to his linguistic courage and creative power.

In his discussion entitled "The Difference between Literal Meaning and Metaphor," Ibn Jinnī explains that metaphor "is adopted instead of literal expression for three purposes: expansion, emphasis, and resemblance. In the absence of these purposes, the literal meaning remains the only valid one."⁸ Thus, metaphor represents a deviation from literal meaning, achieved through expansion, emphasis, and comparison all of which are modes of expression that depart from the ordinary.

Many critics consider the term 'udūl (departure) the closest equivalent to the modern concept of deviation, defining it as "the transition from one mode of expression to another with the aim of enriching meaning and enhancing beauty."⁹ This term became particularly widespread among classical rhetoricians, especially 'Abd al-Qāhir al-Jurjānī, who, while discussing the divisions of eloquent speech, writes:

"Know that eloquent discourse falls into two categories: one whose excellence and beauty derive from the wording, and another whose excellence derives from arrangement. The first includes metonymy, metaphor, analogical representation founded upon metaphor, and, in general, every instance involving figurative expression, semantic expansion, and departure from the apparent meaning of words..."¹⁰

For al-Jurjānī, 'udūl is what creates beauty and distinction in both wording and syntactic arrangement. It is a departure from the apparent meaning toward alternative expressions that render discourse more eloquent.

Al-Jurjānī also introduces another concept that closely reflects the technical meaning of deviation, namely ma'nā al-ma'nā ("the meaning of the meaning"), which he defines as "understanding one meaning from an expression, which then leads you to another meaning, as previously explained."¹¹ The first meaning is the direct semantic value of the word, whereas the "meaning of the meaning" emerges when the expression deviates from its primary referential sense toward secondary meanings realized through indirect rhetorical forms.

Through this concept, al-Jurjānī sought to establish a level of linguistic deviation accessible only through interpretation and the decoding of meanings. "A speaker may use language its vocabulary and structures in its conventional sense without intending to communicate its direct and established meanings. Rather, these meanings themselves become the means of generating a new meaning... Just as words possess meaning, those meanings may themselves lead to a second meaning, which is the one intended by the speaker."¹² This secondary meaning resides within the internal structure of the text, leaving it to the recipient to infer the subsidiary rules that depart from the primary linguistic norms.

In this way, al-Jurjānī anticipated key aspects of the modern theory of deviation through his concept of ma'nā al-ma'nā, which is realized by moving away from familiar expressions and overt

meanings toward implicit, suggestive significations. This corresponds to deviation as "a departure from the familiar through breaking accepted rules and reconstructing them anew, thereby surprising the recipient through the generation of new figurative meanings by transforming the relationship of compatibility between signifier and signified into one of incompatibility and apparent irrationality."¹³

The purpose of this process is to broaden the semantic space of the text and free it from monotony.

As for Al-Sakkākī (d. 626 AH), he alludes to deviation through a stylistic feature known as "the wise style", which he describes as:

"A mode of discourse that departs from the apparent requirements of the situation through various rhetorical techniques. Every apparent communicative context admits this type of expression in one way or another, as we have indicated since devoting ourselves to this discipline. Sometimes it is guided by explicit expression, at other times by implication, and each of these methods draws upon the manifold arts of eloquence. None, however, equals the wise style, which consists in addressing the listener with something other than what he anticipates."¹⁴

This stylistic mode relies on diverse rhetorical devices, whether explicit or implicit, by confronting the addressee with an unexpected response.

Deviation likewise appears in al-Sakkākī's treatment of metaphor. Distinguishing it from literal meaning, he defines metaphor as "a word used in a sense other than that for which it was originally established, with a contextual clue preventing its literal interpretation."¹⁵ Metaphor, therefore, is an expression employed to denote something other than its original lexical meaning, enabling the speaker to depart from ordinary expression the realm of literal language toward figurative discourse that transcends conventional usage.

It is therefore evident that the concept of deviation possesses deep roots within the Arabic rhetorical heritage. Through their concern with rhetoric and grammatical inquiry, early Arab scholars recognized numerous linguistic phenomena that represented departures from convention and violations of established linguistic norms. Their analyses reached a level of sophistication comparable to that of modern scholarship. Although they did not explicitly employ the term deviation, they referred to the same concept through a variety of related terms that reflected the cultural and intellectual context in which their works were produced.

3. The Concept of Deviation in the Thought of Abd al-Malik Murtad

Abd al-Malik Murtad derives his understanding of deviation from the Arabic rhetorical heritage, linking the concept to figurative language (*majāz*). He does so by revisiting what Sibawayh (d. 179 AH) described as linguistically well-formed yet factually false expressions, such as "I carried the mountain" and "I drank the water of the sea."¹⁶ Commenting on these examples, Murtad writes:

"Such discussion of the linguistic texture of literary writing is nothing less than an early discussion of literary semiotics founded upon stylistic deviation. What is linguistically correct yet factually false is, in reality, nothing but a tensioning of language and a deviation in its texture, intended to move discourse beyond the monotony familiar to the recipient toward a broader expressive horizon."¹⁷

Deviation, therefore, as a departure from ordinary speech and an escape from monotony, constitutes a stylistic rather than merely rhetorical metaphor, according to the methodological approach adopted by Abd al-Malik Murtad. His treatment differs from that of the classical rhetoricians by investing the concept with a new stylistic significance.¹⁸ Consequently, deviation appears within the classical rhetorical heritage in the form of intellectual or metonymic metaphor,

closely approximating the perspective of modern stylistics. Ahmed Darwish likewise agrees with Murtad in tracing deviation back to metaphor, preferring to designate it by the term *mujāwazah* ("transgression"), meaning forms of expression that depart from ordinary linguistic patterns.¹⁹

In several instances, Murtad associates deviation with other rhetorical concepts such as foregrounding and postponement (*taqdīm wa ta'khīr*), ellipsis (*ḥadhf*), and *iltifāt* (grammatical or rhetorical shifting). All of these concepts, although identified by different names in the classical tradition, correspond in modern critical terminology to manifestations of deviation. Foregrounding, postponement, specification, ellipsis, and *iltifāt* all represent different forms of stylistic deviation.²⁰

Murtad expands the concept beyond its rhetorical association with figurative language to regard it as a semiotic term. Discussing Sibawayh's examples "I shall come to you tomorrow," "I came to you yesterday," "I carried the mountain," and "I drank the water of the sea" he remarks:

"Do you not see that carrying a mountain falls naturally within a perspective of deviation, and that deviation occupies a privileged place within the field of semiotics?"²¹

Accordingly, he defines deviation as "the departure of linguistic texture from what language users have become accustomed to; this is what is now called, in the terminology of semiotics, deviation."²² By doing so, he incorporates the concept into the domain of semiotic terminology, considering it one of the theories upon which semiotics is founded:

"Through this approach, it has become possible to elevate this concept stylistic and rhetorical in its origins, semiotic in its contemporary understanding to the level of theory. The deviation that concerns us here is stylistic deviation, since it relates to the use and deployment of language in the aesthetics of communication, not merely in arranging words into sentences but in constructing the sentences themselves within literary style, with the aim of freeing discourse from monotony and stillness by infusing it with movement and tension."²³

The richness of deviation, reflected in the diversity of its linguistic forms and its ability to displace meaning from its original position toward new semantic possibilities, qualifies it to function as a genuine semiotic theory. Deviation thus becomes a distinctive sign within discourse, governed by its own principles and enabling the writer to select freely from the possibilities offered by the linguistic and semantic systems.

Murtad also cautions against the excessive creation of synonyms for deviation that fail to capture the semiotic depth of the concept, such as *al-fajwah* ("gap") and *al-ibti'ād* ("distance"), neither of which, in his view, possesses a clear foundation in either the Arabic rhetorical tradition or Western stylistic and semiotic studies. Nevertheless, he associates deviation with a number of rhetorical terms, including *ʿudūl* (departure), *kharq* (violation), *tawtīr* (tensioning), *farq* (difference), *bu'd* (distance), *hāmish* (margin), *inḥirāf* (deviation), *intihāk* (transgression), *tadmīr* (destruction), *tahdīm* (demolition), and *lahn* (linguistic deviation).²⁴ From a purely linguistic perspective, he further proposes the term *al-tajānuf*.

The multiplicity of these terms reflects the diversity of ideological perspectives through which the concept has been understood. Abd al-Salam al-Masadi classifies the principal terms used in Western theoretical discourse and subsequently adopted in Arabic criticism as follows:²⁵

Deviation and Transgression (Valéry)

Deviation (Spitzer)

Distortion (Wellek and Warren)

Subversion (Pierre Guiraud)

Violation (Tzvetan Todorov)

Scandal (Barthes)

Violation (Cohen)

Violation of Norms and Incorrectness (Todorov)

Transgression (Aragon)

Alteration (The Groupe µ)

Ultimately, Murtad endorses the term deviation because, in his view, it best expresses

"the departure from what is customary in stylistic construction through violating the conventions accepted among language users. Deviation thus represents a breach of the normative grammatical rules of style. The purpose behind such deviant usage is to create tension within language so as to generate vitality, novelty, elegance, beauty, depth, preference, specificity, and all the other effects intended through stylistic transformation."²⁶

By contrast, the Egyptian critic Ṣalāḥ Faḍl preferred the term *inḥirāf* ("deviation"), arguing that it has taken several forms in Arabic. At times scholars sought an old rhetorical equivalent in *ʿudūl*, thereby "blunting its sharpness," while at other times they resorted to the spatially suggestive term deviation in order to avoid the moral connotations associated with the word *inḥirāf*.²⁷

However, Ahmed Mohammed Weiss contends that *inḥirāf* fails to convey the full meaning of deviation, despite its widespread use, because it "frequently occurs in works of criticism as well as in many other non-stylistic and non-critical contexts, where it generally carries little or no suggestive value."²⁸

Weiss further argues that deviation is the most appropriate translation of the French term *écart*, since the latter originally signifies "distance."²⁹ This corresponds closely to the Arabic lexical meaning of the word. Moreover, owing to its phonetic structure and elongated vowels, deviation itself possesses "an evocative quality that harmonizes with its original lexical sense of distancing and departure. Although *inḥirāf* and *ʿudūl* also contain elongated vowels, their phonetic effect does not correspond to the semantic implications of the word. Furthermore, their verbal forms lack the vocal extension inherent in *inzaḥa*."³⁰

Accordingly, the term deviation enjoys a particular artistic specificity. Its conceptual framework is closely associated with stylistic studies, whereas *inḥirāf* and *ʿudūl* circulate in numerous fields unrelated to literary criticism or stylistics. Consequently, deviation is a more precise and unambiguous critical term, unlike *inḥirāf*, whose unfavorable moral connotations render it less suitable.³¹

A considerable number of Arab critics have adopted the term deviation, including Adnan Bin Dhurayl,³² Abdullah al-Ghadhami,³³ and Naʿīm al-Yāfī, who defines it as "the departure of expression from what is prevalent or conventionally accepted in usage, whether in vision, language, formulation, or syntactic structure."³⁴

Nevertheless, Murtad occasionally conflates deviation with *inḥirāf*, treating them as synonymous concepts. Thus he writes:

"We believe that stylistic deviation (deviation or *inḥirāf*) in poetic language may appear in two forms: first, in the structure of linguistic texture, where the system of language itself is violated; and second, through the transgression of lexical meanings..."³⁵

Murtad applied the concept of deviation with remarkable sophistication to numerous Qur'anic and poetic texts throughout his works. In his book *Issues in Poetics (Qaḍāyā al-Shiʿriyyāt)*, he devoted

extensive analysis to examples drawn from the Mu‘allaqāt. One such example is the following verse by Imru’ al-Qays:

As though, on the morning of separation, the day they departed,
By the acacia trees of the encampment, I were a breaker of colocynth fruit.

In this single verse, Murtad identifies multiple forms of deviation. In the first hemistich, he detects a stylistic deviation achieved through foregrounding and postponement. Explaining this, he writes:

"The comparison and the object of comparison are separated by so many intervening elements that the recipient almost forgets them. The original order of the statement would be: 'On the morning when my beloved departed, while I stood by the acacia trees of the encampment, I was like one breaking colocynth.' The language of the verse has been woven with astonishing craftsmanship, advancing what ought to have been delayed and delaying what ought to have been advanced... We also observe that the deviation extends beyond the linguistic texture of the verse itself to include semantic deviation as well..."³⁶

In conclusion, although Abd al-Malik Murtad's formulations of the concept of deviation are varied, they all converge on the understanding of deviation as a fundamental stylistic phenomenon in modern literary criticism. It functions as an aesthetic device that moves literary discourse beyond ordinary expression toward alternative meanings deliberately selected by the writer in order to influence the recipient, attract attention, and evoke surprise and aesthetic pleasure. Thus, despite the multiplicity of terms employed in attempts to define it across different theoretical frameworks, the underlying structure and semantic essence of deviation remain constant and unmistakable.

¹ See: Ibn Manẓūr, *Lisān al-‘Arab* (The Tongue of the Arabs), 1st ed., Dār Ṣādir, Beirut, Lebanon, 1997, Vol. 2, root "N-Z-H", p. 614.

² Al-Jāḥiẓ, *Al-Ḥayawān* (The Book of Animals), ed. ‘Abd al-Salām Muḥammad Hārūn, 2nd ed., Maṭba‘at Muṣṭafā al-Bābī al-Ḥalabī, Egypt, Vol. 3, 1965, pp. 131–132.

³ See: Muḥammad Aḥmad Weiss, *Deviation in the Critical and Rhetorical Heritage*, Arab Writers Union, Damascus, Syria, 2002, p. 46.

⁴ See: ‘Abd al-Salām al-Masadī, "Stylistic Criteria in Literary Criticism through *Al-Bayān wa al-Tabyīn* by al-Jāḥiẓ," *Annals of the University of Tunis, Faculty of Arts and Humanities*, Tunis, No. 13, 1976, p. 157.

⁵ See: Al-Jāḥiẓ, *Al-Bayān wa al-Tabyīn* (Eloquence and Exposition), ed. ‘Abd al-Salām Muḥammad Hārūn, 7th ed., Maktabat al-Khānjī, Cairo, Egypt, Vol. 1, 1998, p. 114.

⁶ Mūsā Sāmiḥ Rabābī‘ah, *Stylistics: Its Concepts and Manifestations*, 1st ed., Dār al-Nadā, Jordan, p. 51.

⁷ Ibn Jinnī, *Al-Khaṣā‘iṣ* (The Characteristics), ed. Muḥammad al-Najjār, Maṭba‘at Dār al-Kutub al-Miṣriyyah, Cairo, Egypt, Vol. 2, p. 392.

⁸ *Ibid.*, p. 442.

⁹ Muṣṭafā al-Sa‘danī, 'Uḍūl (Departure) as a Traditional Stylistic Device in the Criticism of Poetry, *Mansha‘at al-Ma‘ārif*, Alexandria, Egypt, p. 13.

¹⁰ ‘Abd al-Qāhir al-Jurjānī, *Dalā‘il al-I‘jāz* (Proofs of Inimitability), eds. Muḥammad Riḍwān al-Dāyah and Fāyiz al-Dāyah, 1st ed., Dār al-Fikr, Damascus, 2008, p. 402.

¹¹ *Ibid.*, p. 269.

¹² 'Izz al-Dīn Ismā'īl, "A Reading of The Meaning of Meaning in the Thought of 'Abd al-Qāhir al-Jurjānī," *Fuṣūl: Journal of Literary Criticism*, Egypt, Vol. 7, Nos. 3–4, 1987, p. 39.

¹³ 'Abd Allāh Khaḍr Ḥamad, *The Stylistics of Deviation in the Poetry of the Mu'allaqāt*, 1st ed., 'Ālam al-Kutub al-Ḥadīth, Irbid, Jordan, 2013, p. 26.

¹⁴ Al-Sakkākī, *Miftāḥ al-'Ulūm (The Key to the Sciences)*, ed. 'Abd al-Ḥamīd al-Hindāwī, 1st ed., Dār al-Kutub al-'Ilmiyyah, Beirut, Lebanon, 2000, p. 435.

¹⁵ *Ibid.*, p. 468.

¹⁶ Sibawayh, *Al-Kitāb (The Book)*, ed. 'Abd al-Salām Hārūn, Maktabat al-Khānjī, Cairo, Egypt, 1982, Vol. 1, p. 74.

* 'Abd al-Malik Boumenjel rejects this derivation, arguing that Arabic has no verb in the form *zayyaḥa*, from which the verbal noun *tazyīḥ* could legitimately be derived. See: 'Abd al-Malik Boumenjel, *The Experience of Poetry Criticism in the Thought of Abd al-Malik Murtad*, 1st ed., Dār Qurṭubah, Bāb al-Zuwār, Algeria, 2015, p. 41.

¹⁷ 'Abd al-Malik Murtad, *The Theory of the Literary Text*, 2nd ed., Dār Hūmah, Algeria, 2007, p. 172.

¹⁸ See: 'Abd al-Malik Murtad, *The Theory of the Literary Text*, p. 174.

¹⁹ See: Jean Cohen, *Theory of Poetry*, introduction by Aḥmad Darwīsh, 4th ed., Dār Gharīb, Cairo, Egypt, 2000, p. 35.

²⁰ See: 'Abd al-Malik Murtad, *The Poetics of the Poem: Reading the Poem*, Dār al-Muntakhab al-'Arabī, Beirut, Lebanon, 1994, pp. 130–134.

²¹ See: 'Abd al-Malik Murtad, *The Theory of the Literary Text*, p. 172.

²² *Ibid.*, p. 173.

²³ 'Abd al-Malik Murtad, *Issues in Poetics: Follow-up and Analysis of the Major Issues of Contemporary Poetry*, 1st ed., Dār al-Quds al-'Arabī, Oran, Algeria, 2009, pp. 193–194.

²⁴ See: 'Abd al-Malik Murtad, *The Poetics of the Poem: The Poem of Reading*, pp. 129–130.

²⁵ 'Abd al-Salām al-Masadī, *Stylistics and Style*, 3rd ed., Arab Book House, Tunis, pp. 100–101.

²⁶ 'Abd al-Malik Murtad, *The Poetics of the Poem: The Poem of Reading*, p. 133.

²⁷ Ṣalāḥ Faḍl, *The Rhetoric of Discourse and Text Linguistics*, 'Ālam al-Ma'rifah Series, National Council for Culture, Arts and Letters, Kuwait, No. 164, 1992, p. 57.

²⁸ Aḥmad Muḥammad Weiss, *Deviation from the Perspective of Rhetorical and Stylistic Studies*, 1st ed., University Foundation for Studies, Publishing and Distribution, Beirut, Lebanon, 2005, p. 40.

²⁹ *Ibid.*, p. 49.

³⁰ *Ibid.*, p. 56.

³¹ Aḥmad Muḥammad Weiss, "Deviation and the Multiplicity of Terminology," 'Ālam al-Fikr (The World of Thought), National Council for Culture, Arts and Letters, Kuwait, Vol. 25, No. 3, p. 67.

³² 'Adnān Bin Dhurayl, *Language and Style*, Dār Majdalāwī, Amman, Jordan, 2nd ed., 2006, p. 144.

³³ 'Abd Allāh al-Ghadhāmī, *Sin and Atonement*, 6th ed., Arab Cultural Center, Casablanca, Morocco, 2006, p. 25.

³⁴ Na'im al-Yāfī, *Spectra of the One Face: Critical Studies in Theory and Application*, 1st ed., Publications of the Arab Writers Union, Damascus, Syria, 1997, p. 92.

³⁵ 'Abd al-Malik Murtad, *Issues in Poetics: Follow-up and Analysis of the Major Issues of Contemporary Poetry*, p. 197.

³⁶ *Ibid.*, p. 197.