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THE PHENOMENON OF RETRACTION IN THE POETRY OF THE POET
SULTAN AL-SABHAN- DIWAN (COLLECTION) OF (OTHER DETAILS
OF WATER) AS A "MODEL" PUBLISHED ON AL-SHAER ONLINE BLOG

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Abstract:

The Blog is a website that collects a number of posts and is like a diary or a forum for giving personal opinions. The blog is an application of the Internet, in which blogs are written to convey news or express ideas, and it works through a content management system, which in its simplest form is a web page on the Internet on which notes (entries) are dated and arranged in ascending chronological order of which a number is published A specific one controlled by the blog's director or publisher, and the system includes a mechanism for archiving old entries, and each of them has a permanent path that does not change from the moment it is published that enables the reader to return to a specific post at a later time when it is no longer available on the first page of the blog, and also ensures the stability of the links And inhibits its decomposition. This paper stands with the aspects of retraction of the poet: Sultan Al-Sabhan, through his book "Other Details of Water", published on the poet's electronic blog, after introducing retraction language and idiom, and also introducing the poet: the author of the diwan. This study is based on the stylistic approach that deals with looking at the phenomenon and its retraction. The research has been divided into an introduction, a topic and a conclusion. As for the introduction, it includes two axes, the first of which is concerned with the term retraction in the lexical and idiomatic lexicon, and the other concerned with the definition of the poet and his poetry, then the topic comes to stand on the structural retraction in the Diwan (collection) in three styles, in the methods of presentation, Objection, and deletion, and then the conclusion is a summary of the most important research results.

I. Introduction

A blog (short for "weblog") is a discussion or informational website that is published on the World Wide Web and consists of separate and often informal text entries (posts). Posts are usually displayed in reverse chronological order, with the most recent post appearing first, at the top of the webpage.

This web publishing mechanism insulates the user from the technical complexities usually associated with this medium; That is, the Internet, and it allows everyone to publish his writing very easily. Many service providers offer web-like mechanisms that allow anyone to maintain a blog through which to post what they want by simply filling out forms and pressing buttons, and they also offer complementary features; Such as the feeding technology, which aims to facilitate the follow-up of updates that occur to the published content without the need to visit the sites periodically and without the need to subscribe to mailing lists, and other services for linking blogs, in addition to the most important feature which is comments that achieve interaction between bloggers and readers, newspapers and magazines are considered Electronic is one of the advanced aspects of blogging.

From the point of view of sociology, the Internet views blogging as a means of publishing to the public, which has increased the role of the World Wide Web as a means of expression and communication more than ever before, in addition to being a means of publishing, advertising and promoting various projects and campaigns. Blogging and email are the two most important services that have ever appeared on the Internet, followed by wiki.

Topics covered by publishers in their blogs range from diaries, reflections, expressions of ideas, literary production, publishing news and specialized topics in the field of technology and the Internet itself. While some bloggers dedicate their blogs to writing on one topic, there are others who address various topics in what they write.

There are also blogs that are limited to one person, and group blogs in which many writers participate, and blogs that mainly rely on photoblogs and comments on them. Also, recently, videoblogs (called Folgers) have spread on the Internet, and they are based mainly on publishing blogging content with audio and video recorded on a video.

This is an attempt to identify the phenomenon of retraction, as a standard that distinguishes poetic language from others, which seeks to harness all its compositional energies to achieve the effect and beauty of poetry.

There is no doubt that many previous studies that were consistent have preceded dealing with this phenomenon in the field of poetry. Of which:

- a. Displacement in Samih Qasim's poetry, "The New Wonders of Qan Poem as a Model" _ A stylistic study.
- b. Displacement in Sufi Poetry, "Raia Al-Amir Abd al-Qadir as a Model."
- c. Displacement in pre-Islamic poetry, "Muallaqaat as a model."

The phenomenon of retraction is one of the important phenomena in the rhetorical and critical study. Did it have an echo in the poet's Diwan (collection)?

Did the poet agree to employ this phenomenon?

Did he understand its artistic dimensions?

Retraction treatment within the following issues:

The compositional level is in three styles that are perhaps most apparent in the *Diwan*, which are: presentation, separation and deletion.

The semantic level represented by the metaphor and metaphor, then the conclusion is a summary of the most important findings of the research and recommendation.

I note here that some of the selected passages from the *Diwan* (collection) bear two witnesses or more of the retraction, except that the study - for the most part - stands on one or two witnesses.

This study is based on the stylistic approach that deals with looking at the phenomenon and its retraction.

The research has been divided into an introduction, a topic and a conclusion. As for the introduction, it includes two axes, the first of which is concerned with the term retraction in the lexical and idiomatic lexicon, and the other concerned with the definition of the poet and his poetry, then the topic comes to stand on the structural retraction in the *Diwan* (collection) in three styles, in the methods of presentation, Objection, and deletion, and then the conclusion is a summary of the most important research results.

II. Retraction in language

There is no doubt that each term has two connotations, the first of which is linguistic, and the second is idiomatic among the people of art, and then the idiomatic connotation may not deviate from the linguistic connotation and its root, and the word retraction from the terms used in the Arabic dictionary, as well as among the authors and critics, from the linguistic connotation I find a word of justice, its fairness, and its modification. Turning back and back to him, he came back, and the road is money.... (Arab Tongue- infinitive of retract).

As for the terminology of critics and rhetoricians, perhaps the most important definition can be apparent to indicate what is meant by what Abdel-Qaher Al-Jarjani stipulated when he said: "I know that eloquent speech is divided into two parts: a section attributed merit and goodness in it to pronunciation and a section in which this is attributed to the systems, the first part: metonymy The metaphor, the object representation according to the metaphor, and everything in it, on the sentence, is a metaphor, extension, and retraction in terms of the apparent (Evidence of Miracles 429).

And the words of Ibn Jinni here, "When I saw the poet committed such necessities over their ugliness and breaching the assets ..." (Characteristics 349)

The term has existed among modern scholars of many terms that are parallel to more than forty terms, including dialogue violation, breach of laws, heinousness, disobedience, pattern breakage, bending, and insanity, and other things that rise to the language of criticism, and it was excluded by many of its companions, and what remained of them became famous and three They are: skew, retraction, and displacement (Displacement 177).

Perhaps the term displacement has also become common among modern scholars, which means departing from the norm, or what is apparent necessitated, or it is a departure from the standard, for the purpose of the

speaker's intention or the pardon of the thought came, but it serves the text in one way or another to varying degrees.

But I preferred this term "retraction" because it is common in the linguistic, critical and rhetorical heritage of the Arabs, in a manner similar to what is intended here ... Mustafa Al-Saadani gave evidence in his book *Retraction*, a heritage style in poetry criticism, a set of evidence means what I intended here, more Among the ancients and some of the modernists, they were hesitant to generalize this phenomenon when he said: "It is transcending the familiar Sunnahs (ways) among the people in their dialogues and the kinds of their dealings, to achieve an aesthetic characteristic, in saying that the reader is entertained, and the hearer is delighted and becomes a literary text" (*Retraction* 12).

III. Introducing the poet and his address (Madarak Publishing Site)

Sultan Al-Sabhan, a Saudi poet, born in 1975, holds a doctorate from the International Institute at Imam Muhammad bin Saud Islamic University, and has held many poetry evenings in the Kingdom of Saudi Arabia and in Egypt, Tunisia, Algeria, Morocco, and Jordan, he has three collections *Other details of Water*, *Almost Glow*, and the *Diwan* (collection) *Vocal: Rose Song*.

IV. Synthetic retraction

Structure is an important basis in the speech process, and the systems theory only existed based on that when Abdel Qaher said: "Know that your words are only to put your words in the situation required by the science of grammar and work according to its laws and principles, and you know its approach, so do not deviate from it ... There is something that will be correct if it is right and wrong if it is wrong with the systems." (*Evidence of Miracles* 60)

However, retraction about this structure within the language and in its context determined by its scholars is not considered a defect, but rather an advantage that characterizes those who say it. Therefore, we find those who say about this phenomenon and its usefulness: "The Arabic language is in contrast to all other nations' languages when it is generated in it again and again and the birth It has a group of poets who are the princes of speaking about the necessities that they pass through in the straits that they push to when enumerating the many meanings in narrow houses, and the strengthening that attaches to them when constructing rhymes that have no passage ... when they enter from the deletion and addition .. "(The warning when Correction occurs 100).

Stopping at retraction in the syntactic plane is a swim in the grammatical space, which is - in the words of Jean Cohen - a kaleidoscope (the structure of poetic language 175). Jacobson says: "Critics rarely recognize the poetic sources hidden in the morphological and syntactic structure of the language, or in short, grammar poetry and its literary product, meaning poetry, just as linguists almost neglected it altogether, while writers on the contrary were often able to derive great benefits from it "(*ibid*).

If you go to touch the retraction aesthetics of the composition in this *Diwan* (collection), his familiarity has three aspects:

- a. Introduction Retraction.
- b. Separation Retraction - intercept.
- c. Deletion Retraction.

4.1 Introduction Retraction

The phenomenon of presentation is very important in the composition, and it must be for an intended purpose, as indicated by Abd al-Qaher al-Jarjani, saying, "The presentation of the thing is only in order and in order, if that presentation was due to a necessity that it should present this and delay it" (Evidence of Injaz 296). Abdel-Qaher confirmed this in another place by saying, "And you still see poetry that appeals to you to hear, and its position is pleasant to you, then you look and find the reason that you are kind and kind to you, that something was presented in it, and the word was changed from place to place" (Dalil Al-Ijaz 1/5601).

If retraction is based on the contravention of the elements of the composition in their original order in the context, then he presents what would delay such as the subject and the object on their verbs, described by his attribute, the predicate on the subject and so on.

All of this is due to reasons and justifications that are revealed through contemplation and consideration, including the saying of al-Sabhan from the poem (Shadow and No Sound), which is the first poem of the Divan, organized by the poet in describing his father _ after his departure _, he says:

She has never heard the (Al hat), and she is complete

Before the letters of hat (hat) end, you begin

A poem you did not grow on the lip

If someone else's poet said it, it would be broken
(<https://ssabhan.wordpress.com>)

Presenting the sentence in the accusative place of the accusative object (before the letters of the hats finish) on the verb (initiation) creates suspense in the soul and questions reinforce the excitement caused by the first part (you have never heard the toes while they are complete), then the verb comes (initiates) an intense sign of the generosity of this parent, And this circumstance (before) resembles the adverbial circumstance that became the owner of this generous one, and in it I used to say (the other before everything), generosity and response ... etc.

And that is his saying in the poem "End" first with them, then first

To be wasted

That mirage that they fell tired

Here was the presentation of an aesthetic matter, the intention is to focus on the loss of effort, and then the link between the action and the object necessitated its existence following the action and then progressed to the subject, then see how in the beginning that loss turned into something vague and then the subject came to his uniqueness as a mirage, increasing the aesthetics of the text.

Submit the news:

In the same poem, I find him saying, "Water has other questions that have spread.

How is the object applied to the subject "its problem of clouds" and I think that the poet resorted to this to cast the rhyme even though the poem is from the poem of the (tafela) a part of speech, as it is associated with the poem in many of the citizens here, then how the clouds turned into this beauty because of its suitability to water at the beginning of the sentence and its contrast with the sand in the line The second.

As for his saying (a poem you are), an introduction to the news (a poem) on the subject (you) is an introduction that intends to hint at the value of this parent, and to reduce his description of what was mentioned during the poem, this meaning confirms choosing the description (poem) and even denying it with what they carry of uniqueness and difference.

And from that he said:

Ihsan Al-Zunoun throws him into a dilemma

You are not the first honest

So see how the pronoun in the verb has become its object in advance of the subject, and there is no doubt that this increased the composition of the composition, and the connection of the two lines to each other is a necessary connection, since if it was satisfied with the first line, it would be more than it would be like any news sentence and the negation would be in I am not the first true "without meaning, so The second line was spoken in which the conscience came in its place of benevolence and aesthetic sense, and what Ibn al-Atheer said is true in it, "The presentation may be for the purpose of observing the order of speech, so that its composition does not improve except by the presentation, and if the presenter delays that good will go and this aspect is more informed and confirmed." (The common proverb 11/2).

And the poet came in (Praises of loss), hinting at what happened inside him of the effect of this departure, saying: Good,

And carries in his eyelids thinner

And your eyes extended anxious night

I traveled...

I turned to despair scared me

Whenever I missed he extended his neck for me

I came back as nomads

No clouds laughing at them

Their livers from the travels are burned (Diwan).

The retraction consists in introducing the relation of the pre-existing verb (in its eyelids) to the object (its thinner), and the origin (and carries its thinness in its eyelids), and when trying to touch what the poet wants with that insufficiency there is no escape from evoking the clear semantic retraction here, which appears in the depiction The eyelid with a bag that collects and carries and even hides, with the weight and intensity that the action (carrying) incurs, the eyelids and the choice of the eyelids here has a meaningful connotation as insomnia appears on the eyelids more than anything else, it is the poet's cry, an attempt to push what exceeded his ability and energy from Insomnia brings with it the distraction of the mind, the exhaustion of the soul, and the exhaustion of the body.

From retraction in the (opening) he says:

Oh Lord, your kindness be mine, and make up for my concern

My approach is now in the whirlpool of pain

I have the means since my feet

I would not leave my kindness to my mother (Diwan)

The retraction by presenting the spatial circumstance in the place of raising the news (with me) on the principle (the means) in the manifestation of joy mixed with confidence, it seems that it is the joy of a sinner preacher who clings to a

good deed that is with Allah is great, and there is no doubt that what he enjoyed and rejoiced in the secrets took place on the tongue beginning, as if it were A verbal escape attempt for a soul that has been burdened by the burden.

However, the text shows the rhetorical emotional side more than it is a poetic text.

From the introduction he said:

In the door a she-camel of grief and in the features the glory of the soul triumph

The introduction in this passage came in two places, as the neighbor and the sewer were presented in the two lines, and I think that his saying: "The camel of my grief" is derived from the Bedouin environment, as the camel feels much lost, and this is supported by what he mentioned at the beginning of the passage "without seeing" that the next sentence And in the features of the soul, the exaltedness of the soul has a kind of restlessness, and that is why he concluded it by saying "it will win."

It is in the poem and in the last time (Diwan).

The last time...

I was full of a rose cut from the end of the bed

I was totally surprised by an exciting idea.

This sentence took the title of the poem, and at the same time it was repeated six times at the beginning of the passages, which indicates the poet's insistence on it, and the psychological impact it suggests, then the news here is the neighbor and the sewer that needs to be presented, and how the subject turned into a repetitive crisis and took the rhyme of the sentence And I installed the rest of the lines to match.

4.2 Interception Retraction:

I mean by it the separation with interceptive sentences, and it is what I care about _ and its justifications _ rhetoricians in the chapter on separation and connection, and it has increased _ a remarkable large number _ in all the poems of the Diwan (collection), including what he said from his poem (Bitterness of longing):

Link ring

Pale in my right

It was not decorated with a lobe (Al-Diwan) from your meeting.

The separation between the verb (adorns it) and its subject (stylized) is similar to the sentence (from your encounter) retraction to shorten this adornment and this beauty in (the encounter), and you can place this deep revelation adjacent to descriptions scattered here and there during the divan, as describing love in the soul in (water details) And he described the feeling of suffocation and drowning in a poem (To his heart without returning), for love, and the consequences of response are for the poet everything, they are the basis and luxuries, completion and adornment, sufficiency and increase, but it is not an increase, but it is not an increase that has no place in the parsing. An increase that is increasingly needed in lover retreats that does not subside, or is satisfied, as if the sentence came at the end of the speech to indicate the emotional state that clung to it, despite the symbolic connotation of the ring that he explained by the word arrived, but it would not have been and no longer carry that significance.

And from the poem (To His Heart without Return) _ It is in Dr. Muhammad Deria on the occasion of the publication of his first book, he says:

The longing in the face of the descendants
And drowned when he shone waiting for me
Blame and souls if they come clear

It has the worry of the sail on the masts (Al Diwan)

Retraction lies in the separation between the verb (drowning) and its quasi-sentence related (waiting for me), with the temporal adverbial (when he shone), which is a retraction rich in its connotation of the escalation of the pain of waiting, as the poet wanted with his aggressiveness to push what the recipient might imagine of the length of the waiting period, so the pain of the poet continues. Once the wait begins, and a little is sufficient to stop life, just as a few drops may kill its owner in the case of the East, this compositional retraction in its support for image retraction is a sure proof that what is said is too much in the realm of emotion, and vice versa.

Perhaps what the recipient quickly notices in the chapter retraction angle is the poet's multiplication of the appeal of the beloved and its descriptions, such as his saying from the poem (an Arab traitor):

I smiled, you ransom, and the female dissolves here
In a delicious coals of embers
(Diwan)

And from (Bitterness of longing):

My life, patience has no way
Longing factor

In tenderness I specialize (Al-Diwan)

And from (engineering chaos):

Do you know, O life of the fragrance?
My poems

Since I lived in it

Still arrogant (Diwan).

The retraction to the call: O my life, O world of fragrance, O you redeemed the molesters, do not go out - in much - from being caressed at the time and another pleasure, revealing what has been popular in such an arena, of the lover's elation to torment, and his separation in the richest moment of complaint to the world of the beloved angel.

4.3 Deletion Retraction:

The value of this retraction lies in the recipient's positivity, and his embodiment of a partner in the revelation, through the questions he raises. An attempt to fill in the gaps of the poetic line, even if the completion is possible in the mind, the justification is revealed with confirmation, exaggeration or otherwise. The wondrous approach is similar to magic, you see in it that you see the remembrance more eloquent than the remembrance, and silence about the testimony is greater for the benefit, and you find you to pronounce what is a statement and if it is not built. " This is what we find in some of Al-Sabhan's poems, including his saying in the (open):

Oh Lord, your kindness be mine, and make up for my concern
My approach is now in the whirlpool of pain

This is one of the retractions in supplication. In his saying (Lord of your kindness), he omits the act of appreciating it (I ask you for your kindness). If we go beyond justifying the deletion here with its clarity, then we will make thirst for the required a reason, as it is in that hour of intercourse _ in which a person invokes every sin, need and hope _ drop For each letter except the great caller and the desired request.

As for the retraction of deletion in his saying (Be mine), it consists in deleting the accusative, and its estimation (a bond, or humanize) or other things that are deleted in the hope of achieving it in general. It seems that the deletion here is for synthetic reasons, and perhaps the intended purpose is to reduce the length of the sentence, and then the poet resorted to brevity, and then the beginning of the sentence with supplication, was the poet's goal to turn to the invited person as he wanted.

From the poem (Bitterness of longing) he says:

The sun melted in the run

It is a tablet

You did not say.

The starting trip is a shortage

Here I am to the wall cast my shadow

Exhausted, I thought and lost (Al-Diwan).

And retraction is in the composition (two packages of suspicions and rustle) which is a retraction deletion at the level of the letter, its appreciation (in my bag). Here the deletion achieves the significance of the control of assumptions and lies over this quiver, until it turned from being part of it to its equivalent, and this does not slow down in the presence of the letter (in) Undoubtedly, this is supported by the denial of (rustle) and (suspicions) a large and extensive denial.

And from retraction deleted from an earlier passage, he says:

Show longing in the face of the brethren

And drowned when he shone waiting for me

Blame and souls if they come clear

The mast sails are worn out

Retraction is found in his saying (admonish and admonish souls) by deleting the object of the pronoun, and its appreciation: (I admonish them), which is a deletion that embodies anger from the admonitions by dropping it from the angles of verbal revelation, and this is much common, or to say they are more _ and harder _ than to embody in the form of the object Appear or pronoun n, so they hide - here - here - like their bodies!

O pulse

A sailor blasphemed my blood

Live in questions

Grouse evokes (Diwan).

And look at these hidden pronouns, in the poem "I deposited you with Allah," how the subject intentionally omitted the synthesis and because repeating it with his word contradicts the abbreviation, and how it actually came about, then followed it in the present tense, as if repeating it with a word deviates from the poet's intent, as if the word "pulse" in the text does not denote On him from an accelerated movement that led the poet to that.

V. Conclusion and Recommendations

Among the important findings:

The poet employed the structural retraction in his poetry in moderation, although retraction in the objection was often a balance with retraction of deletion and presentation, but he did not deviate from what the meaning required and fit the context.

The poet gave an image of Saudi poetry and the artistic level he has reached at the level of his contemporary generation.

It is clear that the concept of retraction is one of the most popular critical and linguistic concepts among scholars and is a critical phenomenon that deserves to be considered and applied by the poet.

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