

The Figurative Style in Contemporary Arabic Poetry (Henda Muhammad as a Model)

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ABSTRACT

This study aims to highlight the figurative style in contemporary Arabic poetry by selecting the poetry of Henda Muhammad as a model. The significance of the study lies in analyzing how the poet employs figurative techniques such as simile, metaphor, and synecdoche to create expressive and rich poetic imagery. The study seeks to uncover Henda Muhammad's innovations in using these rhetorical tools to link the texts to the themes addressed in the poems, with the goal of answering the research question: What are the prominent poetic images at the figurative level and their manifestations of similarity, Metaphor, and synecdoche in Henda Muhammad's poems? The study utilized a descriptive methodology that focuses on describing the phenomenon by highlighting rhetorical purposes and examples and analyzing literary texts from a figurative stylistic perspective to determine their meanings. The study yielded several results, most notably that the poet succeeded in adding depth and aesthetics to her poems through her rhetorical strength, which contributed to enriching the poetic texts both linguistically and aesthetically, with manifestations of emotional impact and deep human experience reflecting a range of Emotions including sorrow, hope, longing, alienation, and patriotism.

1. Introduction

Stylistics is one of the approaches upon which the literary text is based, as it is one of its critical approaches, as it contributes to revealing the sources and methods of the writer that are closely related to his cultural references. In this study, we attempt to uncover the graphic style of the poet Hinda Muhammad, who is one of the contemporary poets, and it will address Study: Metaphor and Metonymy: We chose to study the poems of Hinda Muhammad because her poems contain rhetorical innovations in which the virtues of the poetic text are evident. This study aims to identify the graphic style in the poet's poems through searching for the aesthetics of simile and metonymy, and metaphor of both types (declarative and metaphorical).

Theoretical framework

In a study presented by Hardani (2019) entitled "A stylistic study in the poem Lamenting the Prophet and His Family (peace be upon them) by Al-Sanubari," the study aimed to focus on the structural structure of Al-Sanubari's poetry while analyzing recurring phenomena according to the structural, rhetorical, and phonetic levels, while addressing the important influences that the poet intended to employ. The research relied on the descriptive analytical method to study stylistic phenomena and the data of rhetorical and linguistic innovations. Then the study concluded that the verses were musically diverse, as voiceless, plosive, and intense sounds were accompanied by positions of strength and intensity, while whispered voices were present in positions of "modesty," which prompted the sad feelings and emotion of the poet. To the presence of verbal sentences more than nominal ones (Hardani, 2019, 139). As for Bourab'a's study (2018), titled "A Stylistic Study in the Poetry of Samih Al-Qasim: The Collection 'I Do Not Ask for Anyone's Permission' as a Model," it sought to identify aspects of linguistic expressions in Samih Al-Qasim's poems entitled "I Do Not Ask for Anyone's Permission." The study took an expressive approach with Focusing on the study of style as a means of monitoring the prominent presence of expressive facts and stylistic stimuli that contributed to creating an interactive character between the poet and the recipient. The researcher studied the levels of semantic and phonetic structure as one of the entrances to analyzing the expressive style of the writer in constructing the poetic text. Then the study showed high linguistic ability in the various tools made possible by creativity in the poet's method and style, which made those poems consistent with his emotional and emotional experiences, as he expressed them in direct language. Derived from daily life and its vocabulary, the poems became more like public speeches against the Zionist occupation

(Boarbaa, 2018, 66). In a research paper presented by Ibrahim (2020) entitled “A stylistic study of the poetry collection of the poet Ibn al-Khayat al-Dimashqi,” the researcher aimed to study the poetry collection of Ibn al-Khayyat al-Dimashqi stylistically, seeking to reveal linguistic phenomena and their characteristics in light of a stylistic approach. The researcher described stylistics as a textual technique, as Ibn al-Khayat is considered one of the poets of the Abbasid era, known for expressing ideas with rare delicacy and linguistic power. The study examined the features of the poem through creative language, which goes beyond being a tool for conveying feelings and ideas to employing creative techniques to create a special world. The study faced challenges in the scarcity of references related to Ibn al-Khayyat, despite the richness of his literary works with unique types of linguistic phenomena. The study relied on the statistical structural approach, and chose three poems to represent the entire collection. Then the study concluded that Ibn al-Khayyat used poetic lines that were compatible with the purposes of praise with Manifestations of his creative talent, which raised the percentage of absolute rhyme and testified to his freedom and freedom, which distinguished the collection and made it unique (Ibrahim, 2020, 196). In a study presented by Al-Ardai (2022) entitled “Ahmed Al-Khayal’s Poetry, a Stylistic Study,” where the study dealt with the analysis of Ahmed Al-Khayal’s poems on several levels, namely rhythmic, structural, and pictorial levels of simile, metaphor, and metonymy, in addition to other stylistic techniques, namely intertextuality and narration, Al-Ardai mentioned that the poet’s imagination was Simulating reality in a modern way that is consistent with modernity in the style of contemporary poetry, as he did not adhere to a specific approach in poetic texts, so he followed vertical consistency, poems with free construction, and prose poems according to what the topics of the poems required. His poetry was distinguished by the quality of style, the abundance of production, and the subtlety of feeling. His poetry was distinguished by its symbolic character. In portraying political and social issues that suit public taste (Al-Ardawi, 2022, 10).

Research question:What are the most prominent poetic images on the graphic level and their manifestations of simile, metaphor, and metonymy in the poems of Hinda Muhammad?

Research hypothesis:The diversity of graphic styles has influenced the abundance of poetic production and its aesthetics, as it is based on the techniques of simile, metaphor, and metonymy.

Importance of study

The importance of this study lies in the fact that it focuses on analyzing Hinda Muhammad’s poems on the graphic level to discover the poet’s creativity in her use of rhetorical tools to manifest her poetic words into images through metaphor, metonymy, and simile, while linking them to the topic that the poems adopt.

Stylistic

It is the theory that was based on the saying, “Levon and him: style is the man himself.” This idea was launched from abandoning linguistic standards, with the emergence of the style of linguistic and rhetorical shifts in the literature industry” (Abu Al-Adous, 2007). Stylistics was known as a science that aims to reveal elements Which affects the freedom of perception of the recipient, and it is linguistics that carries phenomena that work on the recipient’s understanding of texts. It is one of the fields of literary criticism and is concerned with studying texts by examining the ways and methods of expression and formulation in them (Al-Sadd, 2010). It may include analyzing texts by relying on the statistical approach (Ayashi, 2015, p. 39).

Introduction to the poet

In an article on the Katabat website entitled: “Hinda Muhammad: If you are not saturated with poetry, you will not be able to give it light and soul” (Adel, 2022), the article stated that she is: a poet of Tunisian origin, holds a university degree in legal sciences, is a member of the Tunisian Women’s Union, and a member of writers. Al-Tunisi, and held positions including Chairman of the Cultural Committee of the Friends of the City Association on the island of Djerba. She worked as a legal advisor in a private company. She published a poetry collection, including “Water Has a Night Too” in 2015,

and the collection "Shadows of One Woman in 2019." She participated in a number of festivals. Poetry, national and Arab poetry was honored in more than one international and national forum, and I mentioned that "poetry is inseparable from our lives, with all its psychological, social and political manifestations. My poem is my imprint, my soul and my style in which I try as much as possible to combine what is current with what is authentic and with the ideas I believe in." And insights, and the truth is that I am not satisfied with my text easily" (Adel, 2022).

Study methodology

The research followed the descriptive approach, which works to describe the phenomenon by extracting rhetorical purposes and their evidence, looking at the context of the literary text, analyzing the poems from a stylistic and graphic standpoint, and identifying their significance.

The first topic: Similes in the poems of Hinda Muhammad

The simile is a noun derived from the verb "shubah", which is what Ibn Manzur mentioned in Lisan al-Arab that it means "likeness" and "similarity", and its plural is "similarity", and in the proverb: "Whoever resembles his father will not be unjust, and simile is representation" (Ibn Manzur, 1984, p. 18), and Al-Jurjani mentioned his saying: "I know that when two things are compared, one of them is similar to the other, and this is of two types, one of which is in terms of something that requires interpretation, and the second is that the similarity results from one of the types of interpretation" (Al-Jurjani, 2008, p. 79).

The goal of a simile is usually to establish the meaning in the mind of the recipient through its expression of something tangible and moral, then confirm it and strengthen its meaning. The simile consists of stating the purpose of the text and seeing it through the mind, then transferring it from it to a feeling that is not removed by doubt or suspicion, and its impact on the recipient can be seen.

The poet says in her poetry collection (Those Who Come Out of Visions, p. 2):

"I see my names mentioned

And perfume tries

And a wind that shakes the water and then flirts."

"He was

This night has a voice that pulls me to its wave

Which may be completed by the coasts.

In the previous verses, we see the poet's use of the simile with the tool "as if," as she likened her situation to the state of names passing through her imagination, while using the olfactory image of the passage of perfume that seems as if it is trying to remind her of something. This situation represents a kind of chronological recall, as she remembers the presence of the night, which she likens to a human being with a voice that attracts her. This simile was conveyed by mentioning the simile tool "as if" and the presence of the person being compared to him in his form. This representative simile appears in the poet's description of the state of the night, in which a sound was created that attracted her towards its "wave," which is a metaphor for the memory that "the coasts bring to fruition." It is as if the coasts were the ones who took the people of these names, which left her in a state of orphanage without loved ones, living in a state of Alienation and loneliness.

In another poem, Hinda says (The Poem of Those Who Come Out of Visions, p. 7):

"And I walk...

"It's like I'm carrying a bag of puzzles on my back."

"Why ?

And how?

the mom ...???"

Hinda Muhammad still feels the pain of losing loved ones, so she asks herself as she walks carrying the puzzles imposed on her by this unfamiliar alienation. This feeling of bewilderment is evident through the questions posed in the verses. The poet used a representative simile to illustrate this feeling, as she likened her walk in life to a person carrying a bag full of puzzles on his back, which expresses the weight of those questions and puzzles that fill her mind and weigh on her during her walk. The simile tool used is “as if”, which makes the simile transmitted and approved. On representative images. The genitive “worries” and the genitive “the bag carried on the back” have been deleted, but they share the heaviness. The word “bag” symbolizes a burden and fatigue that cannot be ignored, suggesting the burden and constant stress resulting from the weight of unanswered questions that leave one in a circle of confusion.

The purpose of using the word “puzzles” was to refer to the questions that occupy her mind, which are the mysterious matters that she seeks to solve and find justifications for in order to accept their existence with a kind of logic. The open questions in the verses take on the nature of a denial interrogation, which contributes to making the recipient interact with the meaning intended by the poet, which is her suffering from loss, and here we see the presence of her deep questions, such as “Why?” and “How?” And “What?” reflects the state of existential anxiety that the poet is experiencing, as the verses express her constant search for answers to these mysterious questions, as she goes through her life carrying these questions as evidence of her unwillingness to accept separation, which leaves her in a state of ambiguity and constant thinking without satisfactory answers. . This metaphor reflects the human experience she experiences in her quest to understand causes and purposes, which makes her existence heavy.

The second topic: Metaphor in the poems of Hinda Muhammad

Metaphor

The metaphor is closer in meaning to the real meaning. When a man borrows something that he benefits from from the “lender”, he becomes a borrower, and this requires the presence of two parties, the “borrower and the lender”, in addition to the existence of a relationship that allows dealing and getting to know each other, which requires the person to borrow from the other, and this concept applies to “borrowing” in the language, where One word is used to refer to another when there is a moral connection between them.

Al-Askari defined it by saying: “Metaphor is the transfer of a phrase from its place of use in the origin of the language for a purpose, which could be an explanation of a meaning, or confirmation, or exaggeration of it, or an indication with a small word, or for the good purpose in which it stands out.” Borrowing is accomplished by using the name of the suspect to replace the suspect, so that the suspect is called “borrowed from him” and the suspect is “borrowed to him,” while the word is borrowed. Metaphor is divided into two types: technical and declarative (Al-Askari, 1986, 295).

In a poem by the poet Hinda Muhammad, entitled: “The Chaos of Headings” (Out of Visions, p. 19):

“I came across a day filled with anxiety

"A poem whose water did not dialogue with mud"

“And the stories woke me up that I was fed up with

What Al-Nour said about the chaos of headlines

“The more dreams sleep about our tomorrow

We smoked from dancing, Valencia without religion.”

In the previous verses, the poet showed her creativity by employing her rhetorical techniques and skill in formulating her poetic text to convey the image she wished to convey to the recipient, as the metaphor included mentioning the suspect and deleting the suspect along with mentioning one of its accessories. We find in the first verse her saying:

“I walked over a day wearing my anxiety” “A poem whose water did not negotiate with my mud”

In this line, the poet used the metaphor by likening the day to a person wearing anxiety, which expresses that the day was filled with her feeling of anxiety. The suspect, the human, was deleted while retaining the “wearing” description.

In her saying, “A poem whose water did not dialogue with mud,” the suspect, the living being to which the poem was compared, was deleted while retaining one of its characteristics by using the verb “to dialogue.” Here, water was referred to as the source of life.

As for the second verse: “And I was awakened by the stories that I was tired of.....what Al-Nour said about the chaos of the headlines.”

Another metaphor was used, in which the tales were likened to a person being awakened, the suspect being removed and the adjective “awakening” being retained. In “What Al-Nour Said About the Chaos of Titles,” Al-Nour was likened to a person speaking, but the simile was deleted, while the adjective “saying” was retained.

Then the poet continued in her similes, where the dreams were the sleeping girl, by deleting the simile while retaining the quality of sleep, which is a quality that only exists for a living person. The poet used various rhetorical images to express feelings of anxiety and chaos: the day wears anxiety, which expresses the atmosphere charged with tension, The poem, which is usually full of life, and the stories seem tired and fed up with the pursuit of false hope, which reflects a state of exhaustion and confusion.

In mentioning “sleeping dreams” and “ecstatic dancing,” the poet expresses her desire for liberation and creativity despite obstacles, as immersion in dancing causes dizziness, and the phrase “ecstasy without religion” indicates that the joy and feeling of ecstasy generated by dancing has no restrictions or limitations. Controls, which reflects the poet's longing for absolute freedom and immersion in a moment of joy. The verses appeared carrying a number of metaphors, and they describe a state of contradiction between dreams that subside and stop and immersion in vivid moments while dancing. The hidden goal behind these expressions is revealed by Hinda Muhammad's influence by an intense experience. With strong feelings, with hesitation between movement and stasis in sleepy dreams and the unrestrained ecstasy that accompanies freedom and release.

In another poem entitled: “Your Eyes,” the poet Hinda Muhammad says (The Outsiders of Visions, p. 20):

“Your eyes are full of travel and news

With them, the secret in the names is lost

Your eyes... and the day was dispersed and gathered.”

“Our white voices are for strangers

Oh Samra, the meaning is, let go of the blind thirst

He brings me back from the stumbling of the air.”

“He brings me rain poured by clouds

To a sky betrayed by my rain.”

“I am the laughter of colors - behind their spring.

Secrets are hidden in shame.

The previous poem is full of metaphors, which are a type of metaphor, in which phrases are transferred from their original places of use to achieve some purpose, whether that is to explain or confirm the meaning or to show exaggeration through words for a specific purpose.

In the first verse, “Your eyes are from travel and from children,” we see a metaphorical metaphor, as the eyes are likened to being loaded with travel and news without mentioning the suspect directly, which gives the eyes the characteristics of travelers who convey news.

In her saying, “With them the secret is lost in the names,” the eyes were likened to a person who loses secrets and forgets them among the many names, which suggests the mystery of the eyes and their ability to hide true feelings.

In the next verse, “Your eyes...and the day dispersed and gathered,” there is another metaphor, as the eyes are likened to something that divides the day and brings together white voices (a metaphor for innocence). Those sounds are of strangers, indicating the eyes' deep influence and comprehension of changing events and situations.

In another place, the poet says: “O Samra, the meaning is, let the quenching thirst... bring me back from the stumbling of the night.” Here the declarative metaphor appears by mentioning the “samra,” which carries depth, warmth, and mystery, and she addresses her as if she were a brunette girl by saying, “Let,” borrowing from her. One of her characteristics is as if she hears it.

Then comes the metaphorical metaphor in her saying, “Let the blind thirst bring me back from the stumbling block,” where “thirst” was borrowed as the simile, and the similar was deleted, which is the blind person searching for the way, which symbolizes her need for guidance, knowledge, and stability. It was as if this thirst was what put her in this confusion, and the purpose of this was to depict her psychological and spiritual state, which was symbolized by the intense thirst and the scattering of temptations, which are the strong winds and storms that prevent a person from finding his way.

In the previous verses, we find the poet begging for guidance, as if she were thirsty, searching for a way to water to quench her thirst, hoping to be saved so she could get out of the pitfalls that obstruct her life.

The third topic: Metonymy in the poetic text of Hinda Muhammad

It is derived from “Kunnit” or “Knut”, and it is used as a metaphor for commanding something else” (Ibn Manzur, 1984, p. 124), and the man’s nickname is the saying: “So and so is nicknamed Abdullah” and it comes in more than one way, including that it is used as a metaphor for something that is obscene to mention, as In the Almighty’s saying: “The Messiah, the son of Mary, is no more than a messenger. Messengers have passed away before him, and his mother is a truthful one. They used to eat food. See how We explain to them the meaning Then see how they will be defeated. (Surat Al-Ma’idah, 75)

or To give a man a nickname to glorify and reverence him, “Abu Abdullah,” or a nickname by which its owner is known, as he was known previously, “Abu Lahab,” and he was known by this nickname as it was mentioned in the noble verse: “The hands of Abu Lahab became repentant, and he repented” (Surat Al-Masad, 1) A metaphor is talking about one thing and intending another thing.

In Hinda Muhammad’s poem entitled “Your Eyes,” the poet says (Those Who Are Out of Visions, pp. 20-21):

“A homeland... its visions are the sources of the strings that...

He still expresses the cry of water.”

“I will teach you the cities you left

How life comes back in pieces!!”

The poet excelled in expressing the qualities related to certain things, referring to what was described in an inexplicit way. In the phrase “A homeland... its visions are springs of strings that still express the crying of water,” a metaphor was used to express sadness and deep emotion. Water does not, in fact, cry, but this metaphorical expression indicates the intensity of the sadness that the homeland is experiencing.

Likewise, in her words **“I will teach the cities I left how life returns in pieces.”** The poet used another metaphor to express teaching cities and their people how to rise again after destruction or suffering. The word “remnants” belongs to the field of death and refers to a state of destruction, while returning to life symbolizes recovery and renewal despite the high price. In this line, the poet expressed Resilience mixed with feelings of sadness, with hope that drives the struggle to reach the desired life, to be an example to follow in steadfastness and steadfastness.

In another poem by the poet entitled Sheep of Visions, she says:

“My heart is broken this evening

And there is no crutch with which I am weaker than the semblance of light.”

“And fingers of water intercourse between me

A star shines in the unseen

I have a soul that passes through my night as a cloud.”

“I have a window that was exhausted by rust and fell asleep

And my door that his hands aborted

Calm down before the whiteness catches fire.”

**“I have a city of embers that was neglected by the paths and lost
in my chest”**

“The city... a child of time

"They violated its dawn."

“Ask about her intimate wound

“I am the ray of light toward the seasons of the day.”

“I spend my life heading towards a homeland that has lost its way

And I search for my heart among cities destroyed by the night.”

The previous text was saturated with metonymy in many places, as the poet used it brilliantly to express her feelings and thoughts in indirect ways.

In her saying, “My heart is crippled this evening, and I have no crutch with which to lean on the shadows of light,” we see a metaphor for a feeling of despair and helplessness. The expression “My heart is crippled this evening” expresses a state of despair and emotional helplessness, while “I have no crutch with which I am weak against the likes of light” indicates that there is no means upon which to rely for guidance, just as a disabled person leans on his crutch or a blind man uses his crutch for guidance in the face of obstacles.

In her saying, “And fingers of water that reproduce between me and leave a star in the unseen,” we find a metaphor for creativity and invisible influence. The expression “fingers of water” refers to subtle, intangible effects, while “a star blossoms in the unseen” is a metaphor for achieving something impactful, like starlight illuminating the unseen, and the unseen here refers to mystery and unseen breadth.

In the next verse, “My soul passes through a cloudy night,” the metaphor was used to indicate temporary relief or a passing effect. The expression “His soul passes through a cloudy night” refers to a light and fleeting emotional effect that resembles the passage of a cloud.

In her saying, “I have a window that was exhausted by rust and fell asleep,” it is a metaphor for the loss of hope, as the window that was exhausted by rust has become closed, which loses its function in opening the horizon for air and sun to enter, and with it life and hope, and this phrase refers to the bright future outlook that has been eroded and lost its vitality due to the closure. , leading to suffocation of the residents.

As for her saying, “And my door that his hands aborted, it fell before the whiteness ignited,” it is a metaphor for frustration or failure. “The door that his hands aborted” comes to express an attempt to succeed and reach the future, but it was aborted or stopped before it matured.

In another place, she says: “I have a city of embers... that the paths neglected and became lost in my chest.”We see a metaphor for internal pain and suffering. The expression “a city of embers” expresses the internal combustion that the author of the text suffers from, while “the paths neglected it and it became lost in my chest” is an indication that pain and suffering settled deep in the soul, until hope and paths that could be the way out of the suffering were lost.

The poet continues to describe the state of the city by saying, “The city... a child of time... they violated its dawn,” as a metaphor for violated innocence, and her saying “The city is a child of time” is what made the city new and innocent, but “they violated its dawn” is a creative expression of the injustice befalling it. , as if the hope symbolized by dawn had been usurped early.

In another place, the poet says in her poem “The Sheep of Visions”: “Ask for a warming wound over her wound... and I am the ray of light toward the seasons of the day.” We see here a metaphor for cruelty and injustice. The expression “pray for her wound intimately” refers to exposure to more harm and continued cruelty by pouring melted metal on the wound instead of treating it, while “and I am the ray of light towards the seasons of the day” expresses the weak hope or glimmer of light that holds a better tomorrow.

The poet still describes her suffering, linking it to the state of the sad homeland, so she says from her collection (The Sheep of Visions, p. 75):

“I push my life toward a homeland that has lost its way, and I search for my heart among cities destroyed by the night.”

The expression “I spend my life in a homeland that has lost its way” came to reveal the state of alienation and the resulting suffering in a homeland where you feel a loss of identity, while “I search for my heart among cities destroyed by the night” refers to her journey in searching for self or hope amidst the difficulties and darkness that befell the cities. Destroyed and damaged.

In the end, we can see that the poet intended to use metonymy in many places to express mixed feelings of despair, hope, loss, and inner pain, adding precise details with a sensory description that adds another dimension to the meaning, which increased the depth and symbolism of her personal and emotional experience related to With homeland and identity, which created a strong impact on the recipient.

In another poem entitled “A Wound for the Lovers’ Smells” by the poet Hinda Muhammad, she says:(Shadows of One Woman, p. 17):

“From your jasmine and footsteps

"The magic of the earth oozes"

“Whoever has it... smells the tears of lovers... and her wounds.”

“And the mud is as brown as the sorrows of dew

"It is your city of visions."

In Hinda Muhammad's poetic texts, many rhetorical techniques emerged that she used brilliantly to add additional dimensions to her poems. Her use of rhetorical tools was like a magic wand that creates a world rich in meanings and images, which appears through the core vocabulary and context that she carefully coordinated in her romantic verses.

In her saying, “From your jasmine and your steps, the magic of the earth flows.” We see a metaphor for beauty and influence, as it indicates that the beauty of jasmine along with the steps of the lover scatters magic on the earth when he passes through it, making the beauty and enchanting influence manifest like magic.

The metaphor also appears in “Whoever has it... smells the lovers’ tears... and her wound,” where it expresses deep feelings, and saying “he smells the lovers’ tears... and her wound” means that the perfume carries with it the feelings of the lovers, including sadness (the tears) and pain (the wound). The word here is a metaphor for romance and the feelings associated with love.

In her saying, “And the mud is as brown as the sorrows of dew,” we find a metaphor for deep sadness. The choice of brown clay indicates the connection of these events with the East, which is symbolized by the brown. Also, “the clay is brown like the sorrows of dew” expresses that the color of the brown clay resembles deep sadness devoid of joy and joy, and this was reflected in the dew drops, which indicates that the sadness was mostly over the dew that is usually associated with the coming of the new day, and yet it was The brown clay is sad, as is the dew that shared the state of constant sadness.

At the end of the verses, Hinda Muhammad says, “It is your city of visions,” which is a metaphor for the dreaming city, and means that this city is full of dreams and visions, a metaphor for a place that holds many hopes and dreams for the future.

In the end, we can see that Hinda Muhammad was able to embody the experience and its depth through the manifestations of metonymy and its aesthetics in describing the city, nature, and the feelings associated with a state of love and romance. The text carried multiple and mixed feelings that showed the depth of the experience and the contradictory feelings of sadness, hope, love, and longing for the steps of the beloved, who enchant the earth with steps scented with jasmine in the city of visions and dreams. All these symbols, despite their contradiction, were able to make them harmonious and consistent in the crucible of the poetic text to enhance the emotional, moral and sensory impact of the poem.

Results

Several results were extracted, the most important of which were:

The graphic styles in Hinda Muhammad's poetry varied. The poet worked on using simile to connect her feelings to things and events in expressive and realistic ways. Similes added a human character to poetic images and helped clarify the relationship between the poet and reality and its depiction, which enriched the poetic texts with different aesthetics far from traditional styles.

As for the metaphor, it was sometimes used to express feelings of despair and emotional helplessness to depict creativity and invisible influence in a tangible way. It expressed loss of hope, frustration, and failure, which contributed to depicting internal pain and suffering. It was also used to indicate violated innocence, injustice, cruelty, and weak hope, in addition to showing her suffering in the search. About identity and belonging using words used to express loss and confusion.

The verses of the poems were filled with metaphorical images to add new dimensions and deep meanings. The aesthetics of the texts emerged in many ways, in which the emotional effects and deep and realistic feelings were evident, which demonstrated the strength and depth of the human experience.

The poet's rhetorical power and her ability to employ graphic methods of simile, metaphor, and

metonymy were evident in the poems by employing words and images in a way that added depth and beauty to the poetic text.

The poems maintained a clear cohesion by linking thoughts and feelings in a logical order that harmonized with the development of events and feelings.

The topics presented by the poet varied, such as the search for self and identity in light of feelings of alienation and loneliness and the transition between states of despair and hope, which revealed internal and external conflict. The poems also carried sublime national meanings, including love for the homeland, belonging, and sadness over its suffering.

2. Conclusion and future scope

The graphic styles in Hinda Muhammad's poetry varied. The poet worked on using simile to connect her feelings to things and events in expressive and realistic ways. Similes added a human character to poetic images and helped clarify the relationship between the poet and reality and its depiction, which enriched the poetic texts with different aesthetics far from traditional styles. As for the metaphor, it was sometimes used to express feelings of despair and emotional helplessness to depict creativity and invisible influence in a tangible way. It expressed loss of hope, frustration, and failure, which contributed to depicting internal pain and suffering. It was also used to indicate violated innocence, injustice, cruelty, and weak hope, in addition to showing her suffering in the search. About identity and belonging using words used to express loss and confusion. The verses of the poems were filled with metaphorical images to add new dimensions and deep meanings. The aesthetics of the texts emerged in many ways, in which the emotional effects and deep and realistic feelings were evident, which demonstrated the strength and depth of the human experience. The poet's rhetorical power and her ability to employ graphic methods of simile, metaphor, and metonymy were evident in the poems by employing words and images in a way that added depth and beauty to the poetic text. The poems maintained a clear cohesion by linking thoughts and feelings in a logical order that harmonized with the development of events and feelings. The topics presented by the poet varied, such as the search for self and identity in light of feelings of alienation and loneliness and the transition between states of despair and hope, which revealed internal and external conflict. The poems also carried sublime national meanings, including love for the homeland, belonging, and sadness over its suffering.

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